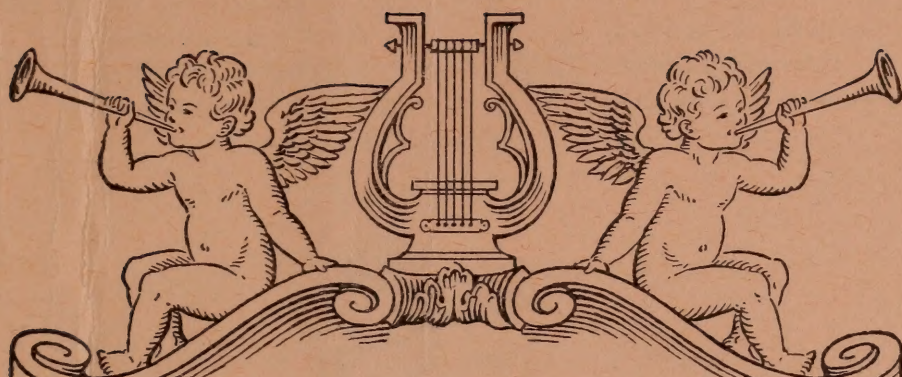
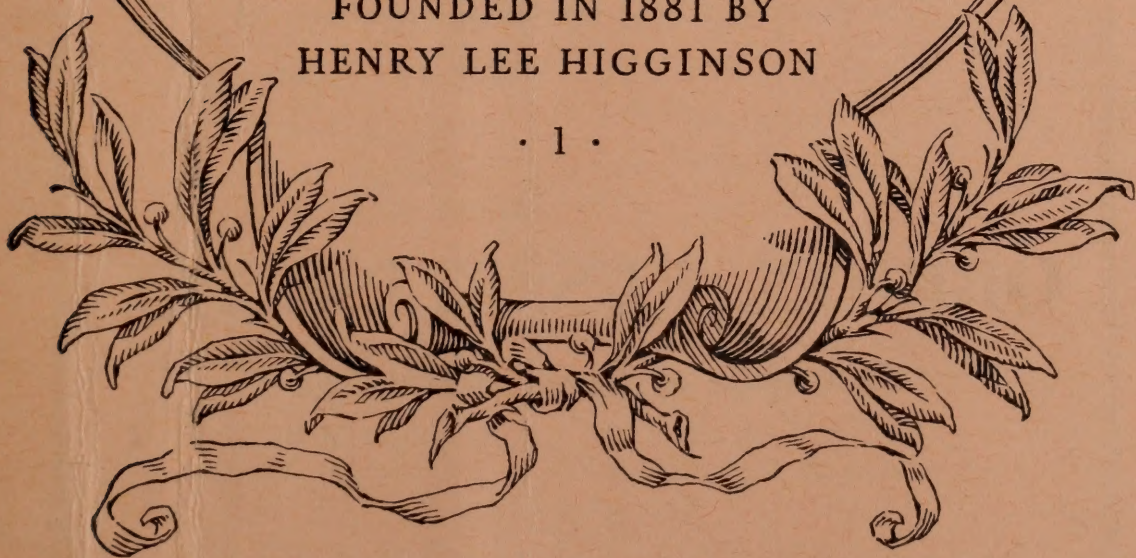




BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• 1 •



SEVENTY-THIRD SEASON

1953-1954

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

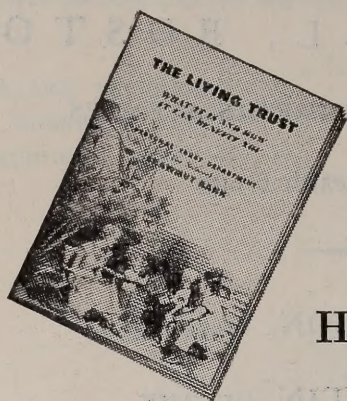
PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS

OLIVER WOLCOTT

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Exhibition

*Opportunities to Subscribe
On WGBH*

EXHIBITION

An exhibition of contemporary American paintings kindly loaned by the Boston Museum of Fine Arts is now on view in the gallery. The list of paintings is as follows:

- Colored Clairvoyant
by EDMUND ARCHER
- The Vixen
by DARREL AUSTIN
- Noon Nap
by TURE BENG TZ
- Harmonica Player
by JULIEN BINFORD
- Ice Cream Cones
by ISABEL BISHOP
- Left No Address
by ROBERT BLISS
- Easter, 1948
by WILLIAM ABBOTT CHEEVER
- Near Stockbridge, Massachusetts
by CALVERT COGGESHALL
- Basic Number Twelve
by GARDNER COX
- Barge Canal and Bridge over
Schuylkill
by LUCIUS CROWELL
- Sharecropper and Blackberry Pickers
by ROBERT GWATHMEY
- The Orange Girl
by EDNA HIBEL
- The Artist's Mother
by WILLIAM JAMES
- Nancy Wynne Parker
by LEON KROLL
- Waiting
by AIMEE LAMB
- The Crossing
by CARL PICKHARDT
- Katherine
by EUGENE SPEICHER
- Lake Placid
by FLORINE STETTHEIMER
- Spring Morning by the River
by POLLY THAYER
- . . .

This Orchestra's first tour of the Far West last April and May was an occasion for much photography by mem-

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chromespun rayon.
Sizes 14 to 20

27.50

416 Boylston St., Boston
54 Central St., Wellesley

bers of the Orchestra. This provides the exhibition in the cases now shown in the gallery.

. .

A "home talent" exhibition of paintings by Boston Symphony subscribers, Friends, and members of the Orchestra, will be held in the gallery beginning December 11th. Entrance requirements will be announced shortly in the Program Bulletin.

. .

OPPORTUNITIES TO SUBSCRIBE

Those who have not subscribed to these concerts but would like to hear the Boston Symphony Orchestra have two opportunities to do so (other than when seats are returned to be re-sold): one is the series of six Sunday afternoon concerts in Symphony Hall, opening November 1, at which the soloists will be the pianists, Grant Johannesen and Leon Fleisher, and the Guest Conductors, Ferenc Fricsay, Pierre Monteux, and Guido Cantelli.

Six rehearsals in the course of the

season will be open to the public, the receipts to be devoted to the Orchestra's Pension Fund. The first will be on Thursday evening, October 29.

. .

ON WGBH

WGBH, the non-commercial FM station in Symphony Hall, in which the Boston Symphony Orchestra participates, begins its third year with an abundant schedule of educational and cultural programs. The Friday and Saturday concerts of this Orchestra will continue to be broadcast complete, and Prof. G. Wallace Woodworth will continue his "previews" on Thursdays at 4:30 and Fridays at 7:15.

A sample of what may be heard on WGBH is a new "Theatre Seminar" series which in October will be devoted to Shakespeare. Speakers on the four Sundays in October (5:00 to 6:00) are: Eva Le Gallienne, Lawrence Langner, John Burrell, and Theresa Helburn. Plays by the BBC World Theatre on Sundays at 8:45 are *Twelfth Night* (October 11), *Richard II* (October 18) and *The Tempest* (October 25).

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.

Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



The modern home of the New England Conservatory of Music on Huntington Avenue.

In 1867 the New England Conservatory of Music was housed in seven "sky parlor" studios in the old Boston Music Hall.

*"Let Music
swell the breeze"*

The New England Conservatory of Music, the nation's oldest independent music school, began modestly. Today students from all over America and many other lands seek Conservatory degrees.

The Conservatory's growth symbolizes the changes which have taken place in Boston. Great changes also affect the individual who wants to make adequate provision for the family which will survive him. To meet these problems, an up-to-date will is essential. If you have no will, or if it has not been recently reviewed, you should see your lawyer at once.

To help you deal with changing economic conditions and tax laws, you and your lawyer are invited to consult with Old Colony Trust Company about the advantages of Old



Colony's service as Executor and Trustee. A copy of "*Wills and Trusts*" will be sent to you upon request.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

First Program

FRIDAY AFTERNOON, OCTOBER 9, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 10, at 8:30 o'clock

HANDEL.....Concerto in F major, for Two Wind Choirs
and Strings
Allegro
A tempo ordinario
Largo
Allegro

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo

II. Adagio non troppo

III. Adagietto grazioso, quasi andantino

IV. Allegro con spirito

INTERMISSION

BLOCH.....Concerto Grosso No. 2, for String Orchestra

I. Maestoso; Allegro (Fuga); Maestoso

II. Andante

III. Allegro

IV. Tema con variazioni
(Tranquillo — Animato — Tranquillo — Allegro)

(First performance in America)

TCHAIKOVSKY.....“Romeo and Juliet,” Overture-Fantasia

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

This program will end about 4:10 o'clock on Friday Afternoon,
10:25 o'clock on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

CONCERTO IN F MAJOR FOR STRINGS AND TWO WIND CHOIRS

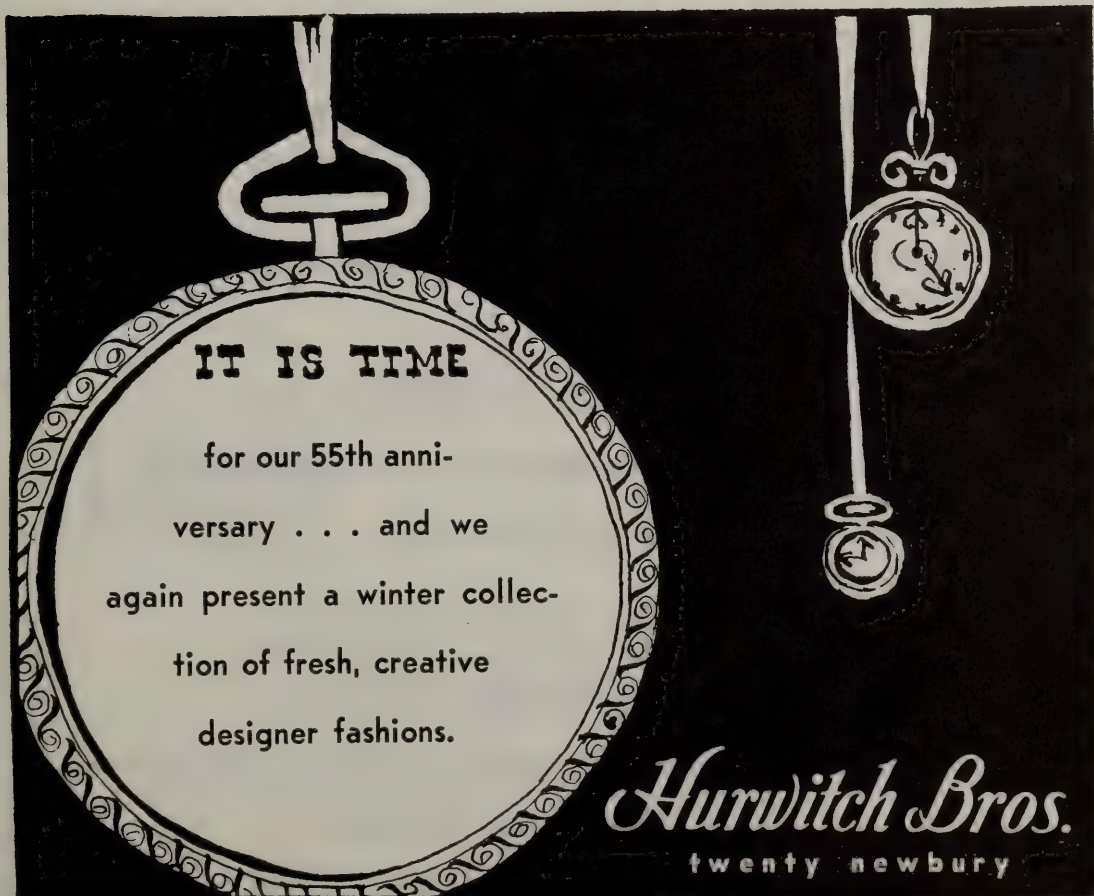
By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

This concerto, of which the date of composition and of any contemporary performances is unknown, was performed at Glasgow, Scotland, in a bi-centenary celebration of Handel's birth, on February 12, 1885. It was played at the concerts of the Boston Symphony Orchestra on December 26, 1891, under the direction of Arthur Nikisch, and repeated on December 28, 1907, October 25, 1913, November 12, 1915, March 31, 1922, and April 26, 1935. The edition by G. F. Kogel has been used for the most part. In 1935, Dr. Koussevitzky included it as part of a Bach-Handel Festival on the 250th Anniversary of the birth of the two composers.

The concerto is written for two complementary groups, each containing two oboes, two horns and bassoons, with a string orchestra.

FOR many years the unpublished manuscripts of Handel's works, in his own hand or that of his amanuensis in his final blindness, John Christopher Smith, lay little regarded in the collections in Buckingham Palace, the British Museum, and the Fitzwilliam Museum



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

at Cambridge University. When the 200th anniversary of the composer's birth generated festival celebrations, William Smith Rockstro, who had drawn attention to the existence of a "Double Concerto Grosso" in F in his *Life of Handel* in 1882, proceeded to copy and prepare for performance five movements, which were duly brought to life in Glasgow in 1885, and in the same year at the Crystal Palace concerts in London under the direction of August Manns.

It is very probable, although there is no real record of the event, that this concerto was performed in Handel's lifetime, when concertos were expected by London audiences between the parts of an oratorio, at Lincoln's Inn Fields Theatre or Covent Garden. Handel's music was also in demand at private houses or at the open air concerts in Vauxhall or Marylebone Gardens. The King's Band could furnish capable wind players for such purposes.

The first to make known the existence of this concerto was Victor Schoelcher, an early biographer (1857). Schoelcher was a refugee from France where his criticism of the regime of Napoleon III was unwelcome; in England he became an avid student of the Handel manuscripts. In the library of Buckingham Palace he found a portfolio of "Sketches" which contained, among other things, instrumental movements scored for strings with two wind choirs. Since the second

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

**FRIENDS AND MEMBERS OF
THE BOSTON SYMPHONY ORCHESTRA**

will be held in the

SYMPHONY HALL GALLERY

beginning December 11, 1953

Further information for prospective exhibitors will appear
in a later concert bulletin.



YOUR TEAM...for Estate Planning Advice

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

movement used a descending figure also found in the Hailstone Chorus of *Israel in Egypt* and the third began like the chorus "Lift up your heads" from *The Messiah* he assumed that these movements were studies for "additional accompaniments" to those works.

Rockstro cleared up this misapprehension by comparing various manuscripts and piecing out a concerto in twelve movements which could not have had anything more than a passing thematic connection with the oratorios. He pointed out that the absence of a completed ninth movement was "less deplorable than has been supposed, for the seventh, eighth and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797." (This was Samuel Arnold, who had made the first attempt at a complete edition.) He was thus able to restore the concerto to its complete form. By the watermarks on the paper, the handwriting and other such clues, he came to the "irresistible" conclusion that it must have been composed at about the same time as *The Messiah*: that is, between the years 1740 and 1745.

Rockstro assembled from the three collections twelve movements, as follows: — I Pomposo; II — Allegro; III — A tempo giusto; IV — Largo; V — Allegretto ma non troppo; VI — A tempo ordinario; VII — Andante larghetto; VIII — Allegro; IX — Allegro; X — Adagio;

ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

ROCKLAND-ATLAS NATIONAL BANK of BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Black wool
crepe under-
scored by
shining black
satin in a
theatre suit
for misses.*

89.95



One of our distinctive costumes in our new Cotillion Room, Second Floor

THE
Cotillion Room
CHANDLER'S

XI — Allegro ma non troppo; XII — March (found in *Judas Macabaeus*).

Friederich Chrysander, in preparing the monumental *Handel Gesellschaft*, published nine movements in his forty-seventh volume in 1886 as the second of two "*Concerti a due Cori*," the first, in the same instrumentation, being in B-flat.

There have been further editions. Gustav Kogel (1849–1921), a conductor once employed by the Peters Edition in Leipzig, arranged a suite of five movements for the Museum Concerts in Frankfort-am-Main in 1902. They are the movements I, II, VI, IV, VIII, of the *Handel Gesellschaft*, and have been used in previous performances by the Boston Symphony Orchestra, except on March 31, 1922, when Pierre Monteux restored the original edition of Chrysander.

An edition by Max Seiffert (1906) contains nine movements.

Of the movements used by Kogel the second, third, fourth and fifth are here performed:

I. Pomposo. 4/4. The theme is taken from *Esther*, Handel's first English oratorio, performed in 1732. The music is there found in two choruses, "Jehovah crown'd with glory bright" and "He comes to end our woes." There are upsweeping scales accentuating the "pom-pous," striding chords. Philip Hale was reminded by this music of

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY

President

EDWARD F. MACNICHOL

Vice President & Secretary

JAMES O. BANGS

Vice President & Treasurer

RALPH B. WILLIAMS

Vice President & Trust Officer

ROBERT H. GARDINER

Vice President & Trust Officer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

Investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board
Saco-Lowell Shops*

CARL J. GILBERT

Treasurer Gillette Company

FRANCIS GRAY

Trustee

HENRY R. GUILD

*Herrick, Smith Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

RICHARD C. PAINE

*Treasurer State Street Investment
Corporation*

WILLIAM A. PARKER

President Incorporated Investors

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

Rockstro's characterization: "Mr. George Frederic Handel is by far the most superb personage one meets in the history of music."

II. Allegro. 3/4. Rockstro points out the similarity of the descending passages in sixteenth notes to the Hailstone Chorus from *Israel in Egypt*.

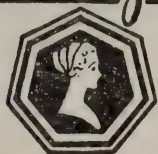
III. A tempo ordinario. 4/4. The principal theme is found in the composer's *Occasional Oratorio* composed in 1745. The theme is set off by rapid passages from the horns.

IV. Largo (in D minor). 12/8. This movement, like the first, quotes from the Oratorio *Esther*. The theme is found in the chorus "Ye sons of Israel mourn." It is in the form of a siciliano.

V. Allegro. 12/8. The movement which Kogel has well chosen for a jubilant finale opens with horn fanfares, in which the other instruments presently join.



Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

***P**AINE *furniture company**

81 ARLINGTON STREET, BOSTON — HAncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The most recent performance in this series was on April 27, 1951.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of

fine shoes for every member of the family



Thayer McNeil

boston and welllesley



Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Recent Arrivals

at

S. S. PIERCE'S

	Each	3 for
Red Label Cream of Lobster Soup , 10 oz. tin	\$.31	\$.91
A wonderful new concentrated soup that has captured the real lobster flavor. Heat with added milk or chill.		
Epicure Cocktail Dill Carrot Sticks , 8 oz. jar	.45	1.32
Crisp, 4½ inch carrot sticks pickled with plenty of dill. Serve <i>cold</i> at hors d'oeuvre time, with salad and cold meat.		
Red Label Italian Style Cheese Spread , 8 oz. plastic bowl . .	.45	
This is <i>delightful</i> ! Smooth as ivory, creamy of texture, it has an exquisitely delicate flavor.		
Red Label Scallops a la Newburg , 8 oz. tin	.83	2.44
Tender scallops in a chef-prepared, Sherry-laced, Newburg sauce. To be heated with added milk and served on toast with ripe olives, celery curls, <i>petits pois</i> or what you will.		
Epicure Olive and Anchovy Spread , 2 oz. jar	.29	.85
A talented new member of the canape company. You'll enjoy it plain or blended with cream cheese. Fine for stuffed eggs.		
Red Label Cherry Pie Filling , No. 2 tin	.39	1.15
Simply turn this tart-sweet cherry filling into a pie shell and bake. So easy anyone "can bake a cherry pie."		
Verkade Dutch Fair Biscuit Assortment , 3 lb. 3 oz. tin . . .	2.98	
From Holland. Another assortment of inimitable Dutch biscuits including mocca sticks, filled wafers, cafe noir, boudoir biscuits and others. In a charming tin.		
House of Herbs French Dressing , 8 oz. bot.	.69	
To the oil and garlic vinegar in this important dressing, a discreet touch of herbs has been added, with amazing results. Use also as a marinade for meat or fish.		
Red Label Egg Noodles and Tuna Fish , 15 oz. tin	.37	1.09
A hearty supper dish. Turn into a buttered casserole, dot with butter and brown in oven. Grated cheese, too, if you like.		
Danish Cheese with Caraway Seeds , per lb.	.89	
The flavor of this excellent cheese resembles a port du salut, with the added zest of caraway seeds. Delicious with walnuts and a glass of Port, after dinner.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister*, was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Striking the Right Chord

We have been keeping personal finances in tune for many years. Acting as Agent or Trustee, our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate.

Your securities are under the continuous supervision of an experienced investment staff. By naming The Merchants National Bank as your Executor and Trustee you assure your family of expert and understanding guidance.

Whether your need is for an Agency, Custodianship or Trust account, you will find your answer at The Merchants.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



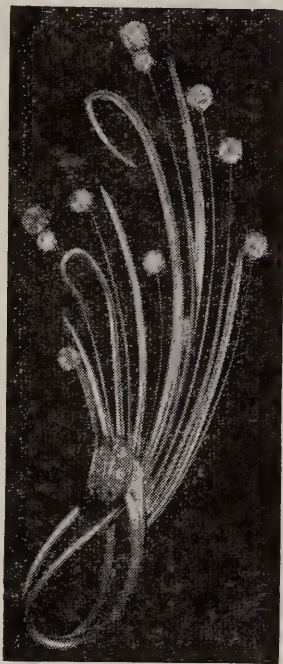
Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— *tax included*

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

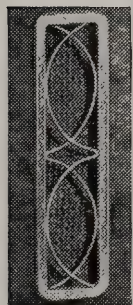
Hubbard 2-4900
Brockton 2186

THE WORLD PREMIERE THAT AMAZED THE EXPERTS!
Berkshire Festival crowds hail

PHILCO *Phonorama*



World's First High Fidelity Radio-Phonograph with sound in Full Dimension



It is Summer, 1953. You come as one of a vast group, musicians and music-lovers from all parts of the world, to Massachusetts to attend the great annual Berkshire Music Festival at Tanglewood. *But one of your most amazing experiences is not even listed on the program!* At the Curtis Hotel, in nearby Lenox, Philco *Phonorama** is making its first public appearance... and it

sweeps the Festival off its feet!

Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound of breathtaking "presence." And the effect on FM and AM radio, and on records, is like adding three dimensions and color to a motion picture. Small wonder you cheer, and that these great men and women of music agree with you—

FRANCO AUTORI: "The reproduction I heard on Philco *Phonorama* is truly an exciting and thrilling experience."

MILTON CROSS: "For the first time recorded music can, to all intents and purposes, equal a personal appearance."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage

right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity... and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "The most exciting sound I have ever heard."



*T.M.

— the first movement is written down.” On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was “more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: “He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship” of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): “On Monday Brahms’ new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*].” And three days later: “Thursday’s rehearsal was the second, yesterday’s was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold,

la maisonette

the little house of many designers
115 newbury street, boston

interpreting —
paris chic in an
american way —

Elise Molire
chapeaux

with “la maisonette”

recently arrived
from paris
with

“le dernier cri de
chapeaux”

at the most reasonable
prices

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos
are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion ...
... moderately priced. ...



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Shakespeare In Russia



“SHAKESPEARE, I see, has scored a continuing success with the film of his *Julius Caesar*.” This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

“How the great William got into Hollywood, and all that followed, is quite a chronicle. But equally striking are some of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet*, *The Tempest*, and *Hamlet*.

“As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture*, *Romeo and Juliet*.

“Russian translations of Shakespeare’s plays were sporadic and of slow growth.

“However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev’s Shakespeare lore? It is a striking story.

“Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear*. A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture*, which has been reckoned a masterly work. To this he added incidental music for the entire drama.

“And the actor who inspired this Russian’s music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge.”

biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the "*gescheite Leute*."

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than

The Right Place For Your Valuables **is a safe deposit box providing at moderate cost:**

Protection from loss through misplacement, fire, theft, or other causes.

The comforting knowledge at all times that you know exactly where your securities, jewelry, private papers, or other important items are.

Facilities: Courteous attendants and a private room at your service while at the vaults.

Annual rentals from \$6.00 (includes Federal Tax)

State Street Trust Company **BOSTON, MASS.**

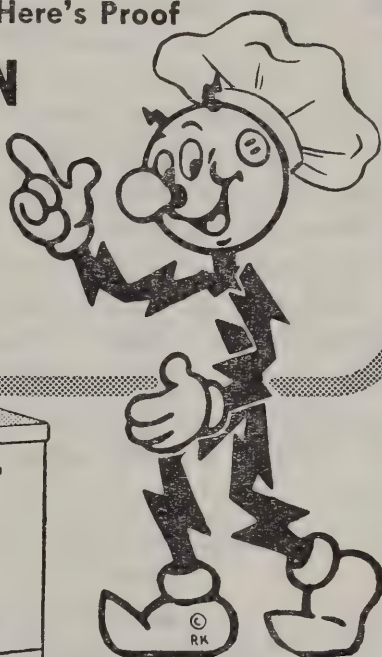
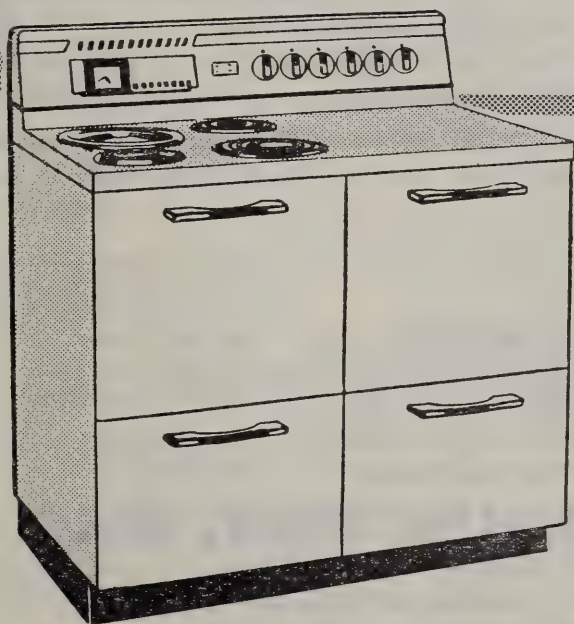
MAIN OFFICE: Corner State and Congress Streets
Union Trust Office: 24 Federal St. Copley Square Office: 587 Boylston St.
Massachusetts Avenue Office: Cor. Massachusetts Ave. and Boylston St.

SAFE DEPOSIT VAULTS AT ALL OFFICES

Member Federal Deposit Insurance Corporation

REDDY KILOWATT SAYS . . . Here's Proof

GREATER BOSTON PREFERS ELECTRIC COOKING!

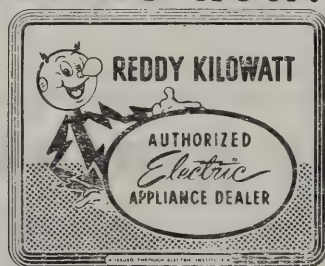


Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

BOSTON EDISON COMPANY



"prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

The new season starts —

**OUR STORE IS BULGING WITH
EXCITING NEW THINGS**

RECORDS

The new records have a realism, brilliance and smoothness that have never before been approached. For example:

BERLIOZ: *Romeo and Juliet* — B.S.O., Munch, Harvard-Radcliffe chorus
(Two LP records with French-English text, in a box — \$11.44)

RESPIGHI: *Pines of Rome* and *Fountains of Rome* — Toscanini and NBC
(Both works on one LP in an attractive album with 30 pages of beautiful pictures of Roman pines and fountains — \$5.72)

MOUSSORGSKY: *Pictures at an Exhibition* and

STRAVINSKY: *Firebird Suite* — Philadelphia Orchestra and Ormandy
(Both on one LP — \$5.45)

HONEGGER: *Jeanne d'Arc au Bucher* — Phila. Orch., Ormandy and Zorina
(Two LP's with French-English text, in a box — \$12.11)

PHONOGRAPHS

In order to hear with completeness the wondrous sounds that are embodied in the new records one *must* have an adequate reproducing instrument — in short, a modern high-fidelity phonograph, as the

New Magnavox MAGNASONIC

A fine high-fidelity phonograph with 4 speakers, 20 watts output — \$198.50

New Magnavox PLAYFELLOW

A brilliant table phonograph with 2 speakers for as little as \$99.50

COLUMBIA 360 — another fine "hi-fi" 2-speaker table model — \$139.50

MP — an extremely fine Chairside model, in mahogany or oak — \$179.50

RADIO-PHONOGRAPHS (with AM and FM)

New FISHER models are now available at a new low price of \$545.00

New Magnavox WEDGEWOOD with 3 speakers at \$335.00, also a new

DeLuxe Magnavox REGENCY with two 12" speakers and "hi-fi" horn

New MP CHAIRSIDE of truly exceptional quality, with 2 speakers — \$299.50

TELEVISION

Magnavox has a complete line of 21", 24", and 27" TV and Radio-phono-TV with prices which begin as low as \$229.50 for the 21-tube table model.

COME IN TO SEE AND HEAR THESE INTERESTING
NEW QUALITY PRODUCTS!

BEECHER HOBBS

1416 BEACON STREET, near Coolidge Cor. AS 7-4114 BROOKLINE

CONCERTO GROSSO NO. 2 FOR STRING ORCHESTRA

By ERNEST BLOCH

Born in Geneva, July 24, 1880

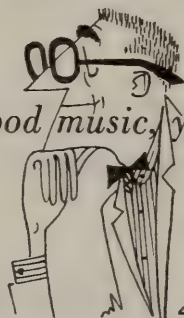
Ernest Bloch composed his Second Concerto Grosso between April and July, 1952. It was first performed by the B.B.C. Orchestra in London, April 11, 1953, under the direction of Sir Malcolm Sargent.

It is scored for string orchestra in five parts with a string quartet concertante.

ERNEST BLOCH writes from his home at Agate Beach, Oregon, that the year 1952 has been "a very productive one for a man like myself, as I am a very slow worker and struggle with innumerable sketches before reaching a final form.

"I completed my third *String Quartet* about the middle of April, 1952, and started immediately this new *Concerto Grosso* for strings and string quartet concertante. This work will seem very 'classical' to the superficial observer, but it is much more subtle, technically,

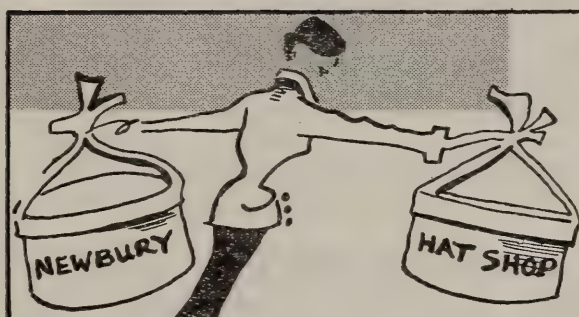
if you appreciate good music, you'll appreciate



carol cravats
the different shop for men



144 NEWBURY AT DARTMOUTH



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

T. O. Metcalf Co.

LETTER PRESS

PRINTING

PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

than it appears. As soon as it was completed, about August 1st, I started another Concerto Grosso, in a completely different style, much freer tonally and thematically, but, after two or three days, I saw that it required a full orchestra and it became the *Sinfonia Breve*, completed early in December." The *Sinfonia Breve* had its first performance at the same concert in London in which Sir Malcolm Sargent introduced the *Concerto Grosso* No. 2.

The first two movements of the concerto are connected. In the third, the solo quartet separates only briefly from the main body of the strings, but otherwise the classical alternation of the two groups is maintained, following the style of concertino and ripieno. The finale is a theme with four variations, the theme being a simple descending chromatic scale, resulting in a sort of free Passacaglia.

Ernest Bloch composed his first *Concerto Grosso* (for String Orchestra with Piano Obligato) as long ago as 1924. It was performed by the Boston Symphony Orchestra on December 24, 1925. The music of Bloch was first heard at these concerts when, on March 23, 1917,

BOUND VOLUMES of the
*Boston Symphony
Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.

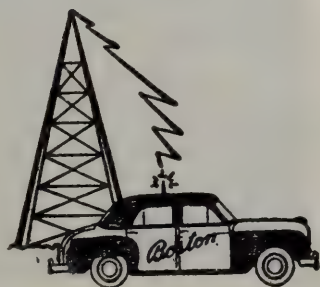


the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KEenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

Karl Muck asked the then little known composer from Switzerland to conduct his own *Three Jewish Poems*. He appeared as guest conductor in the spring of 1939, conducting his *Epic Rhapsody: America*, his *Helvetia*, his *Three Jewish Poems*, and *Two Symphonic Interludes* from his opera *Macbeth*. Other works which have been performed by this Orchestra are: the *Viola Suite*, *Four Episodes for Chamber Orchestra*, the *Violin Concerto*, *Schelomo*, and *Two Psalms for Soprano and Orchestra*.

The Concerto Symphonique for Piano and Orchestra was performed last season.



\$330

\$250

\$220

AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in beautifully designed cases - at moderate prices.

tax included

ALSO AT OUR BOSTON STORE



SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

"ROMEO AND JULIET," OVERTURE-FANTASIA (AFTER SHAKESPEARE)

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840:
died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow.

It was first performed by the Boston Symphony Orchestra, February 7, 1890. The most recent performance in the Friday and Saturday series was on January 22, 1943, when Richard Burgin conducted.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, harp and strings.

WHEN Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *Voyevode* in 1867, the Symphonic Poem *Fatum* in 1868, the Opera *Undine* early in 1869; the last three works he sought, with partial

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHEK

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Rib Room

FOR

**FABULOUS
ROAST BEEF**

*with Yorkshire Pudding
Salad Bowl & Potato*

DAILY 5:45 TO 10 P.M.
SUNDAYS 1 P.M. TO 10 P.M.

**SOMERSET
HOTEL**

***Two Fine
Restaurants***

Ivy Room

**OFFERING
BOSTON'S
NEWEST
SPECIALTIES**

success, to obliterate by destroying the scores). As was the case with *Fatum*, Tchaikovsky dedicated *Romeo and Juliet* to Mily Alexei-vitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for *Romeo and Juliet*, advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging “allegro with sword cuts,” and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev’s scheme. The introductory

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare’s “The Tempest,” Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his “Romeo and Juliet.”



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



Est. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

andante of Friar Laurence is in the Overture first intoned by the wood winds. In the allegro giusto the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, is developed into a glamorous succession of chords in gentle pulsation (it has been compared with the composer's well-known song, his setting of Goethe's "*Nur wer die Sehnsucht kennt*," which was composed at the same time). A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Taneiev among his posthumous papers. It was in the form of a "Duo from *Romeo and Juliet*," and was set for orchestra by Taneiev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring toward the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo*, the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end



Otis Capper & Son

INCORPORATED
ESTABLISHED 1840

MAKERS OF EMAGRIN TABLETS FOR THE RELIEF OF PAIN,
ESPECIALLY TO REDUCE DISCOMFORT OR FEVER RESULTING
FROM SIMPLE HEADACHES, NEURALGIAS AND COMMON COLDS

439 BOYLSTON STREET
BOSTON

A 8 BEACON STREET
BOSTON

417 WESTMINSTER STREET
PROVIDENCE

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC.
KENmore 2076 and 2077

248 HUNTINGTON AVE.
opposite Symphony Hall

of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on *Romeo and Juliet*.

Another interesting circumstance which has been universally associated with *Romeo and Juliet* was Tchaikovsky's passion for the singing actress Désirée Artôt, the one real love affair of his recorded life. Laroche has described how Moscow was captivated by her performances at this time. "It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth, and passion, that everyone who heard it was fascinated and carried away. I have said that Désirée Artôt was not good-looking. At the same time, without recourse to artificial aids, her

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

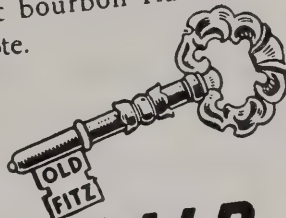
You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • **Geo. H. Ellis Co.**

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death, which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means



LUNEVILLE CHINA

LARGE OR SMALL
ORDERS FILLED

PRICE LIST
SENT ON REQUEST

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14. MASS.

TELEPHONE CAPITOL 7-7219



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso*, read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the first audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this



IT'S NEW . . . IT'S DIFFERENT

The CARUSO ROOM . . . featuring

OPERATIC and CLASSICAL Entertainment

Italian Cuisine—No Minimum—No Cover Charge.

Open 7 days a week for your dining pleasure.

HOTEL GARDNER

Massachusetts Ave., at Norway Street, Boston

Louis P. Brillante, Mgr.

Reservations
Phone
CO 6-3110

- PIANOS
- RADIOS
- ORGANS
- MUSICAL TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

- ALL MUSIC
- ALL RECORDS
- BOOKS

Open
Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

NEW ENGLAND CONSERVATORY OF MUSIC

A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

RICHARD BURGIN, member of the faculty of the Conservatory, has been appointed Conductor of the Conservatory Orchestra. He will continue to head the string department of the Conservatory and will be in complete charge of all orchestral activities. Mr. Burgin is widely known for his successful orchestral and chamber music activities with students, particularly at Tanglewood. Applicants for the orchestra are accepted on the basis of auditions at the Conservatory.

For further information apply Dean, 290 Huntington Ave., Boston, Mass.

- THE BOSTON SYMPHONY CONCERT BULLETIN
- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM



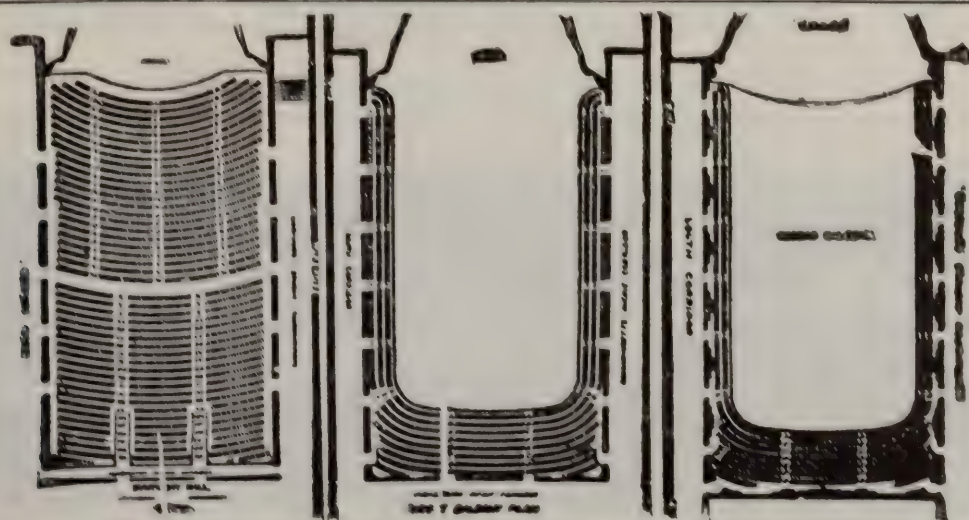
The Boston Symphony Orchestra

PUBLICATIONS

offer to advertisers wide coverage of a special group of discriminating people. For both merchandising and institutional advertising they have proved over many years to be excellent media.

Total Circulation More Than 500,000

For Information and Rates Call :: MRS. DANA SOMES, *Advertising Manager*
Tel. CO 6-1492, or write: Symphony Hall, Boston 15, Mass.



SYMPHONY HALL, BOSTON

Seventy-Third Season, 1953-1954

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Six Sunday Afternoon Concerts

at 3 o'clock

NOVEMBER 1

DECEMBER 13

MARCH 28

NOVEMBER 15

JANUARY 31

APRIL 25



Guest Conductors

PIERRE MONTEUX

FERENC FRICSAY

GUIDO CANTELLI

Soloists

GRANT JOHANNESSEN

Piano

LEON FLEISHER

Piano

Series Tickets available at \$14.40, \$18.00

Subscription Office

• CO 6-1492

BALDWIN PIANO

RCA VICTOR RECORDS

COMING
THE EXETER STREET THEATRE
will present
Sir Laurence Olivier

in *the*
**BEGGAR'S
OPERA"**

Adapted for the screen in brilliant fashion by
Christopher Fry

Additional music composed by
Sir Arthur Bliss

"THIS 'BEGGAR'S OPERA' HAS BEEN DONE WITH A PRODIGAL HAND,
PRODIGALITY TEMPERED BY TASTE AND DISCERNMENT. OPERA ON FILM
REQUIRES A BOLD HAND AS WELL. SIR LAURENCE HAS PLAYED IT TO
PERFECTION."

— ARTHUR KNIGHT,
SATURDAY REVIEW OF LITERATURE

in Technicolor

ANNOUNCEMENT

1928 . TWENTY-SIXTH SEASON . 1954

Boston Morning Musicales

for benefit of

BOSTON SCHOOL OF OCCUPATIONAL THERAPY

HOTEL STATLER BALLROOM

Wednesday mornings at eleven o'clock

1953 — 1954

IRMGARD SEEFRIED	. . .	November 25
GINA BACHAUER	. . .	December 16
ROBERT ROUNSEVILLE	. . .	January 6
VICTORIA DE LOS ANGELES	. . .	January 27
TOSSY SPIVAKOVSKY	. . .	February 17
JEROME HINES		March 17

Executive Committee

Mrs. JOHN W. MYERS

Mrs. H. PARKER WHITTINGTON

Co-Chairmen

Mrs. WILLIAM EMERSON BARRETT

Mrs. JOHN A. GREENE

Mrs. THEODORE T. WHITNEY

BOSTON SCHOOL OF OCCUPATIONAL THERAPY

7 Harcourt Street, Boston 16, Massachusetts

Telephone: KE nmore 6-6467

The case of the Quick Change Artist!

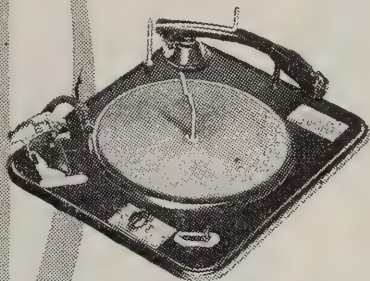
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him—and the pioneer hi-fi radio phonograph equipment builders—set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer—to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system—we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see*, *hear*, and *feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50

Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Second Program

FRIDAY AFTERNOON, OCTOBER 16, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 17, at 8:30 o'clock

MOZART.....Divertimento in D major, for Strings, K. 136

- I. Allegro
- II. Andante
- III. Presto

(First performance at these concerts)

RAVEL....."Le Tombeau de Couperin," Suite

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

COPLAND.....Concerto for Piano and Orchestra

(In one movement)

INTERMISSION

SMIT.....Overture in C-sharp minor

(First performance)

BEETHOVEN.....Symphony No. 2, in D major, *Op.* 36

- I. Adagio molto; Allegro con brio
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

SOLOIST

LEO SMIT

This program will end about 4:10 o'clock on Friday Afternoon,
10:25 on Saturday Evening

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

GA 7-3294

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO 6-7359

JULES WOLFFERS

PIANIST — TEACHER

1572 BEACON STREET

Waban 68

RUTH SHAPIRO

PIANIST — TEACHER

35 LANCASTER TERRACE

BROOKLINE, MASSACHUSETTS

Telephone BEacon 2-3985

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.

BROOKLINE, MASS.

Tel. AS 7-2503

DEAN VOCAL DEPT.

STALEY COLLEGE

SADLER'S WELLS BALLET

Gala Opening Night:

MON., OCT. 19 — Boston Opera House

"LAC DES CYGNES" starring MARGOT FONTEYN
A FEW GOOD SEATS LEFT

Phone Parties Unlimited CO 7-1488

AARON RICHMOND, *Managing Director*

announces the BOSTON UNIVERSITY

CELEBRITY SERIES

THIS SEASON'S DISTINGUISHED LIST OF EVENTS

Choice Seats at Great Saving over Box-office prices

SELECT ANY 7 EVENTS for \$11.75, \$15.25, \$18.50

SUBSCRIPTIONS NOW: 143 NEWBURY STREET (near Dartmouth)
Tel. KE 6-6037

SZIGETI, Brilliant Violinist.....	Jordan Hall, Thur. Eve., Oct. 22
DePAUR'S INFANTRY CHORUS.....	Symphony Hall, Sat. Eve., Oct 24
NIKOLAIDI, Famous Soprano.....	Jordan Hall, Wed. Eve., Nov. 11
VIRTUOSI DI ROMA.....	Symphony Hall, Sun. Aft., Nov. 22
BACH ARIA GROUP, William Scheide, Director, with JAN PEERCE & EILEEN FARRELL. Assisted by Chorus and ZIMBLER SINFONIETTA	Symphony Hall, Sun. Aft., Nov. 29
PHILADELPHIA ORCHESTRA, Ormandy, Cond.,....	Symphony Hall, Tues. Eve., Dec. 1
CASADESUS, Illustrious Pianist.....	Symphony Hall, Sun. Aft., Dec. 6
QUARTETTO ITALIANO.....	Jordan Hall, Mon. Eve., Dec. 7
LUBOSHUTZ & NEMENOFF, Duo-Pianists.....	Symphony Hall, Sun. Aft., Jan. 17
MALCUZYNSKI, Polish Pianist.....	Symphony Hall, Sun. Eve., Jan. 31
ISAAC STERN, Noted Violinist.....	Symphony Hall, Sun. Aft., Feb. 7
JOSE LIMON & DANCE CO.....	Jordan Hall, Sat. Mat. and Eve., Feb. 13
MINNEAPOLIS SYMPHONY, Dorati, Cond.....	Symphony Hall, Sun. Aft., Feb. 14
BADURA-SKODA, Viennese Pianist.....	Jordan Hall, Tues. Eve., Feb. 23
MARAIS & MIRANDA, Phenomenal Balladeers.....	Jordan Hall, Sun. Aft., Feb. 28
AGNES DeMILLE'S DANCE THEATRE.....	Opera House, Sun. Aft., Mar. 14
MARIAN ANDERSON.....	Symphony Hall, Sun. Aft., April 11

EXTRA EVENT:

(Tickets available now to series subscribers only)

ARTUR RUBINSTEIN — Mon. Eve. March 1, Symphony Hall

\$4.20, \$3.60, \$3.00, \$2.40, \$1.80

THE ELUSIVE GOAL...

To seek perfection is to accept the highest challenge, for true perfection is a mountain without a top—a goal just out of reach, yet never out of sight. A perpetual striving for perfection in musical performance is the essence of the greatness of the Boston Symphony Orchestra. The artistic integrity, the uncompromising musical standards so firmly established through the years by the Boston Symphony Orchestra and its great conductors, are today reaching new heights.

In an allied field of music—the art of piano making—The Baldwin Piano Company has sought the same challenging goal of perfection. In a great piano as in a great orchestra there can be no compromise with ideals. As perfection is approached, the steps become shorter, yet proportionately more difficult—with time and effort no factor of consequence for just ahead lies the promise of reward.

That the Baldwin piano is so closely associated with the Boston Symphony Orchestra in the creation of truly great music is rewarding recognition of Baldwin's artistic achievements and a constant inspiration to continue the unflagging march toward the elusive goal of perfection.

THE BALDWIN PIANO COMPANY

Builders of: Baldwin Grand Pianos • Acrosonic Spinnet Pianos
Hamilton Vertical Pianos • Baldwin and Orga-sonic Electronic Organs

160 Boylston Street Boston

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

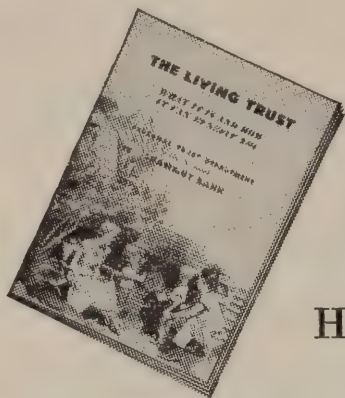
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

*A Berlioz Season
Visitors from Paris*

A BERLIOZ SEASON

During the season now beginning, special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th will mark the 150th Anniversary of the composer's birth. Charles Munch has announced *L'Enfance du Christ* for the Christmas season (December 18 and 19) and *La Damnation de Faust* (for February 19 and 20).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette*, which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

James G. Deane, in the *Washington Star* of September 20, has written: "Chalk up to Charles Munch and the Boston Symphony — and Hector Berlioz — one of this year's noteworthy recordings."

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chropespun rayon.
Sizes 14 to 20

27.50

416 Boylston St., Boston
54 Central St., Wellesley

"After years of depending on rare broadcasts and a few recorded excerpts to establish a tenuous, though tantalizing, acquaintance with Berlioz' *Romeo and Juliet*, it seems almost too good to be true to have, all at once, the means of achieving bosom friendship.

"The bare fact is, half of the music has been missed. At last, thanks to Munch-Boston-Victor, Berlioz' great edifice is for record collectors complete. And as with many wholes, the sum amounts to considerably more than twice the halves. Here is not a group of isolated orchestral essays, beautiful in themselves but without a context.

Here, instead, is a musical drama (though neither a play nor an opera, Berlioz designating it a dramatic symphony) which is intense, impassioned, ethereally lyrical, and superbly unified and close-knit, with a perfect balance of instrument and voice which it is an architectural sacrilege to disturb."

VISITORS FROM PARIS

The Guard Republican Band of Paris (Musique de la Garde Républicaine de Paris) has arrived in America for its first tour of this country in fifty years. The famous band first came to the United States in 1872 and again in 1903 to perform at the St. Louis Exposition. In 1939 they were announced to come here again for a tour which would include the New York World's Fair. This trip was cancelled because of the war.

Founded in 1852 in the Second Empire, the Guard Republican Band is attached to the French Army and is heard on all state occasions, as well as in concerts of its own.

The Band of seventy-two musicians under the direction of François-Julien Brun, opened its tour last month in Montreal. It will tour the principal cities of this country and come to Boston for a single concert in Symphony Hall on Friday evening, December 11. The Band has generously given its services for the benefit of the Boston Symphony Orchestra's Pension Fund, and Charles Munch has agreed to conduct a part of the program.

When the Band left France for the present tour, President Auriol sent the following message: "In the domain of art the public of all nations is the supreme judge. I have confidence in its verdict for I know that once more the Musique de la Garde Républicaine will be worthy of France and Art, which it serves with such fervor, integrity and skill."

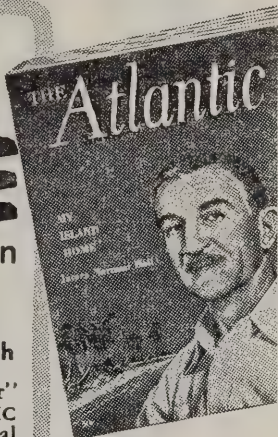
Their repertoire consists of classical and semi-classical music, and usually ends with a series of French marching songs from the epoch of the French Revolution. Composers who in the last century wrote music for this organization include Berlioz, Gounod, Delibes and Ambroise Thomas.

HALF PRICE

Trial Subscription

brings the world's great writers into your home each month

Now you can "discover" and enjoy THE ATLANTIC for a fraction of its usual price. See how the world's great thinkers and doers make THE ATLANTIC America's most fascinating and informative magazine. Mail coupon!



OFFER
EXPIRES
IN 20 DAYS

Invite THE ATLANTIC into your home for a few months...and enjoy the best combination of news, fun, information and adult entertainment available anywhere today. Recent contributors include:

Agnes DeMille
Walter Lippmann
Robert Moses
Sumner Slichter
Henry Cabot Lodge, Jr.
Sir Osbert Sitwell
Christopher Fry

John Hersey
John Masefield
Bertrand Russell
J. Frank Dobie
Rebecca West
Paul Hoffman
John Marquand

Mail coupon below NOW. Send no money. We'll bill you for \$2. You will receive THE ATLANTIC for 8 months. Regular price for eight issues \$4.

SEND NO MONEY

MAIL THIS COUPON TODAY

The ATLANTIC, 8 Arlington St., Boston 16, Mass.

Please enter my trial subscription to The ATLANTIC for 8 months and bill me for \$2.

NAME _____

ADDRESS _____

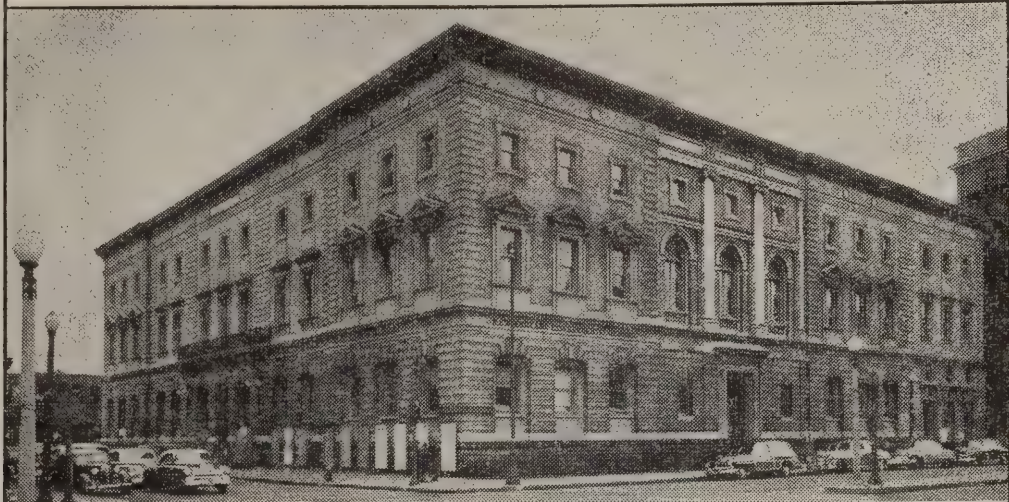
Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



The modern home of the New England Conservatory of Music on Huntington Avenue.

In 1867 the New England Conservatory of Music was housed in seven "sky parlor" studios in the old Boston Music Hall.

*"Let Music
swell the breeze"*

The New England Conservatory of Music, the nation's oldest independent music school, began modestly. Today students from all over America and many other lands seek Conservatory degrees.

The Conservatory's growth symbolizes the changes which have taken place in Boston. Great changes also affect the individual who wants to make adequate provision for the family which will survive him. To meet these problems, an up-to-date will is essential. If you have no will, or if it has not been recently reviewed, you should see your lawyer at once.

To help you deal with changing economic conditions and tax laws, you and your lawyer are invited to consult with Old Colony Trust Company about the advantages of Old



Colony's service as Executor and Trustee. A copy of "*Wills and Trusts*" will be sent to you upon request.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Second Program

FRIDAY AFTERNOON, OCTOBER 16, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 17, at 8:30 o'clock

MOZART.....Divertimento in D major, for Strings, K. 136

- I. Allegro
- II. Andante
- III. Presto

(First performance at these concerts)

RAVEL....."Le Tombeau de Couperin," Suite

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

COPLAND.....Concerto for Piano and Orchestra

INTERMISSION

SMIT.....Overture: The Parcae

(First performance)

BEETHOVEN.....Symphony No. 2, in D major, Op. 36

- I. Adagio molto; Allegro con brio
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

SOLOIST
LEO SMIT

This program will end about 4:10 o'clock on Friday Afternoon,
10:25 on Saturday Evening

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

DIVERTIMENTO IN D MAJOR FOR STRINGS, (K. 136)

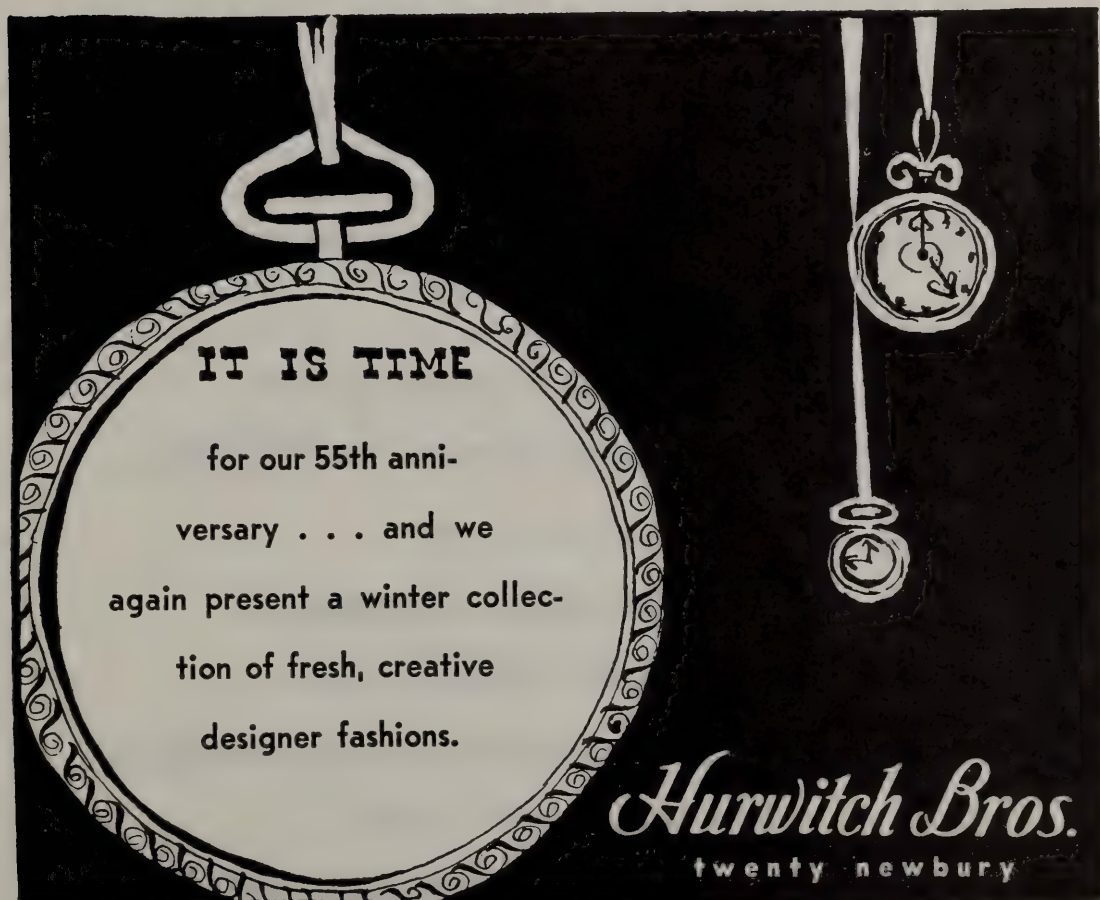
By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This Divertimento was composed in 1772.

The first performance by this Orchestra was in the Berkshire Festival, in Tanglewood, July 18 last, in the series for chamber orchestra.

THIS is the first of three "Divertimenti" for strings which Mozart composed early in 1772 (K. 136, 137, 138). The title is questionable — the late Alfred Einstein believed that it was added to the manuscript by another hand: in the first place because each has three movements with no minuet, whereas a divertimento was expected to have at least two. These three being written in four string parts, could easily have been called string quartets and are so placed in the categorical listing of that large and authoritative volume, the Koechel Thematic Catalogue. Strings alone are notoriously weak for outdoor purposes and were evidently so considered in Mozart's time. Of the 36 divertimenti, serenades, and "cassations" listed by Koechel, all



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

except *Eine kleine Nachtmusik* (a special case) are for winds with strings, or winds alone. The three "divertimenti" in question could also have been intended for ultimate use as symphonies in Milan for which city Mozart was then composing his opera *Lucio Silla*. He could have made this transformation, according to his custom at the time by simply adding pairs of oboes and horns, doubling string parts.

The truth is that both string quartets and symphonies were still much to be developed by the sixteen-year old Mozart. He had composed a number of symphonies, but not yet worked out the later rich interplay of color in independent wind parts. Of string quartets he had then written only one (K. 80, 1770), although he was to advance with brilliant genius in this field with six more later in 1772. Haydn at Esterház had long since developed the possibilities of intricate and balanced dalliance with four string voices, emancipated from the encumbrance of a keyboard continuo. The six fine quartets of Haydn's experimental Op. 20, written in that same year, give the two middle voices their free play and independent interest. But Mozart had not yet come under Haydn's beneficent influence in this field. The Divertimento K. 136 is still largely "top and bottom," the first violin part always prominent, sometimes in duet with the second violin, with a purely accompanying (or a doubling) function for the viola

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF

THE BOSTON SYMPHONY ORCHESTRA

will be held in the

SYMPHONY HALL GALLERY

beginning December 11, 1953

**Further information for prospective exhibitors will appear
in a later concert bulletin.**

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

and cello parts. The result is a transparent clarity and simplicity which sets off to perfection the youthful charm, the high spirits of Mozart — age sixteen. Only briefly in the finale does he give us a fugato passage. The andante, which cultivates the “affecting” Italian style, has a likewise youthful tenderness of sentiment, delicately expressed.



ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony...
and of a Will. The provisions of a Will must work
in concert to be effective. Yet, a single event—
a birth, a change in the value of assets, a new law—
can change the outcome completely.

Whether you have a Will of your own or are a
beneficiary under another's, it's wise to remember that
Wills require periodic review. Our experienced
trust officers, working closely with the family attorney,
are often able to give valuable assistance to an
individual in keeping a Will up to date.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Black wool
crepe under-
scored by
shining black
satin in a
theatre suit
for misses.*

89.95



One of our distinc-
tive costumes in our
new Cotillion Room,
Second Floor

THE
Cotillion Room
CHANDLERS

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By MAURICE RAVEL

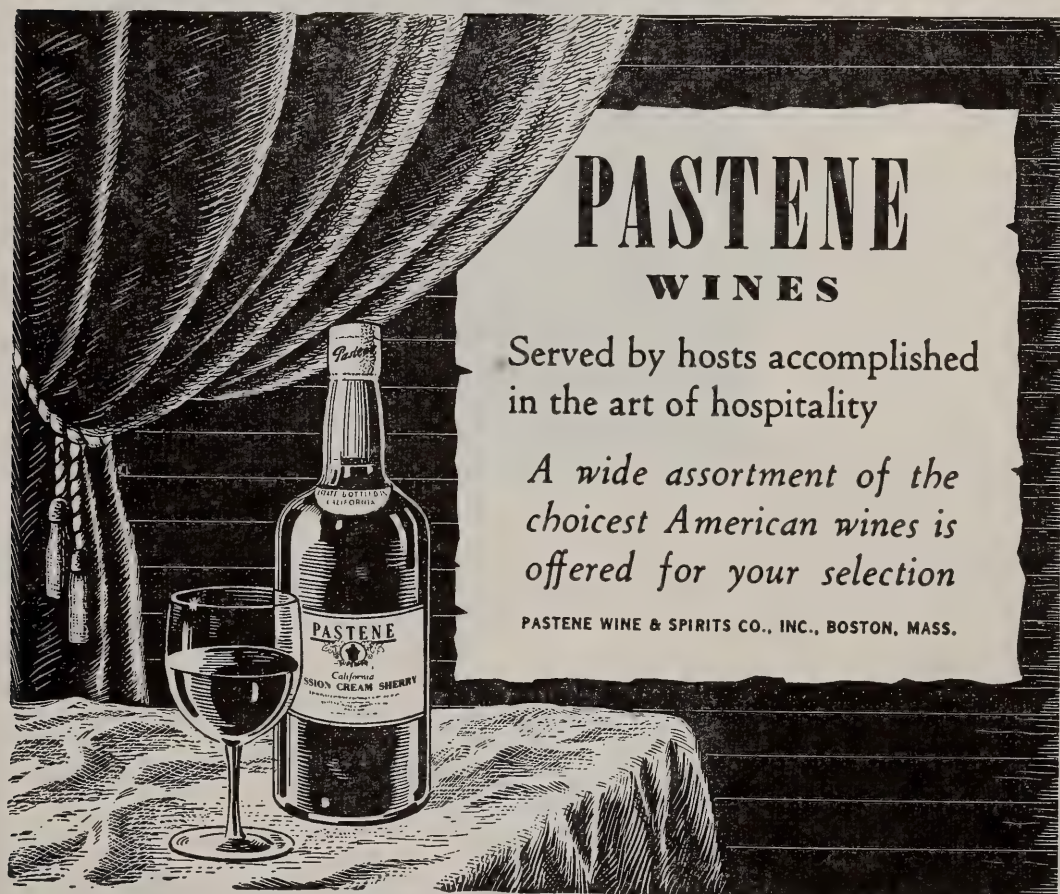
Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Padeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, con-



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

ceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The “*Prélude*” is in E minor, *vif*, 12-16; the “*Forlane*” (an old dance said to derive from the gondoliers of Venice as the “*Forlana*”) is an allegretto, 6-8; the “*Menuet*” is an allegro moderato, and the final “*Rigaudon*,” *assez vif*, 2-4.

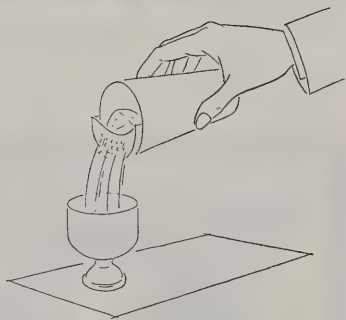
Grand Gift Idea for: BRIDES, HOSTESSES, USHERS, BRIDGE PRIZES,
SPORTS WINNERS, BON VOYAGE, CHRISTMAS

personal cocktail shaker*

in heavy silver plate

\$9. including
Federal tax

50¢ additional charge for delivery
outside of the New York City-
New England area.



Mixes or shakes one
drink — plus a dividend!
Top serves as chilled
cocktail cup. Base has
built-in strainer.
Get several. Serve your guests
their own favorite cocktails.

*Pat. pending

Engraved with three block initials
—50¢ additional.

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

CONCERTO FOR PIANO AND ORCHESTRA

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

This Concerto was composed at the suggestion of Serge Koussevitzky, between January and November, 1926. Mr. Copland completed it in New York City, after working upon it during the summer at Guéthary, a Basque village in France. The Concerto was performed for the first time when Dr. Koussevitzky presented it at the Boston Symphony Orchestra concerts on January 28, 1927. The composer appeared as soloist at that time and again when the Concerto was introduced in New York by this Orchestra on February 3 following.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contra-bassoon, alto saxophone (interchangeable with soprano saxophone), four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, tam-tam, Chinese drum, woodblock, triangle, xylophone, celesta and strings.

The score is dedicated to Alma Wertheim.

WHEN Mr. Copland performed this work with the Boston Symphony Orchestra, he wrote the following description of it for these programs:



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

***P* AINE** *furniture company*

81 ARLINGTON STREET, BOSTON — HA ncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

Though played without interruption, the Concerto is really divided into two contrasted parts, which are linked thematically. The first is a slow, lyric section, the second a fast rhythmic one.

A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement — once in the piano with imitations by the wood-wind and French horns, and later in triple canon in the strings, mounting to a sonorous climax.

A few transitional measures lead directly to the second part which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the solo piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short piano cadenza presenting difficulties of a rhythmic nature. Before the end, a part of the first movement is recalled. This is followed by a brief coda.

fine shoes for every member of the family



Thayer McNeil

boston and welllesley



Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Recent Arrivals

at

S. S. PIERCE'S

	Each	3 for
Red Label Cream of Lobster Soup , 10 oz. tin	\$.31	\$.91
A wonderful new concentrated soup that has captured the real lobster flavor. Heat with added milk or chill.		
Epicure Cocktail Dill Carrot Sticks , 8 oz. jar	.45	1.32
Crisp, 4½ inch carrot sticks pickled with plenty of dill. Serve <i>cold</i> at hors d'oeuvre time, with salad and cold meat.		
Red Label Italian Style Cheese Spread , 8 oz. plastic bowl . .	.45	
This is <i>delightful</i> ! Smooth as ivory, creamy of texture, it has an exquisitely delicate flavor.		
Red Label Scallops a la Newburg , 8 oz. tin	.83	2.44
Tender scallops in a chef-prepared, Sherry-laced, Newburg sauce. To be heated with added milk and served on toast with ripe olives, celery curls, <i>petits pois</i> or what you will.		
Epicure Olive and Anchovy Spread , 2 oz. jar	.29	.85
A talented new member of the canape company. You'll enjoy it plain or blended with cream cheese. Fine for stuffed eggs.		
Red Label Cherry Pie Filling , No. 2 tin	.39	1.15
Simply turn this tart-sweet cherry filling into a pie shell and bake. So easy anyone "can bake a cherry pie."		
Verkade Dutch Fair Biscuit Assortment , 3 lb. 3 oz. tin . .	2.98	
From Holland. Another assortment of inimitable Dutch biscuits including mocca sticks, filled wafers, cafe noir, boudoir biscuits and others. In a charming tin.		
House of Herbs French Dressing , 8 oz. bot.	.69	
To the oil and garlic vinegar in this important dressing, a discreet touch of herbs has been added, with amazing results. Use also as a marinade for meat or fish.		
Red Label Egg Noodles and Tuna Fish , 15 oz. tin	.37	1.09
A hearty supper dish. Turn into a buttered casserole, dot with butter and brown in oven. Grated cheese, too, if you like.		
Danish Cheese with Caraway Seeds , per lb.	.89	
The flavor of this excellent cheese resembles a port du salut, with the added zest of caraway seeds. Delicious with walnuts and a glass of Port, after dinner.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



ENTR'ACTE
AARON COPLAND — PERSONAL NOTE

By ISRAEL CITKOWITZ

From David Ewen's "*The Book of Modern Composers*," Alfred A. Knopf, Inc.

ALL in all, Aaron Copland is a most elusive personality to portray. One could no sooner describe a particular quality than its opposite would appear to counter it. In a less well-balanced personality these contradictions would create conflict and division. Copland can balance them, and, far from cancelling out, these opposites complement each other and work together like well-meshed gears. One could head his biography with the title, "The Practical Poet," and that would indicate Copland's faculty of teaming opposites. A poet he is — any one of his scores, whether intended for the concert stage, the movies, or a child's study period at the piano, displays his imaginative powers. And as for his practicality, one need only plot a curve around some of the peripheral points in his career to recognize that only a person with an immense gift for practical organization could

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Striking the Right Chord

We have been keeping personal finances in tune for many years. Acting as Agent or Trustee, our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate.

Your securities are under the continuous supervision of an experienced investment staff. By naming The Merchants National Bank as your Executor and Trustee you assure your family of expert and understanding guidance.

Whether your need is for an Agency, Custodianship or Trust account, you will find your answer at The Merchants.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



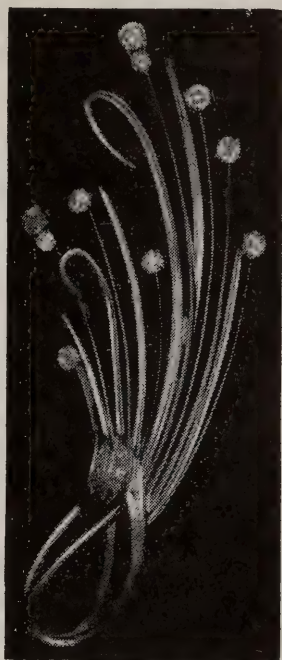
Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

cover such a range without serious damage to his creative energies. In this easy faculty for twining varied strands of activity into a smooth whole Copland seems less like the hard-driving executive of our day than like some Continental figure of the eighteenth or nineteenth century. There is a Gallic touch in Copland's perfect self-possession that brings him into spiritual kinship with those elegant literary figures in French history who could range the Continent of Europe in the service of their state, secure in every language and custom, and yet secure in their personal resources and creativity.

What the French would describe as "*disponible*" — that is, the quality of a suspended and disengaged force ready to crystallize in any desired form — characterizes Copland's attitude of mind. The artistic counterpart of this quality of "*disponibilité*" is of course manifest in the success with which he has operated in so many *genres*. It is this quality of mind that enables Copland to engage himself in his varied pursuits with the utmost ease and economy. But this quality is interesting not only for its pragmatic results. The high-powered executive who keeps a brace of secretaries busy is surely no spiritual



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

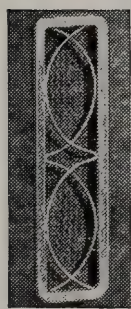
Brockton 2186

THE WORLD PREMIERE THAT AMAZED THE EXPERTS!
Berkshire Festival crowds hail

PHILCO *Phonorama*



World's First High Fidelity Radio-Phonograph with sound in Full Dimension



It is Summer, 1953. You come as one of a vast group, musicians and music-lovers from all parts of the world, to Massachusetts to attend the great annual Berkshire Music Festival at Tanglewood. *But one of your most amazing experiences is not even listed on the program!* At the Curtis Hotel, in nearby Lenox, Philco *Phonorama** is making its first public appearance . . . and it

sweeps the Festival off its feet!

Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound of breathtaking "presence." And the effect on FM and AM radio, and on records, is like adding three dimensions and color to a motion picture. Small wonder you cheer, and that these great men and women of music agree with you—

FRANCO AUTORI: "The reproduction I heard on Philco *Phonorama* is truly an exciting and thrilling experience."

MILTON CROSS: "For the first time recorded music can, to all intents and purposes, equal a personal appearance."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage

right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "The most exciting sound I have ever heard."



*T.M.

phenomenon to marvel at. What is extraordinary is to find in a composer this faculty of displacing and moving the focus of his activities. The violent drive of creative energies does not make for easy displacement. In the nineteenth century, Baudelaire's giant albatross, king of the azure, but clumsy and infirm on the ground, was a symbol for the poet. To Copland this psychology of the nineteenth-century artist is completely foreign. The dramatic tensions between life and art that these artists generate are not for him. He moves between various levels of activity with an air of balanced detachment that is at once the irritation and the envy of his more perfervid colleagues.

Amid the after-concert gatherings of composers that Copland relishes he sits with an air of serene impartiality that makes every one else seem like a youthful barbarian. Yet with this goes an ingenuousness and wit almost childlike in their effect — just as a child's detachment from the turmoil and preoccupations of its elders can point up their foibles with devastating clarity. But Copland's detachment does not bespeak a lack of sympathy for his fellow artists. It is very characteristic of him that no sooner had his own career been launched than he was already engaged in furthering the careers of others, many of whom have since attained international prominence. When one considers that one of the occupational hazards of composing today is an

la maisonette

the little house of many designers
115 newbury street, boston

interpreting —
paris chic in an
american way —

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

"le dernier cri de
chapeaux"

at the most reasonable
prices

1853 — 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

insular tightness in the composer himself, a sheer inability to transcend the limits of the composer's own interests and self-interest, Copland's insistence in the uncovering of new talent is an extraordinary phenomenon. It is not that he stands alone in manifesting a constant interest in the music of others, but that the sources of this vital interest are not bound up with the mainsprings of his own ego. It is the outcome of a truly disinterested and objective personality.

The objective composer has of course been widely trumpeted today. The nineteenth century romantic has been repudiated again and again. The curious aspect of this oft-proclaimed "*neue Sachlichkeit*," the new objectivity, is that it involves almost entirely modes and techniques of musical composition, while the composers themselves display the same emotional patterns as the most violent romantic of the nineteenth century. Copland on the other hand is in the paradoxical position of displaying what might be called a romantic temperament and coloring in his music, while psychologically the emotional pattern of the romantic artist is completely remote to him. One could easily transpose a figure like Aaron Copland's against a classical background. In a peruke his face would take on a resemblance to Haydn's. In a period of secure religious beliefs, he could satisfy his own strong urge

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
... moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

for the centrality and communion of social beings. His practicality, that of the artisan and not of the notary, would fit naturally into the general scheme.

Others in our day have staked out their claims in a grander manner, but Copland by a slow unassuming process of accretion has developed to an imposing stature. At the present, in the very mid-point of his career he is an arresting figure, unique in his combination of qualities, and still "*disponible*," still ready to crystallize the forces at his disposal into some new pattern. If, as some Frenchman put it, beneath every appearance of vainglory lurks a modest ego, very dependent for its nourishment on outward acclaim, then one can only say of Copland that his simple, unassuming, and urbane manner must carry behind it an enormous self-possession and dignity.



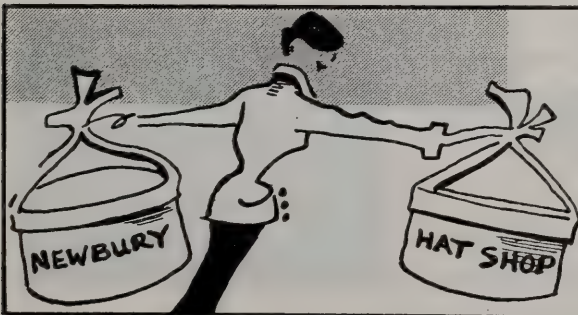
Make a Date with Beauty

at the **Helena Rubinstein Salon**

Here are experts to mold you, slim you, beautify you from head to toe. Come in for a specialized Beauty Treatment for your face or body. Select famous Helena Rubinstein beauty essentials to use at home.

Phone KE nmore 6-5270

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

OVERTURE: THE PARCAE

By LEO SMIT

Born in Philadelphia, January 12, 1921

Leo Smit composed this Overture in 1951 in Rome.

The score requires two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

"THE TITLE," so the composer explains, "refers to the Fates, or birth-spirits (represented as three old women spinning), who are supposed to appear on the night of a birth to decide upon the course of the child's life. The Overture begins with a slow introduction and is followed by a faster section in fugal style. In form it bears a resemblance to the "French" Overture of the 17th Century.

Leo Smit won a scholarship at the age of nine for the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He studied composition with Nicolas Nabokov. In 1950 he won a Fulbright Scholarship and a Guggenheim Fellowship and spent two years at the American Academy in Rome where, among other things, he composed this Overture. He is now composing a work for chamber orchestra by commission of the Koussevitzky Music Foundation.

Last season (October 31, November 1), Mr. Smit made his appearance as soloist with this Orchestra in the Piano Concerto of Alexei Haieff, which then had its first concert performance. Mr. Smit was

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET · BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

<i>Rib Room</i> FABULOUS ROAST BEEF with Yorkshire Pudding Salad Bowl & Potato DAILY 5:45 TO 10 P.M. SUNDAYS 1 P.M. TO 10 P.M.	SOMERSET HOTEL <i>Two Fine</i> Restaurants	<i>Ivy Room</i> OFFERING BOSTON'S NEWEST SPECIALTIES
--	--	--

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

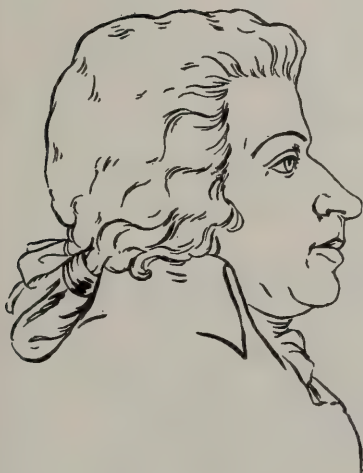
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

The Composer and His Cue



MOZART

“THE vital importance,” Delver Fairfax declared, “of the cue in musical performance can hardly be over-emphasized. A composition or an individualized interpretation may fall apart if performers are too late or too soon in ‘cuing-in’ their parts with those of fellow-participants. Often an orchestra player must keep track of many silent bars in his own part, then resume punctiliously, taking for his cue only a few notes printed on his own part to indicate what someone else will be playing when he is wanted to join in.

“Now, in the case of Mozart, the cue was of special importance. Not only as a com-

poser, but as an excellent violinist and an exceptional pianist, he achieved some of his most telling effects with adroit cuing. The cue was also important to him in quite another way.

“As a matter of historical fact,” Delver went on, with an ill-suppressed smirk, “to Mozart, the important thing at times was the billiard cue.

“Much has been said about the amazing rapidity with which Mozart put whole symphonies and operas on paper. But there is evidence that he carried them around in his mind over comparatively long periods, until they practically ran out from the end of his quill pen.

“During this period of mental incubation, he often would play billiards. A favorite companion at the time when he was thinking over the composition of such an important work as *The Marriage of Figaro*, was the Irish tenor whom he admired in that production, Michael Kelly. In his *Reminiscences* Kelly wrote:

“He was fond of billiards, and had an excellent billiard table in his home. Many and many a game have I played with him, but always came off second best.”

later given the Horblit Award. This Concerto was performed by Mr. Smit in Paris last summer under the direction of Charles Munch, and at the recent festival in Venice. Mr. Smit performed Aaron Copland's Concerto with the New York City Symphony under the direction of Leonard Bernstein, in 1946.



From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

**THE MERCHANTS CO-OPERATIVE
BANK**

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will

be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

The new season starts —

OUR STORE IS BULGING WITH

EXCITING NEW THINGS

RECORDS

The new records have a realism, brilliance and smoothness that have never before been approached. For example:

BERLIOZ: *Romeo and Juliet* — B.S.O., Munch, Harvard-Radcliffe chorus
(Two LP records with French-English text, in a box — \$11.44)

RESPIGHI: *Pines of Rome* and *Fountains of Rome* — Toscanini and NBC
(Both works on one LP in an attractive album with 30 pages of beautiful pictures of Roman pines and fountains — \$5.72)

MOUSSORGSKY: *Pictures at an Exhibition* and

STRAVINSKY: *Firebird Suite* — Philadelphia Orchestra and Ormandy
(Both on one LP — \$5.45)

HONEGGER: *Jeanne d'Arc au Bucher* — Phila. Orch., Ormandy and Zorina
(Two LP's with French-English text, in a box — \$12.11)

PHONOGRAPHS

In order to hear with completeness the wondrous sounds that are embodied in the new records one *must* have an adequate reproducing instrument — in short, a modern high-fidelity phonograph, as the

New Magnavox MAGNASONIC

A fine high-fidelity phonograph with 4 speakers, 20 watts output — \$198.50

New Magnavox PLAYFELLOW

A brilliant table phonograph with 2 speakers for as little as \$99.50

COLUMBIA 360 — another fine "hi-fi" 2-speaker table model — \$139.50

MP — an extremely fine Chairside model, in mahogany or oak — \$179.50

RADIO-PHONOGRAPHS (with AM and FM)

New FISHER models are now available at a new low price of \$545.00

New Magnavox WEDGEWOOD with 3 speakers at \$335.00, also a new

DeLuxe Magnavox REGENCY with two 12" speakers and "hi-fi" horn

New MP CHAIRSIDE of truly exceptional quality, with 2 speakers — \$299.50

TELEVISION

Magnavox has a complete line of 21", 24", and 27" TV and Radio-phono-TV with prices which begin as low as \$229.50 for the 21-tube table model.

COME IN TO SEE AND HEAR THESE INTERESTING
NEW QUALITY PRODUCTS!

BEECHER HOBBS

1416 BEACON STREET, near Coolidge Cor. AS 7-4114 BROOKLINE

SYMPHONY NO. 2, IN D MAJOR, *Op. 36*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra in this series was February 8, 1952, Ernest Ansermet conducting.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the

if you appreciate good music, you'll appreciate



carol cravats

the different shop for men

144 NEWBURY AT DARTMOUTH

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

summer. There is much and good reason to believe that his rooms were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must

BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
 Mr. JOHN N. BURK, on all works
 performed during the season.

*"A Musical Education in One
 Volume"*

*"Boston's Remarkable Book of
 Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
 BOSTON, MASS.

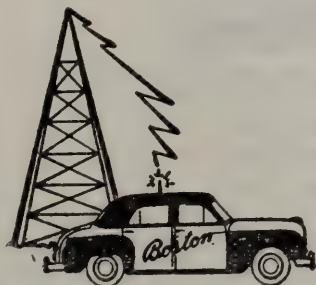


the bar is back
 on the World-Famous
MERRY-GO-ROUND

Dine in a
 Panoramic Illusion
 of a Terrace Cafe
 Entertainment Nightly

**SHERATON
 PLAZA
 HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KEEnmore 6-5010

**Radio Controlled Taxicabs
 Safe Courteous Drivers**

be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one



\$330

\$250

\$220



AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in beautifully designed cases - at moderate prices.
tax included

ALSO AT OUR BOSTON STORE

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

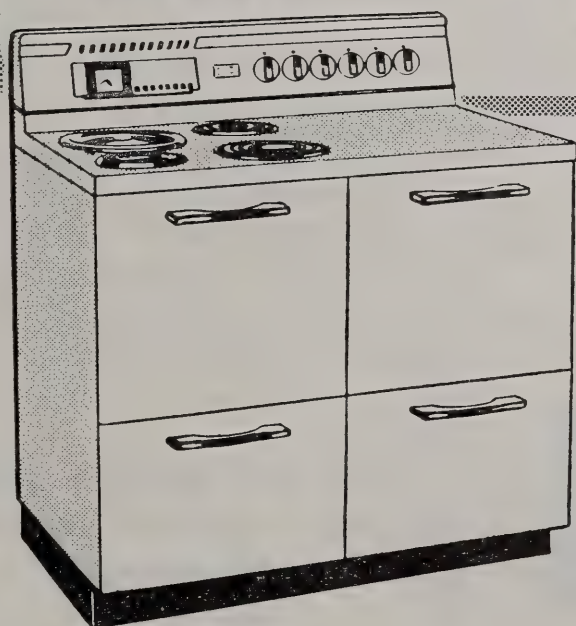
Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

REDDY KILOWATT SAYS . . . Here's Proof

GREATER BOSTON PREFERS ELECTRIC COOKING!



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

BOSTON EDISON COMPANY



thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



Est. 1896

BOSTON



PARK YOUR CAR
 at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing*, or someone heard *the shepherd singing* and again I heard nothing; such incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major had been sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of the time, found extended and repeated drafts for the *Finale*, and the theme of the *Larghetto* — first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year in Beethoven's



Otis Capper & Son

INCORPORATED

ESTABLISHED 1840

MAKERS OF EMAGRIN TABLETS FOR THE RELIEF OF PAIN,
ESPECIALLY TO REDUCE DISCOMFORT OR FEVER RESULTING
FROM SIMPLE HEADACHES, NEURALGIAS AND COMMON COLDS

439 BOYLSTON STREET
BOSTON

A 8 BEACON STREET
BOSTON

417 WESTMINSTER STREET
PROVIDENCE

winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas of Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and Op. 35, and other works, including, possibly, the Oratorio *Christ on the Mount of Olives*, and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"*De profundis clamavit!*" added Thayer, quoting the Heiligenstadt will, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at least with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Lady's Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

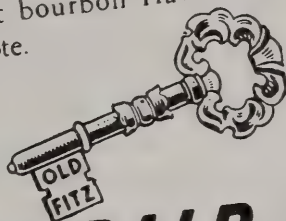
Tel. CO 6-3637

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality



OLD FITZGERALD

OLD FASHIONED...but still in style

Strigel Weller Distillery, Inc. Louisville Ky



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • **Geo. H. Ellis Co.**

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, but, more important, the experience of the First had given him resource. The orchestral colors are more delicately varied, making the music clear and luminous from beginning to end, giving the first movement its effect of brilliant sunshine, the Larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone. This was the kind of music which Beethoven had long been writing in his sonatas, and which he had lately transferred, with superb mastery, to stringed instruments in his first set of quartets. Opus 18, like his pieces for wind groups, was as a preparation for the Symphony in D major, which became the most striking, tonally opulent, and entirely remarkable achievement of the "pupil of Haydn." This manner of music could go

BOSTON UNIVERSITY COLLEGE OF MUSIC

All phases of Music Instruction and Music Education
with an eminent faculty of Artists, Composers, Scholars and Educators
Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—
Opera Workshop, Sarah Caldwell, Director
Pianists' Workshop, Jules Wolfers, Director
Musicology, Karl Geiringer

MASTER CLASSES under—
Arthur Fiedler
Paul Ulanowsky
Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request
ROBERT A. CHOATE, DEAN
25 BLAGDEN STREET, BOSTON 16
CO 6-6230

- PIANOS
- RADIOS
- ORGANS
- MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

- ALL MUSIC
- ALL RECORDS
- BOOKS

Open
Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

no further — no further at least in the restless and questing hands of Beethoven. Indeed, beneath its constructive conformity, its directly appealing melody and its engaging cheerfulness, the Symphony was full of daring episodes threatening to disrupt the amiable course of orchestral custom. It seems incredible that this music, so gay and innocuous to us, could have puzzled and annoyed its first critics. But their words were unequivocal, one finding the Finale an unspeakable monstrosity. This was the movement which shocked people most, although, strangely enough, the Larghetto was not always favored. Berlioz has told us that at a *Concert Spirituel* in Paris in 1821 the Allegretto from the Seventh was substituted for this movement — with the result that only the Allegretto was applauded. The first movement always commanded respect and admiration; in fact, one critic referred to it as “colossal” and “grand,” adjectives made strange to us by what has followed. Probably the sinewy first theme, suddenly following the long and meandering introduction, elastic and vital in its manipula-



IT'S NEW . . . IT'S DIFFERENT
The CARUSO ROOM . . . featuring
 OPERATIC and CLASSICAL Entertainment
 Italian Cuisine—No Minimum—No Cover Charge.
 Open 7 days a week for your dining pleasure.

HOTEL GARDNER
 Massachusetts Ave., at Norway Street, Boston
 Louis P. Brillante, Mgr.

Reservations
 Phone
 CO 6-3110

W C R B
1330 KC
 Regular Home
 or Car Radio

DAILY FROM 2:30 P.M.
“AFTERNOON AT SYMPHONY”
 A Select Audience for Discriminating
 Advertisers
CALL WALTHAM 5-7080



The Haynes Flute

Wm. S. Haynes Co.
 SOLID SILVER FLUTES — PICCOLOS
 108 Massachusetts Avenue, Boston 15, Mass.

tions, was found startling, and the second theme, which Rolland has called a revolutionary summons to arms, surely stirred the blood of Vienna in 1803. There were also the rushing intermediate passages and the thundering chords in the coda. Certainly Beethoven had never used his ingenuity to greater effect. But it is the melodic abundance of the Larghetto in A major which first comes to mind when the Symphony is mentioned. This movement reaches lengths not by any involved ornamental development, but by the treatment of its full-length phrases and episodes in sonata form. Never had a movement generated such an unending flow of fresh, melodic thoughts. Even the bridge passages contribute to make the songfulness unbroken. As Beethoven for the first time turned the orchestral forces on the swift course of one of his characteristic scherzos, with its humorous accents, the effect was more startling than it had been in chamber combinations. The trio in particular plunges the hearer unceremoniously into F-sharp, whereupon, as suddenly returning to D, it beguiles him with a bucolic tune. In the finale, Beethoven's high spirits moved him to greater boldness. Sudden bursts of chords, capricious modulations, these were regarded as exhibitions of poor taste. The explosive opening, coming instead of the expected purling rondo tune, must have had the effect of a sudden loud and rude remark at a polite gathering. Success, they would have said, had gone to the young man's head. A critic in Leipzig after the first performance of the Symphony there, compared the finale to "a gross enormity, an immense wounded snake, unwilling to die, but writhing in its last agonies, and bleeding to death.

The Right Place For Your Valuables is a safe deposit box providing at moderate cost:

Protection from loss through misplacement, fire, theft, or other causes.

The comforting knowledge at all times that you know exactly where your securities, jewelry, private papers, or other important items are.

Facilities: Courteous attendants and a private room at your service while at the vaults.

Annual rentals from \$6.00 (includes Federal Tax)

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: Corner State and Congress Streets
Union Trust Office: 24 Federal St. Copley Square Office: 587 Boylston St.
Massachusetts Avenue Office: Cor. Massachusetts Ave. and Boylston St.

SAFE DEPOSIT VAULTS AT ALL OFFICES

Member Federal Deposit Insurance Corporation

NEW ENGLAND CONSERVATORY OF MUSIC

A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

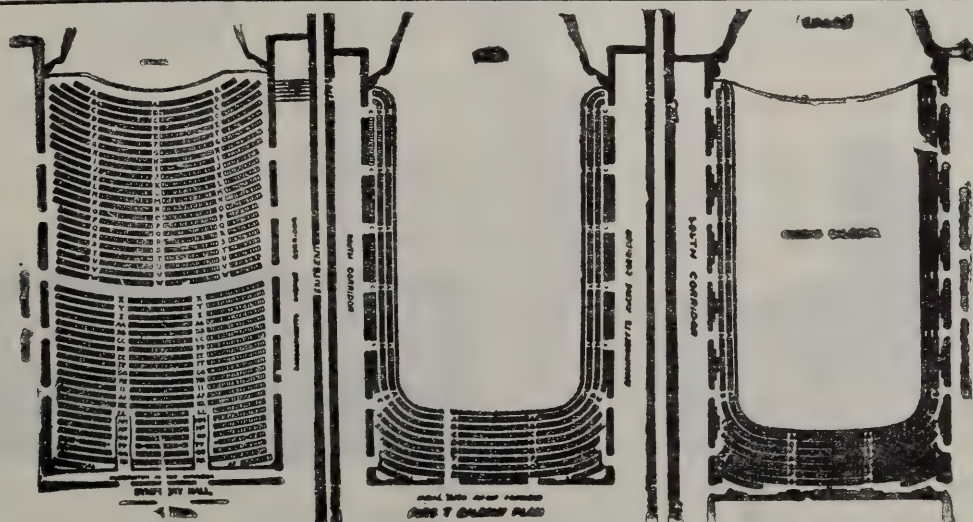
RICHARD BURGIN, member of the faculty of the Conservatory, has been appointed Conductor of the Conservatory Orchestra. He will continue to head the string department of the Conservatory and will be in complete charge of all orchestral activities. Mr. Burgin is widely known for his successful orchestral and chamber music activities with students, particularly at Tanglewood. Applicants for the orchestra are accepted on the basis of auditions at the Conservatory.

For further information apply Dean, 290 Huntington Ave., Boston, Mass.

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.

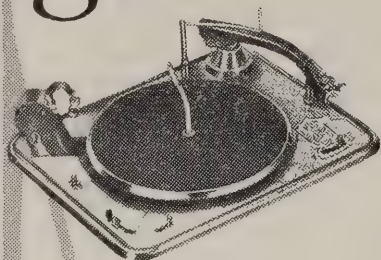


The case of the Quick Change Artist!

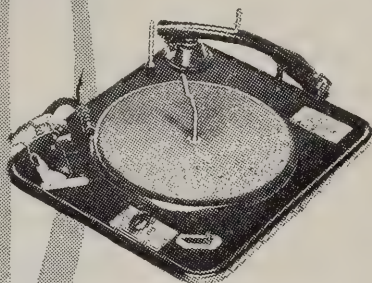
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him—and the pioneer hi-fi radio phonograph equipment builders—set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer—to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system—we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear, and feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50
Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Next week the Orchestra will give concerts in Northampton, Springfield, Buffalo, Ann Arbor, Detroit, Rochester, Ithaca, and Troy. The next regular pair of concerts will take place on October 30 and October 31.

Third Program

FRIDAY AFTERNOON, OCTOBER 30, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 31, at 8:30 o'clock

DEBUSSY....."Ibéria" ("Images" for Orchestra, No. 2)

- I. Par les rues et par les chemins (In the streets and byways)
- II. } Les parfums de la nuit (The fragrance of the night)
- III. } Le matin d'un jour de fête (The morning of a festival day)

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49

- I. Allegro
- II. Largo: Molto espressivo
- III. Allegretto

(First performance in Boston)

I N T E R M I S S I O N

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

SOLOIST

SAMUEL MAYES

This program will end about 4:10 o'clock on Friday Afternoon,
10:25 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

6 OPEN REHEARSALS

In SYMPHONY HALL at 7:30 P.M.

OCTOBER 29, *Thursday*

JANUARY 27, *Wednesday*

DECEMBER 10, *Thursday*

FEBRUARY 18, *Thursday*

JANUARY 6, *Wednesday*

APRIL 1, *Thursday*

Season Tickets for the Six Rehearsals are now available at
the Box Office at \$7.00

After October 20, any ticket remaining will be sold at \$2.00
for a single Rehearsal

Symphony Hall—Friday Evening, December 11

THE

GUARD REPUBLICAN BAND OF PARIS

(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS JULIEN-BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

CHARLES MUNCH will conduct a part of the
program

TICKETS \$1.50 to \$4.00 . . . Now at the Box Office

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

GA 7-3294

JAMES GRAY

PIANIST TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING BARITONE VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO 6-7359

JULES WOLFFERS

PIANIST — TEACHER

1572 BEACON STREET

Waban 68

RUTH SHAPIRO

PIANIST — TEACHER

35 LANCASTER TERRACE

BROOKLINE, MASSACHUSETTS

Telephone BE acon 2-3985

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association

Teachers of Singing

4 STEDMAN ST.

BROOKLINE, MASS.

Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1953-54

OCTOBER

9-10	Boston	(Fri.-Sat. I)
13	Boston	(Tues. A)
16-17	Boston	(Fri.-Sat. II)
19	Northampton	
20	Springfield	
21	Buffalo	
22	Ann Arbor	
23	Detroit	
24	Rochester	
25	Ithaca	
26	Troy	
29	Boston	(Rehearsal I)
30-31	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Sun. a)
6-7	Boston	(Fri.-Sat. IV)
10	Cambridge	(1)
13-14	Boston	(Fri.-Sat. V)
15	Boston	(Sun. b)
17	Boston	(Tues. B)
20-21	Boston	(Fri.-Sat. VI)
24	Providence	(1)
27-28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Newark	
2	New York	(Wed. 1)
3	Washington	(1)
4	Brooklyn	(1)
5	New York	(Sat. 1)
8	Cambridge	(2)
10	Boston	(Rehearsal 2)
11-12	Boston	(Fri.-Sat VIII)
13	Boston	(Sun. c)
15	Boston	(Tues. C)
18-19	Boston	(Fri.-Sat. IX)
24-26	Boston	(Thurs.-Sat. X)
29	Providence	(2)

JANUARY

1-2	Boston	(Fri.-Sat. XI)
5	Boston	(Tues. D)
6	Boston	(Rehearsal 3)
8-9	Boston	(Fri.-Sat. XII)
12	Philadelphia	
13	New York	(Wed. 2)
14	Washington	(2)
15	Brooklyn	(2)
16	New York	(Sat. 2)
19	Providence	(3)
22-23	Boston	(Fri.-Sat. XIII)
26	Cambridge	(3)
27	Boston	(Rehearsal 4)
29-30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sunday d)

FEBRUARY

2	Boston	(Tuesday E)
5-6	Boston	(Fri.-Sat. XV)
9	New Haven	(1)
10	New York	(Wed. 3)
11	Washington	(3)
12	Brooklyn	(3)
13	New York	(Sat. 3)
16	Cambridge	(4)
18	Boston	(Rehearsal 5)
19-20	Boston	(Fri.-Sat. XVI)
23	Providence	(4)
26-27	Boston	(Fri.-Sat. XVII)

MARCH

2	Boston	(Tues. F)
5-6	Boston	(Fri.-Sat. XVIII)
8	Hartford	
9	New London	
10	New York	(Wed. 4)
11	Washington	(4)
12	Brooklyn	(4)
13	New York	(Sat. 4)
16	Cambridge	(5)
19-20	Boston	(Fri.-Sat. XIX)
21	Boston	(Sun.) P. Fund
23	Boston	(Tues. G)
26-27	Boston	(Fri.-Sat. XX)
28	Boston	(Sun. e)
30	Providence	(5)

APRIL

1	Boston	(Rehearsal 6)
2-3	Boston	(Fri.-Sat. XXI)
6	New Haven	(2)
7	New York	(Wednesday 5)
8	New Brunswick	
9	Brooklyn	(5)
10	New York	(Saturday 5)
13	Boston	(Tues. H)
15-17	Boston	(Thurs.-Sat. XXII)
20	Cambridge	(6)
23-24	Boston	(Fri.-Sat. XXIII)
25	Boston	(Sun. f)
27	Boston	(Tues. I)
30-	Boston	(Fri.-Sat. XXIV)

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

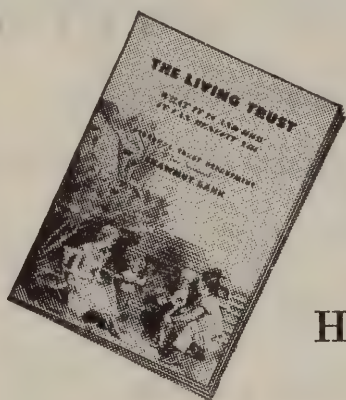
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

MUSIC FROM FINLAND AND DENMARK

A program consisting entirely of music from Scandinavia will provide the fourth program at these concerts next Friday afternoon and Saturday evening.

Charles Munch will introduce to the concerts of this Orchestra the music of Carl Nielsen when he performs the Danish composer's Fifth Symphony for the first time hereabouts. Nielsen died in 1931; his music, long beloved in his own country, has come to increasing attention and been performed in other parts of Europe and in America.

Nielsen's fellow countryman, Jörgen Bentzon, wrote the following estimate on the occasion of the composer's death:

"Denmark has lost her greatest composer, and Scandinavia one of the foremost figures in the history of her musical evolution. Nielsen had never much success in Germany, perhaps because 'he did not fit into the system.' He was too obstinate in his own ways for the older generation, and not 'modern' enough for the younger. Nor did his simple and restrained music provide conductors with possibilities for the much vaunted 'self-expression.' He was born in 1865, which means that he matured at the very time when a genuine native culture, rich in idiosyncrasies of its own, had developed among the Danish peasantry, and reached a high level. Even more important, in order to account for his individual idiosyncrasies, is the fact that at an early date he deliberately broke away from romantic forms of expression. He had no use for the extravagances of German post-romanticism, nor for French impressionistic methods either. A young composer who in the early 'nineties had started criticising the Beethoven-Wagner trend and proclaiming the superior purity and artistic value of the art of Palestrina, Bach, and Mozart, was bound to remain isolated. His own evolution had been continuous and his progress uninterrupted."

• •

The Helsinki University Chorus and its Conductor, Martti Turunen, will be remembered by those who heard this

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chromespun rayon.

Sizes 14 to 20

27.50

416 Boylston St., Boston
54 Central St., Wellesley

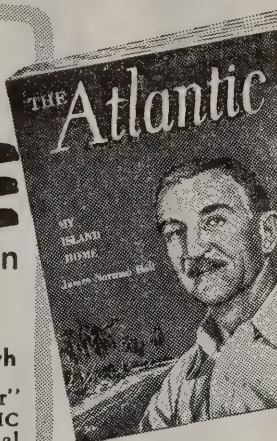
fine male chorus on their visit to America in 1937, when they sang with the Boston Symphony Orchestra. The compositions by Madetoja and Klami, both derived from the *Kalevala*, have not been heard before in Boston, but Sibelius' *The Origin of Fire* figured on the program in 1937. At that time the music shipped from Leipzig arrived with certain parts missing, and these parts were supplied by Radiophoto, an innovation in the transmission of notation which was described on front pages across the country.

HALF PRICE

Trial Subscription

brings the world's great writers into your home each month

Now you can "discover" and enjoy THE ATLANTIC for a fraction of its usual price. See how the world's great thinkers and doers make THE ATLANTIC America's most fascinating and informative magazine. Mail coupon!



OFFER
EXPIRES
IN 20 DAYS

Invite THE ATLANTIC into your home for a few months...and enjoy the best combination of news, fun, information and adult entertainment available anywhere today. Recent contributors include:

Agnes DeMille
Walter Lippmann
Robert Moses
Sumner Slichter
Henry Cabot Lodge, Jr.
Sir Osbert Sitwell
Christopher Fry

John Hersey
John Masefield
Bertrand Russell
J. Frank Dobie
Rebecca West
Paul Hoffman
John Marquand

Mail coupon below NOW. Send no money. We'll bill you for \$2. You will receive THE ATLANTIC for 8 months. Regular price for eight issues \$4.

SEND NO MONEY MAIL THIS COUPON TODAY

The ATLANTIC, 8 Arlington St., Boston 16, Mass.

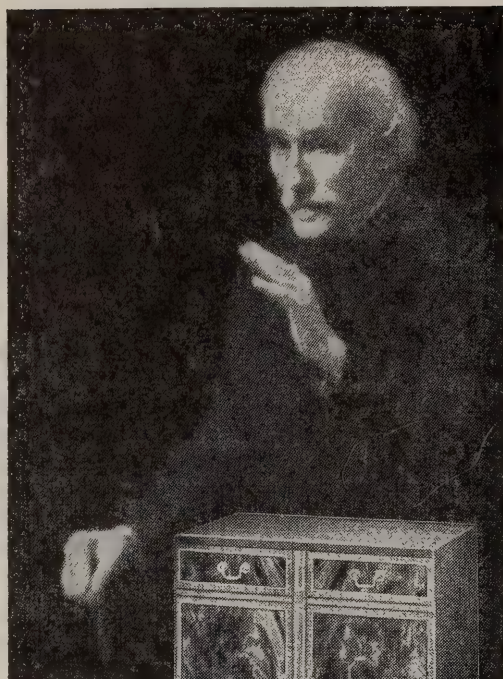
Please enter my trial subscription to The ATLANTIC for 8 months and bill me for \$2.

NAME _____

ADDRESS _____

Y6

Your own concert hall at home



Model 3HS6
\$275



The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

and RCA Victor

High Fidelity Records

New High Fidelity "Victrola" phonographs bring you recorded music with the brilliance and realism of an actual performance—music you never dreamed was on your records!

RCA Victor has the largest selection of High Fidelity records, including Arturo Toscanini's new recording, *The Pines* and *The Fountains of Rome*.

Hear RCA Victor High Fidelity at your dealer's now. Once you've heard it, nothing less will satisfy you.

Suggested Eastern list price, subject to change

RCA VICTOR

Tmks. ®

DIVISION OF RADIO CORP. OF AMERICA

Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



Today's Vincent Memorial Hospital, occupying three floors in this modern building, operates independently as the gynecological unit of the Massachusetts General Hospital. It continues to receive considerable financial support from the Vincent Club.

For the welfare of future generations

Founded in memory of a beloved actress, Mrs. J. R. Vincent, the Vincent Hospital was created for women by women. It is a leader in the treatment and research of women's diseases.

Change is reflected in the up-to-date facilities of the Vincent Hospital of today. Changes, too, have increased the problem of the proper care and servicing of investments. The modern woman, for instance, has less and less time to visit a safe deposit box, clip and deposit coupons, verify dividend receipts, follow called bonds, assemble tax data. And few people, whether men or women, care or have the facilities to handle these details.

To meet this problem, Old Colony offers a Custodianship service to relieve you of the detailed care of your securities. Ask for our booklet, "*Custodianship of Your Property.*"



44 Chambers Street, consecrated by Bishop Phillips Brooks in 1891 as the first home of the Vincent Memorial Hospital.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Third Program

FRIDAY AFTERNOON, OCTOBER 30, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 31, at 8:30 o'clock

DEBUSSY.....*"Ibéria"* ("Images" for Orchestra, No. 2)

- I. Par les rues et par les chemins (In the streets and byways)
- II. } Les parfums de la nuit (The fragrance of the night)
- III. } Le matin d'un jour de fête (The morning of a festival day)

KABALEVSKY.....Concerto for Violoncello and Orchestra, *Op.* 49

- I. Allegro
- II. Largo: Molto espressivo
- III. Allegretto

(First performance in Boston)

I N T E R M I S S I O N

BEETHOVEN.....Symphony No. 3 in E-flat major, "*Eroica*," *Op.* 55

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

SOLOIST

SAMUEL MAYES

This program will end about 4:10 o'clock on Friday Afternoon,
10:25 o'clock on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

"IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the "*Rondes de Printemps*" in 1909, "*Ibéria*" in 1910, and "*Gigues*" in 1912. The three "*Images*" as published bore numbers in reverse order.

"*Ibéria*" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

More recent performances at these concerts have been on December 22, 1911; April 3, 1914; April 13, 1917; October 25, 1918; February 17, 1922; January 22, 1926; October 7, 1927; February 22, 1929; October 30, 1942, and January 28, 1944 (Vladimir Golschmann conducting), December 21, 1945 (Fritz Reiner conducting), November 21, 1947 (Charles Münch conducting), January 28, 1949, Ernest Ansermet conducting.

The orchestration requires three flutes and piccolo, two oboes and English horn, three clarinets, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.



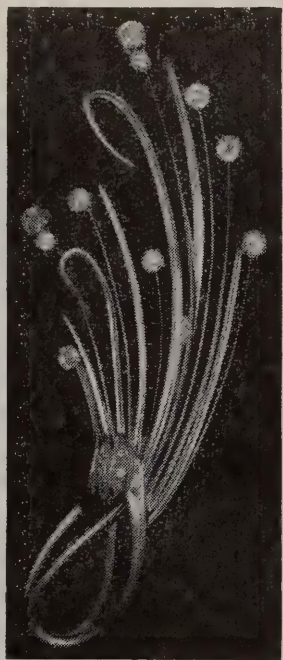
IT IS TIME

for our 55th anniversary . . . and we

again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "*Images*" (a conveniently noncommittal title) for two pianos, to be called I. "*Gigues Tristes*," II. "*Ibéria*," III. "*Valses (?)*" Before long the project had become an orchestral one, and the questioned "*Valses*" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "*Pelléas*." Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for '*Ibéria*'; shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "*Ibéria*" will be ready as soon as the "*Rondes de Printemps*," the third of the "*Images*," is "right and as I wish it." By Christmas of 1908,



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

the first full draft of "*Ibéria*" was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

- I. "*Par les rues et par les chemins*" ("In the streets and byways"). *Assez animé (dans un rythme alerte mais précis)*.
- II. "*Les parfums de la nuit*" ("The fragrance of the night"). *Lent et rêveur*.
- III. "*Le matin d'un jour de fête*" ("The morning of a festival day"). *Dans un rythme de marche lointaine, alerte et joyeuse*.

There was a considerable expression of dissatisfaction with "*Ibéria*" in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of "*Ibéria*." Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian*:

ESTABLISHED 1833

A Woman's Inheritance

...in most cases must provide for two futures: her own and that of her children. A Living Trust can make sure that *both* receive adequate care by providing a steady income for the widow and later, continuing to benefit those who survive her.

We shall be glad to work with your attorney and provide you with appropriate information about Living Trusts—without obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Black wool
crepe under-
scored by
shining black
satin in a
theatre suit
for misses.*

89.95



One of our distinc-
tive costumes in our
new Cotillion Room,
Second Floor

THE
Cotillion Room
CHANDLERS

“The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . .”*

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's “*Iberia*” suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the “*Iberia*” of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The “realism” which many have found in Debussy's “*Iberia*” was not of this sort.



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY

President

EDWARD F. MACNICHOL

Vice President & Secretary

JAMES O. BANGS

Vice President & Treasurer

RALPH B. WILLIAMS

Vice President & Trust Officer

ROBERT H. GARDINER

Vice President & Trust Officer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

Investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board
Saco-Lowell Shops*

CARL J. GILBERT

Treasurer Gillette Company

FRANCIS GRAY

Trustee

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

RICHARD C. PAINE

*Treasurer State Street Investment
Corporation*

WILLIAM A. PARKER

President Incorporated Investors

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

CONCERTO FOR VIOLONCELLO AND ORCHESTRA, *Op.* 49

By DMITRI KABALEVSKY

Born in St. Petersburg, December 30, 1904

This concerto was composed in 1948. The first performance in this country was by the Hartford Symphony Orchestra, Fritz Mahler, conductor, last Wednesday, October 28, when Samuel Mayes was the soloist.

The accompaniment is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, trombone, timpani, side drum, bass drum, cymbals, and strings.

The concerto is dedicated "To Soviet Youth."

THE first movement is based upon a solo melody first played over the strings pizzicato. This section in 6/8 is followed by another, also melodic, in 9/8. The thematic material of the first section returns twice, finally closing the movement. The slow movement is based upon a duet between the cello and the bassoon over syncopated string chords, other wind instruments entering. There is a cadenza before the close. The final allegretto is a dance-like movement with a second melodic theme. The treatment achieves considerable brilliance and is interrupted before the close by a short cadenza. I. Ryzhkin, in an

Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HANcock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

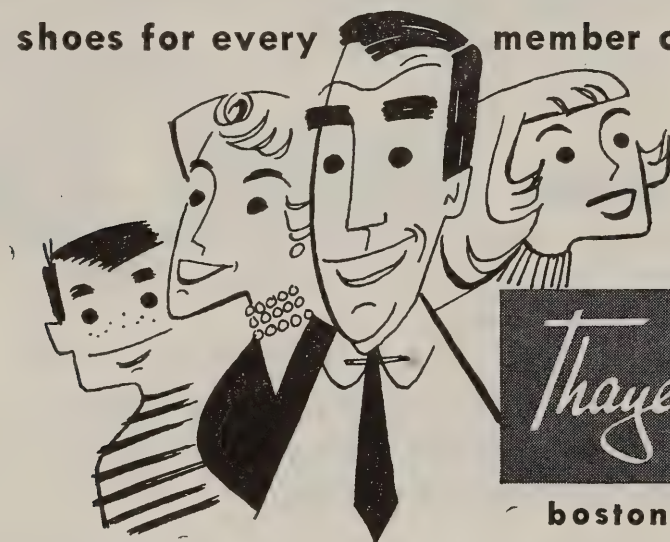
***P*PAINE** *furniture company*

81 ARLINGTON STREET, BOSTON — HA ncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

article entitled "Dedicated to Soviet Youth" in *Sovietskaya Musica* (July, 1949), which Nicolas Slonimsky has translated for these notes, says the cello concerto is the second of a planned cycle of three "which will represent a manifold revelation of the ideas of our Soviet youth. The violin concerto corresponds to the first part of this cycle, like a symphonic allegro." The writer considers the violin concerto appropriate to this purpose on account of its prevailing fast tempi and optimistic mood. "The second part of the cycle, which corresponds to a symphonic andante, is represented by the Cello Concerto. The third part, a piano concerto, will be the finale.

"The Cello Concerto reflects a mood of meditation, passing into sadness. These emotions are revealed particularly in the middle movement, in slow tempo, which is the emotional and formative core of the entire work. It may be performed separately as music of mourning." Mr. Ryzhkin ends with a specimen of the gratuitous instruction which seems characteristic of published criticism in Soviet Russia. He is bothered to find that the gay finale does not fit in with his conception of a "cyclic structure," and speaks of "a lack of organic unity of the movements. Perhaps a revision of the finale would improve the work."

fine shoes for every member of the family



Thayer McNeil

boston and wellesley



Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



Striking the Right Chord

We have been keeping personal finances in tune for many years. Acting as Agent or Trustee, our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate.

Your securities are under the continuous supervision of an experienced investment staff. By naming The Merchants National Bank as your Executor and Trustee you assure your family of expert and understanding guidance.

Whether your need is for an Agency, Custodianship or Trust account, you will find your answer at The Merchants.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18

31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

Kabalevsky has the distinction of being the only contemporary composer in Russia of outstanding ability who has not at some time suffered official castigation on the grounds of musical form. As Mr. Slonimsky has put it, he "belongs to the group of middle-of-the-road Soviet composers who write reasonably modernistic music and who never get into trouble with the Soviet authorities. His name was conspicuously absent from the list of sinful musicians charged with Western bourgeois deviation during the Moscow rumpus of February 1948. Kabalevsky wrote his Violin Concerto in that fateful year, and he made sure to heed the wise counsel of Comrade Zhdanov in following the models of Russian music of the golden period, the second half of the 19th century."*

Kabalevsky is a professor at the Moscow Conservatory and heads the music section of the Institute of the History of Arts in the Soviet

* The writer points out that this concerto received generally favorable attention at its double première in Moscow and Leningrad on October 28, 1948. Although Kabalevsky here "goes back to Tchaikovsky with a vengeance," it should not be dismissed as "a slavish imitation," according to Mr. Slonimsky. "Even in its most officious moments, it is distinguished by genuine lyricism; it sparkles with rhythmic exuberance. At its weakest, it is head and shoulders above another Tchaikovskian violin concerto, by Conus, which is still popular among Russian violinists in and out of Russia."

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCE'S

- | | Each | 3 for |
|--|---------------|---------------|
| Red Label Cream of Lobster Soup , 10 oz. tin | \$.31 | \$.91 |
| A wonderful new concentrated soup that has captured the real lobster flavor. Heat with added milk or chill. | | |
| Epicure Cocktail Dill Carrot Sticks , 8 oz. jar | .45 | 1.32 |
| Crisp, 4½ inch carrot sticks pickled with plenty of dill. Serve cold at hors d'oeuvre time, with salad and cold meat. | | |
| Red Label Italian Style Cheese Spread , 8 oz. plastic bowl . . | .45 | |
| This is <i>delightful</i> ! Smooth as ivory, creamy of texture, it has an exquisitely delicate flavor. | | |
| Red Label Scallops a la Newburg , 8 oz. tin | .83 | 2.44 |
| Tender scallops in a chef-prepared, Sherry-laced, Newburg sauce. To be heated with added milk and served on toast with ripe olives, celery curls, <i>petits pois</i> or what you will. | | |
| Epicure Olive and Anchovy Spread , 2 oz. jar | .29 | .85 |
| A talented new member of the canape company. You'll enjoy it plain or blended with cream cheese. Fine for stuffed eggs. | | |
| Red Label Cherry Pie Filling , No. 2 tin | .39 | 1.15 |
| Simply turn this tart-sweet cherry filling into a pie shell and bake. So easy anyone "can bake a cherry pie." | | |
| Verkade Dutch Fair Biscuit Assortment , 3 lb. 3 oz. tin . . . | 2.98 | |
| From Holland. Another assortment of inimitable Dutch biscuits including mocca sticks, filled wafers, cafe noir, boudoir biscuits and others. In a charming tin. | | |
| House of Herbs French Dressing , 8 oz. bot. | .69 | |
| To the oil and garlic vinegar in this important dressing, a discreet touch of herbs has been added, with amazing results. Use also as a marinade for meat or fish. | | |
| Red Label Egg Noodles and Tuna Fish , 15 oz. tin | .37 | 1.09 |
| A hearty supper dish. Turn into a buttered casserole, dot with butter and brown in oven. Grated cheese, too, if you like. | | |
| Danish Cheese with Caraway Seeds , per lb. | .89 | |
| The flavor of this excellent cheese resembles a port du salut, with the added zest of caraway seeds. Delicious with walnuts and a glass of Port, after dinner. | | |

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



Academy of Sciences. He is also Secretary of the Union of Soviet Composers. The texts which he has set are almost exclusively on patriotic subjects. He made a visit to the Western world when he gave concerts in England in 1949.

Dmitri Kabalevsky comes of a family of working intelligentsia. In 1919 he entered a music school in Moscow known as the Alexander Scriabin State College of Music, in which he studied with Georgi Catoire and came under the temporary influence of Scriabin's style. He entered the Moscow Conservatory in 1925 and there studied composition with Nicolai Miaskovsky and piano with Alexander Goldenweiser, graduating in 1930.

The following information about his compositions is quoted from a biography published in *Soviet Composers, Laureates of the Stalin Prize* (Moscow, 1952):

"Kabalevsky's works include the following: three symphonies, of which the Third, written in 1933, is subtitled *Requiem*, in Lenin's memory, with a choral part to the words of Aseev; *The Poem of Struggle* for symphony orchestra with chorus to the text by Zharov (1930); cantata *Great Fatherland* (1942), reflecting the stormy events



\$330

\$250

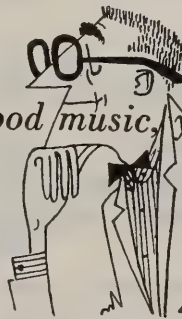
\$220



AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in beautifully designed cases - at moderate prices.
tax included

ALSO AT OUR BOSTON STORE



if you appreciate good music, you'll appreciate

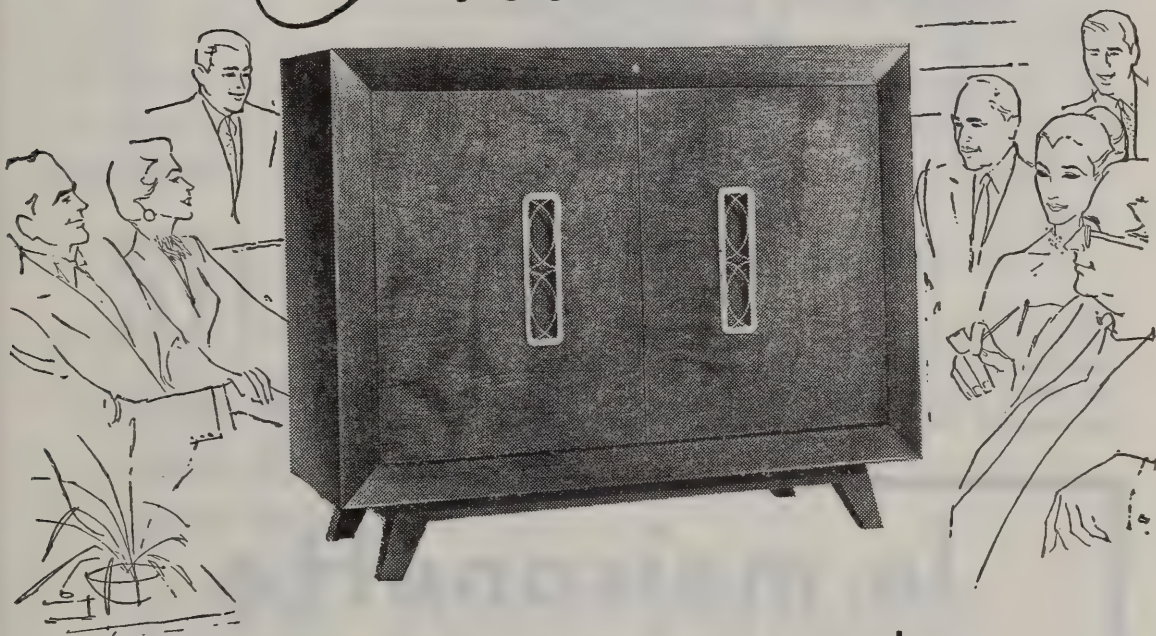
carol cravats

the different shop for men

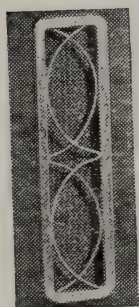
144 NEWBURY AT DARTMOUTH

THE WORLD PREMIERE THAT AMAZED THE EXPERTS!
Berkshire Festival crowds hail

PHILCO *Phonorama*



World's First High Fidelity Radio-Phonograph with sound in Full Dimension



It is Summer, 1953. You come as one of a vast group, musicians and music-lovers from all parts of the world, to Massachusetts to attend the great annual Berkshire Music Festival at Tanglewood. *But one of your most amazing experiences is not even listed on the program!* At the Curtis Hotel, in nearby Lenox, Philco *Phonorama** is making its first public appearance . . . and it

sweeps the Festival off its feet! Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound of breathtaking "presence." And the effect on FM and AM radio, and on records, is like adding three dimensions and color to a motion picture. Small wonder you cheer, and that these great men and women of music agree with you—

FRANCO AUTORI: "The reproduction I heard on Philco *Phonorama* is truly an exciting and thrilling experience."

MILTON CROSS: "For the first time recorded music can, to all intents and purposes, equal a personal appearance."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage

right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "The most exciting sound I have ever heard."



*T.M.

of the Great National War; Suite, *People's Avengers*, dedicated to the glorious partisans, and scored for chorus and symphony orchestra, to the words of Dolmatovsky (1942); two piano concertos (1929, 1935); violin concerto (1948), dedicated to Soviet youth, which was awarded the second Stalin Prize in 1949; cello concerto, also dedicated to Soviet youth (1948); two string quartets, of which the second received the First Stalin Prize in 1946; three piano sonatas (1927, 1945, 1946); 24 preludes for piano on the themes of Russian folk songs (1944), *Improvisation* for violin (1934). Kabalevsky has made many fruitful contributions to the pedagogic repertory for piano and to the song literature for children. Among many scores of film music by Kabalevsky, the following are notable: *St. Petersburg Night* (1933); *Aerograd* (1935); *Shchors*,* glorifying the Ukrainian partisan of the Russian Civil War of 1918–1920, written in 1939; *Anton Ivanovitch Is Angry* (1941); *First Grade Girl Student* (1948); *Moussorgsky* (1950)."

Of his operas, the best known is *Colas Breugnon*, or *Master of*

* Gerald Abraham in *Eight Soviet Composers* refers to a fourth symphony (1939) with the title *Shchors* which he hazards may be a symphonic score derived from this film music. In the listing of symphonies, the Second (1934) antedates the Third (1933), probably because the so-called Third Symphony may at first have been considered simply a choral work.

la maisonette

the little house of many designers
115 newbury street, boston

**interpreting –
paris chic in an
american way –**

*Elise Molire
chapeaux*

recently arrived
from paris
with

**"le dernier cri de
chapeaux"**

with "la maisonette"

at the most reasonable
prices



1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS



And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".



- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President



BRANCHES IN WORCESTER • SPRINGFIELD

Clamecy, written in 1937 and based upon the novel of Romain Rolland, *Colas Breugnon*. (The overture to this opera, often performed in the Western world, was introduced to Boston Symphony concerts by André Kostelanetz on March 24, 1944.)

In 1943 Kabalevsky composed an opera *In the Fire* (or *At the Approaches to Moscow*), an epic of the last war. Another opera on a similar subject is *The Family of Taras*, after the short story, *The Unconquered*, by Gorbатов. An announcement made last January reveals that Kabalevsky is composing an opera *Nikita Vershinin*, after Vsevolod Ivanov's novel, *Armored Train*.

In addition to the Overture to *Colas Breugnon*, the Second Symphony was performed at the Boston Symphony concerts March 8, 1946 under the direction of Serge Koussevitzky. The Second Piano Concerto has been performed at the Pops concerts on May 6, 1945, when Bernhard Weiser was the soloist. Arthur Fiedler, who conducted likewise introduced at the Pops the Violin Concerto on June 25, 1953, when Ervin Mautner was the soloist.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

ENTR'ACTE
BRAVE NEW WORLD

By ERNEST NEWMAN

(*The Sunday Times*, London, March 8, 1953)

IT is time the greater newspapers realised that, so far as the musical public and musical criticism are concerned, we are not living now in the eighteen-nineties. People there will always be who can think of music only in terms of the performers of the occasion; and they may rest assured that for their simple mental processes the newspapers will always, for obvious reasons, make a point of catering.

A new, a larger and a better informed musical public has lately come into being, mainly through the activities of the B.B.C.; it is time the journalistic world began to take cognisance of this fact and all that it implies, and when it does at last decide to cater for this new public it will have to be on lines appropriate to the latter's musical mentality, not to that of our worthy grandfathers.

It is true that there is a great amount of new or unjustly neglected old music being presented now by various progressive organisations in London and the provinces. But the financial resources of these groups are necessarily limited, nor can their clientèle, as a rule, be

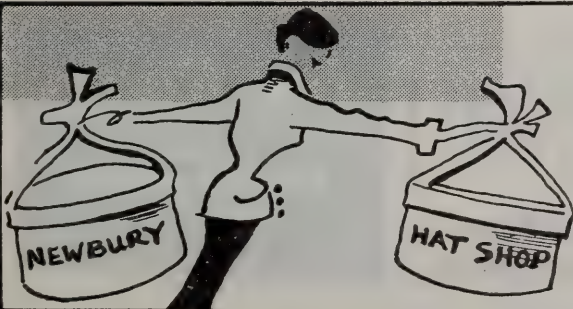
Make a Date with Beauty

at the **Helena Rubinstein Salon**

Here are experts to mold you, slim you, beautify you from head to toe. Come in for a specialized Beauty Treatment for your face or body. Select famous Helena Rubinstein beauty essentials to use at home.

Phone KE nmore 6-5270

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

more than local; so that it is on the B.B.C. that the task of widening and deepening the country's musical culture has largely fallen. That task it is performing admirably, particularly in the sphere of opera — which happens to be not only the field in which some of the acutest musical minds of our day are hammering away at new problems and possible solutions of them, but the one in which, in this country, the serious student's knowledge even of the past is most limited.

As for contemporary works, what ghost of a chance is there of anyone even in London seeing on the stage any work by Martinu, by Carl Orff, by Bartok, or some twenty other innovators? The B.B.C. has done us magnificent service by broadcasting not only several modern works in this field but by revealing now forgotten reachings out into the future in works no longer in the general repertory: which of us, for instance, realised until the broadcast of a week or so ago how much thinking remarkably advanced for its own day had been put into his operas by Méhul?

It is futile to keep on crying out, as some people do, that an opera broadcast (necessarily non-visual) is not the complete thing. Any simpleton can see that, and, to do them justice, quite a number of simpletons have. The first vital point to be stressed is that were it not for these wireless programmes hundreds of thousands of music-lovers anxious to enlarge their historical view of opera would never have had the opportunity of doing so. The second point is that, pending the day when this country can tardily catch up with the rest of the world and produce a new opera — “The Rake's Progress,” let us say — in its full form on the stage, it is far better for both the stu-

HARRY STRAUSS (1928-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHEK

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

<i>Rib Room</i> FABULOUS ROAST BEEF with Yorkshire Pudding Salad Bowl & Potato DAILY 5:45 TO 10 P.M. SUNDAYS 1 P.M. TO 10 P.M.	SOMERSET HOTEL <i>Two Fine Restaurants</i>	<i>Ivy Room</i> OFFERING BOSTON'S NEWEST SPECIALTIES
--	---	--

Presented for Your Pleasure by



The **EMPLOYERS' GROUP Insurance Companies**

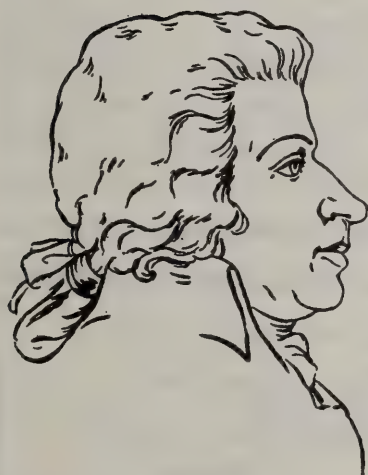
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

The Composer and His Cue



MOZART

“THE vital importance,” Delver Forfax declared, “of the cue in musical performance can hardly be over-emphasized. A composition or an individualized interpretation may fall apart if performers are too late or too soon in ‘cuing-in’ their parts with those of fellow-participants. Often an orchestra player must keep track of many silent bars in his own part, then resume punctiliously, taking for his cue only a few notes printed on his own part to indicate what someone else will be playing when he is wanted to join in.

“Now, in the case of Mozart, the cue was of special importance. Not only as a composer, but as an excellent violinist and an exceptional pianist, he achieved some of his most telling effects with adroit cuing. The cue was also important to him in quite another way.

“As a matter of historical fact,” Delver went on, with an ill-suppressed smirk, “to Mozart, the important thing at times was the billiard cue.

“Much has been said about the amazing rapidity with which Mozart put whole symphonies and operas on paper. But there is evidence that he carried them around in his mind over comparatively long periods, until they practically ran out from the end of his quill pen.

“During this period of mental incubation, he often would play billiards. A favorite companion at the time when he was thinking over the composition of such an important work as *The Marriage of Figaro*, was the Irish tenor whom he admired in that production, Michael Kelly. In his *Reminiscences* Kelly wrote:

“He was fond of billiards, and had an excellent billiard table in his home. Many and many a game have I played with him, but always came off second best.”

dent and the man in the street to hear the music of it without seeing the action than not to hear the music at all.

The third point is that, even when it is a well-known repertory work that is being broadcast, it can be a positive benefit to the keen music-lover to be able to listen now and then to the music at home, with the score in front of him; for then he can concentrate for once on the music alone, and so realise how many textual inaccuracies and what prodigies of poor thinking and bad style help to make up the sum total of the purely musical part of the average opera house performance.

But I have no cut-and-dried plan to put forward for the best way of dealing journalistically with these and other new musical developments. The technique for that will have to evolve gradually. For one thing, to do the job thoroughly the newspapers will have to be able to devote much more space to the intelligent discussion of music; and the prospects of that are at the moment rather thin. For another, I doubt whether the traditional method of entrusting the musical criticism of a great paper mainly to a single critic or two will prove to be the best possible under the new cultural conditions I am en-

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will

be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

visaging; for these will not only impose an enormous strain on a critic's energies but may possibly subject his scholarship at times to a test it may be unable to stand up to.

It may well be that in the brave new musical-journalistic world of the rather distant future specialists will have to be called in to deal with some broadcast or other, just as today a book on a rather specialised subject is sent for review to an acknowledged authority on that subject who does not happen to be on the paper's regular reviewing staff. Here again, by the way, the B.B.C. is already setting the newspapers an example and a standard in many of its excellent Third Programme talks.

But all this is looking rather far ahead. Our present business is simply to recognise that we are living in a very different musical world from that of our fathers and to make at least a beginning at adapting our journalistic methods to it. I fancy, for instance, I can foresee a switch-over in some cases from the post-performance to the pre-performance discussion of a notable new work, with the object of helping the listener in advance to listen more intelligently.

BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

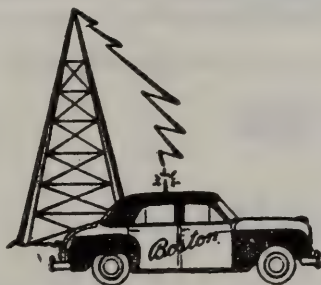


the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

SYMPHONY NO. 3 IN E-FLAT, "EROICA," Op. 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

The most recent performance in this series was November 28, 1952, Pierre Monteux conducting.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

:: Telephone: HANcock 6-5050

SAVE TIME

CONVENIENT

PARK YOUR CAR

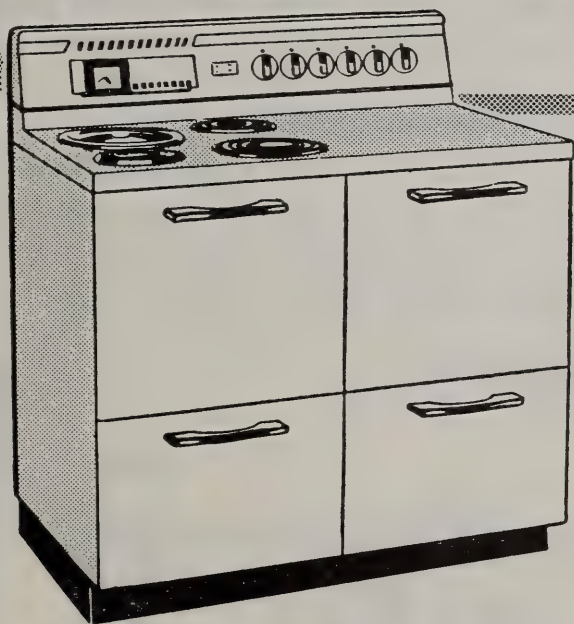
at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

REDDY KILOWATT SAYS . . . Here's Proof

GREATER BOSTON PREFERS ELECTRIC COOKING!

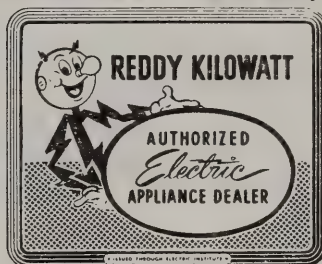


Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

BOSTON EDISON COMPANY



Beethoven himself — but that is the case with everything he wrote.” Sir George’s second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven’s music, would give no place to a self-styled “Emperor” who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon’s attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven’s music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.

was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his "Music in Western Civilization," as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollections of Beethoven.")



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady on-

NEW ENGLAND CONSERVATORY OF MUSIC

A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

RICHARD BURGIN, member of the faculty of the Conservatory, has been appointed Conductor of the Conservatory Orchestra. He will continue to head the string department of the Conservatory and will be in complete charge of all orchestral activities. Mr. Burgin is widely known for his successful orchestral and chamber music activities with students, particularly at Tanglewood. Applicants for the orchestra are accepted on the basis of auditions at the Conservatory.

For further information apply Dean, 290 Huntington Ave., Boston, Mass.



Otis Capp & Son

INCORPORATED

ESTABLISHED 1840

MAKERS OF EMAGRIN TABLETS FOR THE RELIEF OF PAIN,
ESPECIALLY TO REDUCE DISCOMFORT OR FEVER RESULTING
FROM SIMPLE HEADACHES, NEURALGIAS AND COMMON COLDS

439 BOYLSTON STREET
BOSTON

48 BEACON STREET
BOSTON

417 WESTMINSTER STREET
PROVIDENCE

slaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: "*Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van*



IT'S NEW ... IT'S DIFFERENT
The CARUSO ROOM . . . featuring
 OPERATIC and CLASSICAL Entertainment
 Italian Cuisine—No Minimum—No Cover Charge.
 Open 7 days a week for your dining pleasure.

HOTEL GARDNER
 Massachusetts Ave., at Norway Street, Boston
 Louis P. Brillante, Mgr.

Reservations
 Phone
 CO 6-3110

W C R B
1330 KC
 Regular Home
 or Car Radio

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

Beethoven — Sinfonia 3, Op. 55." The words "*Intitulata Bonaparte*" have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: "*Geschrieben auf Bonaparte.*" Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as "*Sinfonia Eroica*, composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise,

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful

The Right Place For Your Valuables

is a safe deposit box providing at moderate cost:

Protection from loss through misplacement, fire, theft, or other causes.

The comforting knowledge at all times that you know exactly where your securities, jewelry, private papers, or other important items are.

Facilities: Courteous attendants and a private room at your service while at the vaults.

Annual rentals from \$6.00 (includes Federal Tax)

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: Corner State and Congress Streets
Union Trust Office: 24 Federal St. Copley Square Office: 587 Boylston St.
Massachusetts Avenue Office: Cor. Massachusetts Ave. and Boylston St.

SAFE DEPOSIT VAULTS AT ALL OFFICES

Member Federal Deposit Insurance Corporation

chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo*, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • Geo. H. Ellis Co.

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato*, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante*. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

*The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

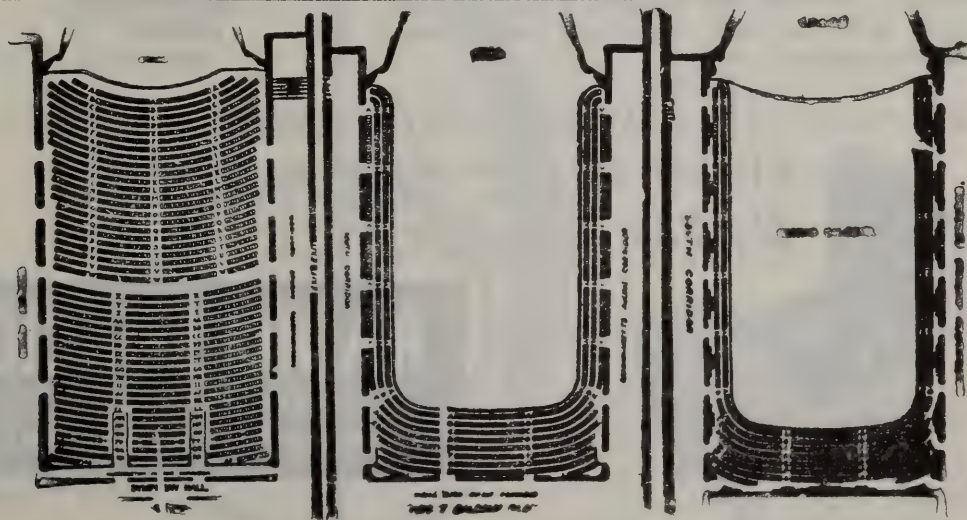
Fiskelson's

Fleurist Francais

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

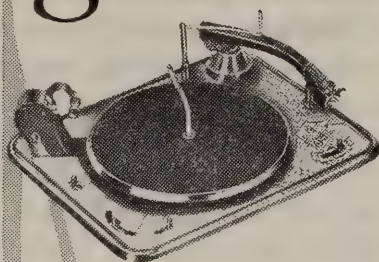


The case of the Quick Change Artist!

With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear, and feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50
Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

Fourth Program

FRIDAY AFTERNOON, NOVEMBER 6, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 7, at 8:30 o'clock

- SIBELIUS.....“Finlandia,” Tone Poem, *Op.* 26
- NIELSEN.....Symphony No. 5, *Op.* 50
- Tempo giusto; Adagio non troppo
- Allegro; Presto; Andante un poco tranquillo; Allegro
- (First performance in Boston)

INTERMISSION

MARTTI TURUNEN, *Guest Conductor: —*

- MADETOJA.....“Sammon Ryöstö” (“The Theft of the Sampo”),
for Male Chorus, Baritone Solo, and Orchestra
- (First performance in Boston)
- KLAMI.....“Vipusessa Käynti” (“In the Belly of Vipunin”),
for Male Chorus, Baritone Solo, and Orchestra
- (First performance in Boston)
- SIBELIUS.....“Tulen Synty” (“The Origin of Fire”), for Baritone,
Male Chorus and Orchestra, *Op.* 32

Soloist: SULO SAARITS, Baritone

HELSINKI UNIVERSITY CHORUS, MARTTI TURUNEN, *Conductor*

This program will end about 4:00 o'clock on Friday Afternoon,
10:15 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

**FRIENDS AND MEMBERS OF
THE BOSTON SYMPHONY ORCHESTRA**

will be held in the

SYMPHONY HALL GALLERY

beginning December 11, 1953

Further information for prospective exhibitors will appear
in a later concert bulletin.

Symphony Hall—Friday Evening, December 11

THE

GUARD REPUBLICAN BAND OF PARIS

(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS JULIEN-BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

CHARLES MUNCH will conduct a part of the
program

TICKETS \$1.50 to \$4.00 . . . Now at the Box Office

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

RUTH SHAPIRO

PIANIST — TEACHER

35 LANCASTER TERRACE

BROOKLINE, MASSACHUSETTS

Telephone BE acon 2-3985

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.

BROOKLINE, MASS.

Tel. AS 7-2503

DEAN VOCAL DEPT.

STALEY COLLEGE

R C A VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7

Symphony No. 1

Berlioz "Romeo et Juliette" (with chorus and soloists)

Brahms Symphony No. 4

Brahms Piano Concerto No. 2

Soloist, Artur Rubinstein

Bruch Violin Concerto No. 1, in G minor

Soloist, Yehudi Menuhin

Handel "Water Music"

Haydn Symphony No. 103 ("Drum Roll")

Symphony No. 104 ("London")

Honegger Symphony No. 5

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures,

Berlioz, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys";

Saint-Saëns, "La Princesse Jaune"

Among the recordings under the leadership of

SERGE KOUSSEVITZKY

Bach Brandenburg Concerto No. 1, in F; Brandenburg Concerto No. 6, in B-Flat; Suite No. 1, in C; Suite No. 4, in D

Beethoven Symphony No. 3, in E-Flat, "Eroica"; Symphony No. 5, in C Minor, Op. 67; Symphony No. 9, in D Minor, "Choral"

Brahms Symphony No. 3, in F, Op. 90

Haydn Symphony No. 92, in G, "Oxford"; Symphony No. 94, in G, "Surprise"; Toy Symphony

Khatchaturian Concerto for Piano and Orchestra, William Kapell, pianist

Mendelssohn Symphony No. 4, "Italian"

Mozart Eine kleine Nachtmusik; Serenade No. 10, in B-Flat, K. 361; Symphony No. 36, in C, K. 425, "Linz"; Symphony No. 39, in E-Flat, K. 543

Prokofieff Concerto No. 2, in G Minor, Op. 63, Heifetz, violonist; Symphony No. 5; Peter and the Wolf, Op. 67, Eleanor Roosevelt, narrator

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony No. 8, in B Minor, "Unfinished"

Tchaikovsky Serenade in C, Op. 48; Symphony No. 4, in F Minor, Op. 36; Symphony No. 5, in E Minor, Op. 64

COMMEMORATIVE ALBUM

Sibelius Symphony No. 2, in D, Op. 43

R. Strauss Don Juan, Op. 20

Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 $\frac{1}{3}$ r.p.m.) and (in most cases) 45 r.p.m.

The following are available on 45 r.p.m. only:

SERGE KOUSSEVITZKY conducting: *Haydn*, "Toy" Symphony; *Wagner*, Prelude to "Lohengrin."

Some of the above recordings and many others not here listed are also available on 78 r.p.m.

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, *Inc.*

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

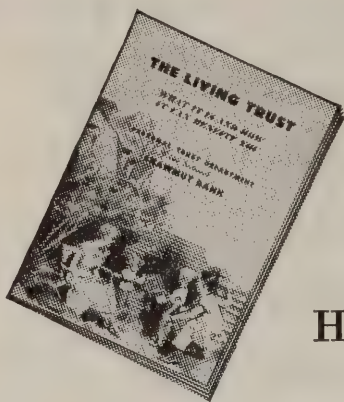
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

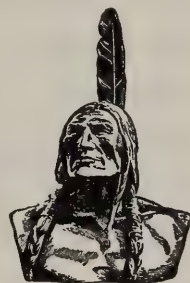
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

William Kapell

Ferenc Fricsay

Lithographs by Wengenroth

IN MEMORIAM: WILLIAM KAPELL

The loss of William Kapell in an airplane accident last week (October 29), brings to mind that he made his first appearance with the Boston Symphony Orchestra exactly ten years before (October 29, 1943), when he introduced the Piano Concerto by Khatchaturian. Mr. Kapell repeated this work twice in succeeding seasons, and last year returned to play Prokofieff's Third Concerto on March 20, 1953.

• •

FERENC FRICSAY

Next week (at the concerts on Friday afternoon and Saturday evening), and on the Sunday afternoon and Tuesday evening following, a conductor new to this part of the world will make his first appearance, leading the Boston Symphony Orchestra as guest.

Ferenc Fricsay was born in Budapest in 1914 and began his career as the Conductor of the Szeged Philharmonie in Hungary. In 1948 when the RIAS (Radio in the American Sector of Berlin) was formed, he became its Conductor, a post which he still holds. This Orchestra he has brought to high distinction, taking it to various European cities, including Paris, where his Orchestra shared the honors with the Boston Symphony Orchestra at the Twentieth Century International Festival in May, 1952. Mr. Fricsay has conducted many times at Salzburg and has led other European orchestras. He also conducted in South America as guest in 1950. The music of his fellow-countryman, Béla Bartók, will figure in his Boston program.

• •

LITHOGRAPHS BY WENGENROTH

By courtesy of the Boston Public Library, an exhibition of lithographs and drawings by Stow Wengenroth is now on view in the gallery.

Commenting on this artist, his colleague, Arthur W. Heintzelman, who has arranged his exhibition, has written: "Stow Wengenroth was born in Brooklyn in 1906. He received his early

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chromespun rayon.

Sizes 14 to 20

27.⁵⁰

416 Boylston St., Boston
54 Central St., Wellesley

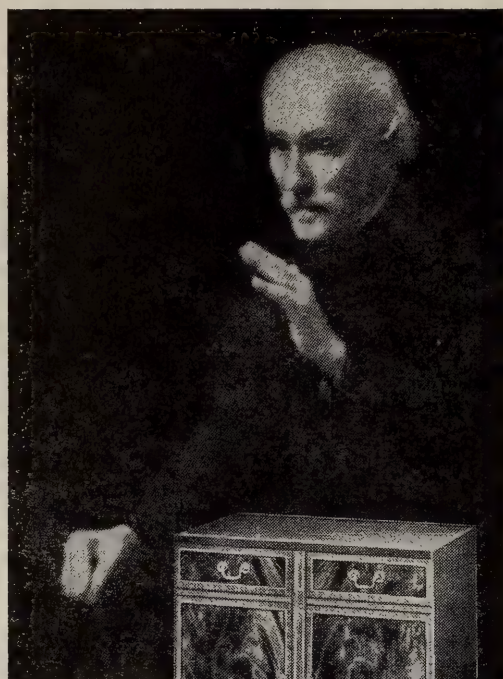
education on Long Island and later graduated from the Brooklyn Friends' School. After a brief period of study in France, Italy, Belgium, and Switzerland, he enrolled at the Art Students League and the Grand Central School of Art. That he was destined to give his life to lithography is demonstrated by his concentration on a career in this difficult medium, which produced immediate results. There seemed to be no formative period needed during the preliminary and experimental handling of crayon and stone. Being a natural craftsman, the mechanics of the medium held no uncertainty for his direct approach to his subject in strong and unfaltering technique, unusual for one so new to lithography. This fact, coupled with his natural creative talent and fertile mind, is exceptional; it is a rare combination in these days when so much stress is placed on technique alone.

"It is natural that we should find evidences of influences in Wengenroth's early prints, but it is interesting to note that the intrinsic value of these first efforts demonstrates individual expression and originality. Today he stands solidly on his own methods and ideas, having built up a style thoroughly suited to his temperament and at his command to translate his every mood. This, added to a fine talent, will pave the way to even greater achievements in the future. This is not difficult to predict; and it is certain that he will enjoy an ever-lasting audience, for his inspired moments are many. Few contemporary lithographers can approach him in vision, or in the poetic and dramatic quality contained in his prints. Each individual subject imposes a particularly searching test of the mastery of his handling of medium and ideas.

"Wengenroth's work as a whole reflects a sensitive appreciation of nature and a constant consciousness of her offerings. It possesses a spiritual and poetic quality that is given to few among our younger lithographers. Since an artist's work mirrors his character and personality, his accomplishments illustrate better than words the sincerity, beauty, and mystery of his creative force.

"Wengenroth's part in the renaissance of lithography in this country is now established by the inclusion of his prints in important museums and private collections. He has received every major award in the American Print Societies, and we predict that his reputation will grow as time continues to add laurels to the career of one so talented."

Your own concert hall at home



Model 3HS6
\$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring you recorded music with the brilliance and realism of an actual performance—music you never dreamed was on your records!

RCA Victor has the largest selection of High Fidelity records, including Arturo Toscanini's new recording, *The Pines* and *The Fountains of Rome*.

Hear RCA Victor High Fidelity at your dealer's now. Once you've heard it, nothing less will satisfy you.

Suggested Eastern list price, subject to change

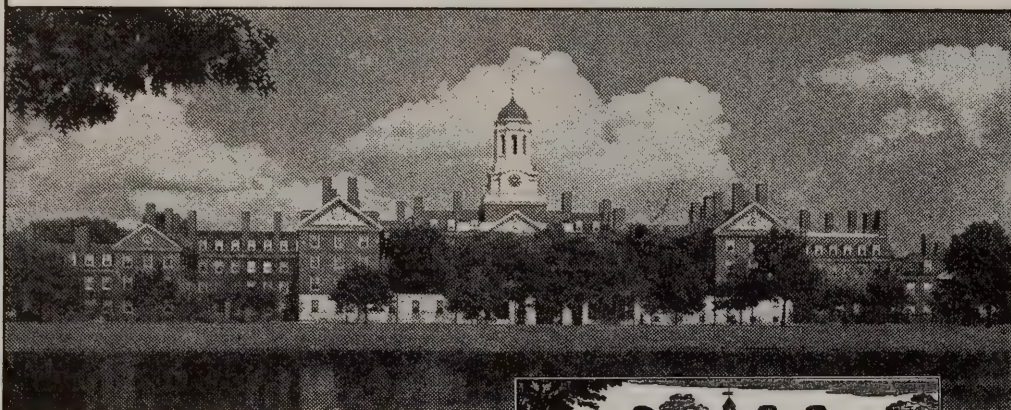
 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

Elene's French Shops



Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



Dunster House is one of the seven stately undergraduate Houses completed in 1931

The first college building, erected with funds voted by the General Court in 1636, was in the Yard on the present site of Grays Hall.



*“From the age that is past to the age
that is waiting before”*

Harvard, America's oldest university, has witnessed all the tremendous changes in American life since 1636. Yet she is still “Calm rising through change and through storm.”

In today's changing world, the individual who seeks to provide for his family faces many problems. An up-to-date will is essential in meeting them. If you have no will, or have not reviewed it recently, you should see your lawyer at once.

You and your lawyer are invited to consult Old Colony Trust Company about Old Col-

ony's services as Executor and Trustee. A copy of “Wills and Trusts” will be mailed to you upon request.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fourth Program

FRIDAY AFTERNOON, NOVEMBER 6, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 7, at 8:30 o'clock

IN MEMORY OF ELIZABETH SPRAGUE COOLIDGE

October 30, 1864 — November 4, 1953
the orchestra will play the final chorale from
Bach's *Passion According to St. Matthew*:

*Wenn ich einmal soll scheiden,
So scheide nicht von mir! —*

(When comes my hour of parting, depart Thou not from me!)

SIBELIUS.....“Finlandia,” Tone Poem, *Op.* 26

NIELSEN.....Symphony No. 5, *Op.* 50

Tempo giusto; Adagio non troppo
Allegro; Presto; Andante un poco tranquillo; Allegro
(First performance in Boston)

INTERMISSION

MARTTI TURUNEN, *Guest Conductor*: —

KLAMI.....“Vipusessa Käynti” (“In the Belly of Vipunen”),
for Male Chorus, Baritone Solo, and Orchestra
(First performance in Boston)

MADETOJA.....“Sammon Ryöstö” (“The Theft of the Sampo”),
for Male Chorus, Baritone Solo, and Orchestra
(First performance in Boston)

SIBELIUS.....“Tulen Synty” (“The Origin of Fire”), for Baritone,
Male Chorus and Orchestra, *Op.* 32

Soloist: SULO SAARITS, *Baritone*

HELSINKI UNIVERSITY CHORUS, MARTTI TURUNEN, *Conductor*



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

"FINLANDIA," SYMPHONIC POEM, *Op.* 26

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Finlandia, composed in 1899, was first performed by the Philharmonic Orchestra at Helsinki on July 2, 1900. The first American performance took place at a Metropolitan Opera House concert in New York, December 24, 1905. The first performance in Boston was by the Boston Symphony Orchestra, November 20, 1908. There were also performances October 21, 1910, October 23, 1914, October 19, 1917, December 10, 1926, March 19, 1937, and December 22, 1939.

Finlandia is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, strings.

THE year 1899 was one in which the national consciousness of Finnish citizens was thoroughly aroused. As a subject of imperial Russia, Finland had long suffered interference in the administration of its own affairs, and in this year the zeal of Russian authority was increased. Restrictions were put upon the Finnish legislature, upon their system of conscription, but more particularly upon those organs of the press in which protest and assertion of independence found expression.

Sibelius since the early nineties had allied himself with circles of



IT IS TIME

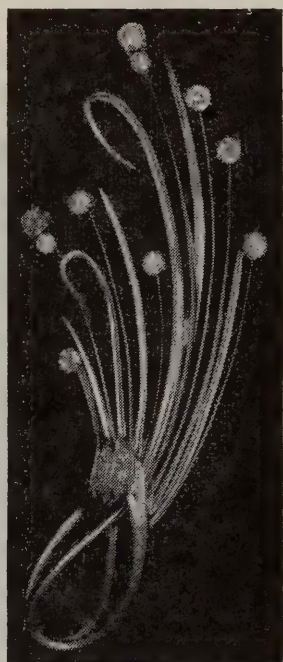
for our 55th anniversary . . . and we

again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

advanced thought in Helsinki, with those who spoke and labored for the development of a nationalist culture. The young man was swept up in the fervor of patriotism in 1899. The First Symphony, although intensely personal, was considered revolutionary in its feeling, but two further works of that year — *The Song of the Athenians*, and *Finlandia* — more directly fired the imagination of the people. *The Song of the Athenians*, for chorus of men and boys, was written to an unexceptionable classical text of Rydberg, but it proved a case in which the tone was more powerful than the word. In this piece, according to Karl Ekman, “he made the metallic sound of the boys’ voices proclaim the readiness of a whole nation to fight and die for its liberty. . . . At one blow Sibelius had stepped into a leading position in Finland’s political front by virtue of his ability to interpret in music the thoughts and purposes that could not be expressed freely in words during the years of oppression.”

The incendiary qualities of *Finlandia* were not so quickly perceived. The piece first came into being as the finale of a series of patriotic *Tableaux from the Past*, which was staged at Helsinki on



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

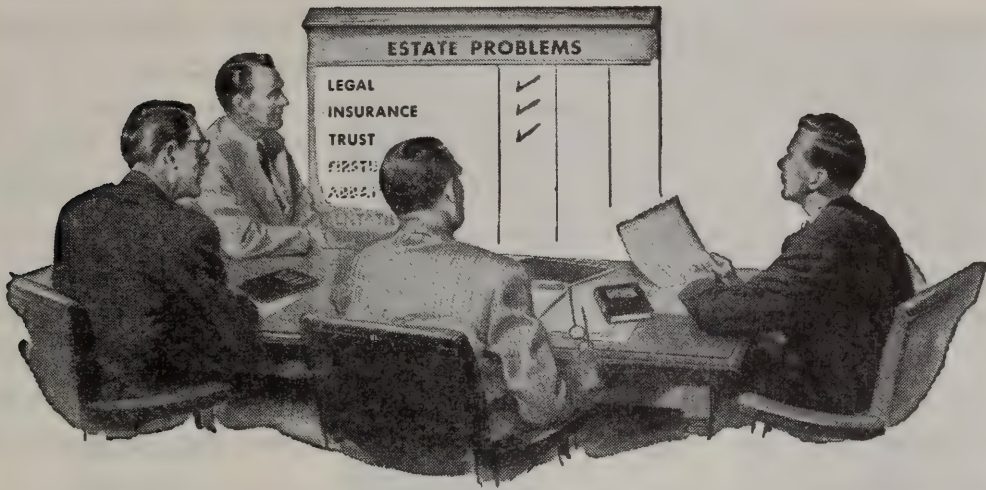
Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



YOUR TEAM...for Estate Planning Advice

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.

THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

November 4, 1899, the gala night of three successive "press celebrations." The musical finale seems to have attracted no particular attention. When subsequently Sibelius arranged three numbers from the music he had composed to accompany these tableaux into his first suite entitled *Scènes Historiques*, the finale was not included. He revised this piece and gave it to the Helsinki Philharmonic Orchestra for performance on July 2, 1900, as "*Suomi*," the generic name for Finland. The symphonic poem was known in German cities as "*Vaterland*," in Paris as "*La Patrie*." In its own country it became such a firebrand that for several years its performance was forbidden altogether. When it was played in other parts of Russia, no patriotic title was permitted. The composer remembers conducting performances in Reval and Riga in 1904, when it appeared upon the program as "Impromptu."



ESTABLISHED 1833

You and Your Husband's Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There's no obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



An individual coat
from our Cotillion
Room collection of
distinctive fashions.

SECOND FLOOR

THE
Cotillion Room
CHANDLER'S

SYMPHONY NO. 5, *Op.* 50

By CARL NIELSEN

Born June 9, 1865, in Nørre-Lyndelse, near Odense, on the Island of Fyn; died October 3, 1931, in Copenhagen

Carl Nielsen composed his Fifth Symphony, according to an indication on the score, in Copenhagen on January 15, 1922, and it was in that city that it was first performed. It was introduced at the Frankfort Festival July 1, 1927. Erik Tuxen, the Conductor of the Danish State Radio Orchestra, visiting this country as guest conductor, gave the first American performance of the Fifth Symphony with the National Symphony Orchestra of Washington, D.C., on January 3, 1951, and likewise conducted it in other of our cities. The Symphony was included in a program of Nielsen's music broadcast from Copenhagen on the C.B.S. Network, September 20 last, Mogens Woeldike conducting the Danish State Radio Orchestra.

Erik Tuxen, in preparing the score for publication in 1950, revised it on the basis of the composer's "first fair copy and the first printed pocket score." He added dynamic indications "suitable for a modern orchestra with its great number of strings." These alterations are scrupulously listed.

The score calls for 2 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, tambourine, cymbals, triangle, celesta and strings. The score is dedicated "to my friends, Vera and Carl Johan Michaelsen."

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

MUSICAL people in Denmark have long had a proprietary fondness for the music of Carl Nielsen and a reverence for the modest composer of country origin who for years was a familiar figure presiding over the Royal Orchestra at Copenhagen, where his symphonies, his tone poems and choral works were often heard and applauded. His musical eccentricities (Nielsen called his Second Symphony "The Four Temperaments" (No. 2) * and others: "The Expansive Symphony" (No. 3), "The Inextinguishable" (No. 4), and "Sinfonia Semplice" (No. 6) were accepted by his compatriots as the part of genius.

For a long time this "strange" composer in Denmark had little at-

* Cf. Hindemith's *Variations for Piano and Orchestra* (1944) which has the same title and movements.

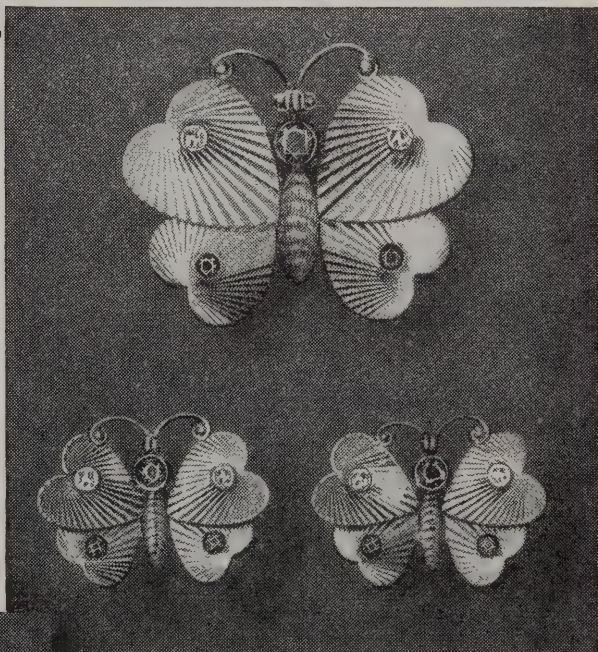
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160.** pair.

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290.** pair.

(available plain or with other stones)

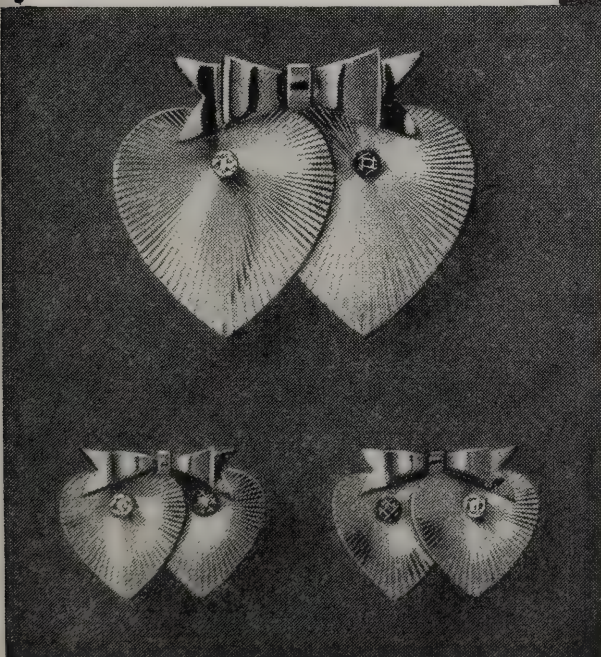
Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON



tention in the rest of the musical world. He was inconvenient to musical commentary because he was unclassifiable — a modest and unassuming man who did sudden and unprecedented things in music. He was surprisingly “different,” an individual who followed no “modern” trend, and at the same time had no affiliation with the post-Wagner Romanticism in Germany. He was like Sibelius in this respect, and indeed he was exactly six months older than Sibelius. But he had to wait still longer than Sibelius before his music won general attention. He turned to the old masters, betrayed in his symphonies a frank veneration for Brahms, and embraced classical forms long before other composers, then still “romantically” inclined, had become “neo-classical.” His symphonies were at length played in Central European cities and the composer visited Amsterdam and London where he conducted his own music in 1923. Frederick Stock made known his First Symphony in Chicago in 1906, but pursued this path no further. Erik Tuxen conducted the Fifth Symphony at the Edinburgh Festival in 1950 with the visiting Danish State Radio Orchestra, and subsequently brought it to the United States.

Erik Tuxen provided the following description of the Fifth Symphony, here quoted from the programs of the Philadelphia Orchestra:

C. Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

***P**PAINE *furniture company**

81 ARLINGTON STREET, BOSTON — HAncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

Although Nielsen calls for normal classical orchestra in this work, his use of it is distinctly unusual — especially in the first of its two gigantic movements, where the snare drum and solo clarinet function almost as entities separate from the symphonic ensemble as a whole. This can in truth be said of the snare drum, which is allotted a special dramatic role throughout the greater part of the first movement.

The introductory pages are spacious and tranquil, being dominated by an accompaniment based on oscillating intervals of the third — an interval which serves as a main binding element of the movement as a whole. Over this figuration, the initial thematic elements are set forth amid a backdrop of gradually increasing harmonic tension. This paves the way for “Act Two” of the exposition, heralded by a persistent rhythm in the snare drum punctuated by the triangle. A sinister march episode ensues, and as it runs its course, the pastoral-lyric elements of the opening pages assert themselves spasmodically in opposition to the persistent snare drum figure. There follows an extended development, in which solo winds treat the thematic materials in quasi-improvisatory fashion against weirdly atmospheric orchestral commentary. Gradually the harmonic and rhythmic tension of the music decreases to the zero point, at which juncture lyric elements take the center of the stage. By repetition and increasing richness of sonority and harmonic substance, this lyric episode grows steadily

fine shoes for every member of the family



Thayer McNeil

boston and wellesley



Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

in intensity until at last a proclamation by solo trombone ushers in a conflict of titanic dimensions. At this point, the composer sets the snare drum at sword points with the entire orchestra, culminating in four pages of pure improvisation.* As the thematic battle rages at its height, the forces of melody break through in triumph, overwhelming the ferocious rhythmic onslaught. The lyric pastoral atmosphere of the opening pages returns with poignant intensity as the solo clarinet sings a melody originally heard as part of the march episode. But all is not peace and serenity, for the snare drum has the last word, intruding rudely with its satanic rhythm, then dying away in the far distance over the diminuendo orchestral pedal point.

In contrast to what the composer called the "dark idyll" of the first movement, the second part of Nielsen's Fifth Symphony is a virile life-assertion in its expressive aspects. Musically, it might be called a virtuoso orchestral study cast in free sonata form. The dominating 3/4 rhythmic pattern is evident at the very outset, as the orchestra proclaims a wide ranging opening theme, the momentum of which receives additional impulse at strategic points from the timpani. The

* At this point, the player is instructed in the score to provide a "cadenza ad lib." He is here supposed to "beat his own rhythm as if he wants to disturb the music at any price." Richard Capell, reporting the performance in Frankfort in 1927, wrote "inexplicable things happened, as though an unseen 'program' had wrenched the music from its normal course."

— ED.

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 ¾ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box ..		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.
133 Brookline Ave.

Copley Square
Chestnut Hill

Belmont
Newton Centre
Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



so-called secondary theme has less rhythmic tension, but it is subjected to extremely elaborate development — first on its own, then in company with the initial theme — the woodwinds playing the leading role throughout this episode over very dynamic and varied figuration by the entire string ensemble. A passing episode in dotted figuration leads the way to a daemonic fugato in which the upward leap of the fourth characterizes the subject theme. After the fugato has run its turbulent course, the main thematic elements return *pp* in the strings at vastly reduced tempo. At the very end, however, the opening pages reassert themselves with all their early vigor, bringing the Symphony to a proclamatory conclusion with full panoply of trumpets and drums.

Mr. Tuxen has this to say about the composer:

It is very strange that the name of Carl Nielsen has never earned for itself a musical public outside of Denmark, while the name of Sibelius, who was born the same year, is known the world over. I should not like to make any comparisons concerning the importance of these two composers, but I think I can say, without appearing biased, that Carl Nielsen was so great a personality as to be undeserving of this isolation.

There have probably been different reasons for the difficulty of Carl Nielsen's music until now to win friends outside Scandinavia.



\$330

\$250

\$220

Long's
BOSTON and
Chestnut Hill

AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in beautifully designed cases - at moderate prices.
tax included

ALSO AT OUR BOSTON STORE

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**

In New York... Chicago... San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance... for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound... the purest, cleanest, most thrilling sound you have ever heard... from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say...

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity... and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."



The Crowning Achievement
of 25 Years
of Electronic Leadership

His music is very closely associated with the nature of his country, as is Sibelius's. The Finnish composer had a very inspiring background for his dramatic tone poems in the landscape of Finland, with its thousand lakes and big, mysterious forests. Carl Nielsen's music is born out of the ethereal and calm Danish nature, with its soft colors and lack of dramatic accents. There is no pathos or flamboyant instrumentation to tickle the ear, but if one is able to catch the special, near ascetic language of his music, a door will soon be opened to a world of strange beauty, warm love for nature, and deep cosmic feeling.

Brought up with the music of the late romantics, his strong-willed and truth-seeking musical self soon was unsatisfied with the already developed musical idiom. He began his own education and the development of his individual style of composing by studying extensively the masterworks of Palestrina and his contemporaries. Here he learned to appreciate the value of those bricks of music-making, the intervals; and long before Hindemith and his counterparts created the slogan "linear music," Carl Nielsen had already, in practice, developed his style. This mixture of his education in romantic music, combined with the most radical principles of modern art, made it difficult for the public to accept this musical language. Lovers of the classics found him terribly modern, while addicts of the modern school found his style old-fashioned. Maybe that is one of the reasons that Nielsen's music was slow to find friends, but now that the distance of time has

la maisonette

the little house of many designers
115 newbury street, boston

**interpreting –
paris chic in an
american way –**

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

**"le dernier cri de
chapeaux"**

at the most reasonable
prices

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos
are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

equalled these differences, as small hills in a landscape disappear when they are seen from the top of a mountain, due acknowledgement of his genius may be forthcoming. . . .

It has been a wonderful, unforgettable experience for me to witness the deep impression which this symphony has made recently on audiences of such different musical tastes. Perhaps contributing to this success is the fact that the symphony was written under circumstances similar to those we are living under now. The work was composed in the early twenties when humanity had not yet recovered from the shock of World War I. In the face of the terrible horrors just experienced, many thinking people lost their confidence and belief in ethics and religious ideals. This conflict in the soul between belief and disbelief, the fight between good and bad principles, the difference between activity and passivity, and the matter of life and death, furnished the deep background and inspiration for Carl Nielsen's Fifth Symphony. The use of penetrating trumpets and the military drum in conflict with a melodic tune seems to symbolize this fight, but still this is by no means a descriptive tone poem. It always keeps its character of absolute music. It is a shocking document of the struggles within a soul, and for those who are able to accept it, it affords a great uplifting experience with its victory of bright active forces over dark and latent powers.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

*. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .*



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

A non-Danish estimate of Nielsen was given by Desmond Shawe-Taylor, writing from Copenhagen for the New York Times:

Nielsen's musical personality is commonly described as "optimistic," but the adjective should be used with caution. He was above all things spontaneous, and a spontaneous man of intelligence is not so easily classified. What emerges from his work is a quality for which optimism is too crude, too intellectual and too political-sounding a name: it is a kind of harmonious virility, a strength which is predominantly good-tempered and easy-going. There is a large free air about his themes; they seem to roam around and do what they like, diverging every now and then into one of those lazy lyrical backwaters (usually for woodwind) which are typical of his style.



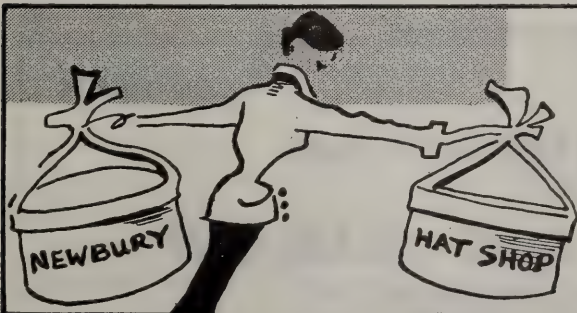
Make a Date with Beauty

at the **Helena Rubinstein Salon**

Here are experts to mold you, slim you, beautify you from head to toe. Come in for a specialized Beauty Treatment for your face or body. Select famous Helena Rubinstein beauty essentials to use at home.

Phone KE nmore 6-5270

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

ENTR'ACTE
LEEVI MADETOJA AND UUNO KLAMI
By PAUL SJÖBLOM*

"IT is not easy to be a composer in Sibelius' country!" one of the master's younger colleagues once said somewhat mournfully. From under the shadow of the towering figure of Sibelius there has, nevertheless, emerged an astonishing number of other composers who have succeeded in the undeniably strenuous task of creating new Finnish music. . . . It would be an injustice to the later generations of Finnish composers to have their achievements measured exclusively by the Sibelian yardstick. Take Leevi Madetoja for an example. Casually glancing at his scores, some foreign critics have dismissed them as "Sibelius!" with an indifferent shrug of the shoulders. This sort of hasty conclusion is regrettable, yet the same mistake is being committed too often in the case of other Finnish composers as well. For the qualities thus superficially identified as "influence of Sibelius"

* By courtesy of the publishers of "Sibelius and the Music of Finland" by Paul Sjöblom and Veikko Helasvuo (1952). Published in the English language by the Otava Publishing Company, Helsinki, Finland.

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.
Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

<i>Rib Room</i> FABULOUS ROAST BEEF <i>with Yorkshire Pudding Salad Bowl & Potato</i> DAILY 5:45 TO 10 P.M. SUNDAYS 1 P.M. TO 10 P.M.	SOMERSET H O T E L Two Fine Restaurants	<i>Ivy Room</i> OFFERING BOSTON'S NEWEST SPECIALTIES
---	--	--

SAVE TIME

CONVENIENT

PARK YOUR CAR
at the
WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

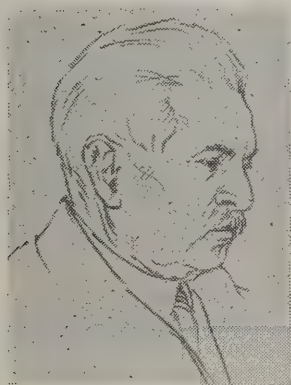
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

A Copyist Hero



JOS. MANN

“WILL you name me one of the least-known but best friends of composer, conductor, and orchestra player,” Delver Forfax challenged. “No? He is the expert, dependable music copyist. On him falls the responsibility of transcribing into precise, instantly legible notation the scrawls which ramble over the original manuscripts of symphonic scores by many a composer, from Beethoven on.

“The ability of an ace copyist to hurdle difficulties was shown to perfection by the

Boston Symphony’s late veteran at that post, Joseph Mann.

“In the Fall of 1937, the first American performance of a work by Sibelius — *The Origin of Fire* — was to be conducted by Serge Koussevitzky with the Boston Symphony, and the Helsinki University Chorus, which was coming from Finland for a tour of which this was to be the principal event. When the chorus arrived, the orchestral parts sent ahead by mail proved incomplete. A change of program was contemplated. Then the orchestra manager happened to notice a newspaper photo transmitted from Europe by the then new radio reproduction process. A message was radioed on Dec. 27 to the composer’s publishers, Breitkopf and Härtel, in Leipzig, Germany, to send radio photos of the missing parts, four pages of music to each page of transmission.

“It was done. But since this was something never previously attempted by the new process, the photos received were very blurry as well as small. Enlargement made them worse.

“‘I think I can make what is wanted,’ Mr. Mann said.

“Toiling through the night with a magnifying glass, and greatly aided by his experience, Mr. Mann, assisted by Carl Ludwig, made legible, full-size copies of fourteen pages of the forbidding notation.

“In the morning, every music stand at the scheduled rehearsal had the necessary parts awaiting the players. Koussevitzky conducted from the chorus’s practice version for voice and piano. On it he jotted orchestral details as they developed.

“Joseph Mann sat on the corner of the stage, listening intently for any sounds resulting from any mistakes in his detective work. But this ace of copyists was not accustomed to making mistakes. And he didn’t even in the face of this trying experience.”

need not be such at all but rather characteristic national traits that would have cropped up in the music produced by Finns even if the great master of Järvenpää had never existed. . . .

Leevi Madetoja was born in 1887 in the city of Oulu, slightly below the Arctic Circle, and the loneliness and brooding silence of the vast plains of his native province have clearly been transmitted to some of his music. Such pages as the bleak second movement of his First Symphony achieve an effect of wintry desolation comparable only with the most hyperborean pages of Sibelius. Yet it would be an error to pigeonhole Madetoja as a melancholy, contemplative lyrist above anything else. An acquaintanceship with his scores brings out many a page with violent energy and power, breathless dramatic suspense, and even scintillating humor. All of these qualities can be found in, for instance, his opera *Pohjalaisia*, which has the distinction of being the only music drama by a Finn that to date has found its way onto the stages of foreign opera houses. His second opera, *Juha*, has been even more highly estimated by some critics. Madetoja's works for the stage also include the ballet pantomime *Okon Fuoko*, based on a Japanese subject, which demonstrates the composer's capacity to employ effectively quite radical harmonic, rhythmic and instrumental techniques when suited to his purpose.

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will

be welcome to

Save Money

and

Finance Your Home

Henry H. Pierce

President

Among Madetoja's instrumental compositions, the weightiest are his three symphonies of which especially the monumental Second Symphony has made a profound impression on audiences at home and also abroad, notably the BBC listeners in the United Kingdom. . . . The four movements of the work follow each other in an inevitable dramatic sequence; and since the tragic climax is reached with soul-shaking fury of violence in the third movement, the grief expressed in the hushed strains of the concluding movement is noble in its reserve. . . . In contrast, the Third Symphony is brighter in mood, with the lively rhythmic patterns giving the ingratiating score drive and energy.

Other prominent orchestral pieces by Madetoja are his brisk *Comic Overture*, the mournful *Elegie*, and the grim, powerful tone-poem *Kullervo* which showed him already at the early age of 26 in sure command of the tools of his trade and mentally surprisingly mature. . . .

Madetoja's choral works have vastly enriched the native repertory, and no Finnish singer or chorus can do without his songs. Toward the end of his life (in 1947) Madetoja also contributed numerous compositions of melodic purity and devout feeling to the literature of sacred music.

BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KEEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

Among the Finnish contemporary composers now representing the middle generation, Uuno Klami is outstanding. His output, which is marked by spontaneity, straightforward musicianship and freedom from all pedantry, has gained a place of honor in modern Finnish musical literature. Characteristic of his youthful eclectic style are such works as the piano concerto *Night on Montmartre* and the *Spanish Serenade* for orchestra. During the years, however, his native land began to serve in ever greater measure as his inspiration. As early as 1928 he produced his *Karelian Rhapsody*, which was greeted as "sounding a new, vigorous note in Finnish music." The ancient Finnish folk adage, "Song is born of sorrow," which often and with full reason had been applied to the general character of Finnish music, appeared to have been negated by the young Karelian composer's work, free as it was of all melancholy and deliberately ending as it did in an outburst of hilarity. This composition, in the opinion of the distinguished musicologist Toiva Haapanen, "signified in reality a new approach to the artistic exploitation of Finnish folk music."

Klami orchestrates with dazzling brilliancy. He is at the height of his powers, endeavoring to discover new values in the native current of expression.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

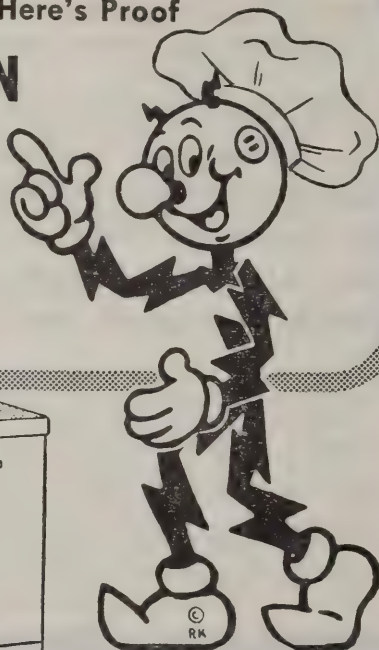
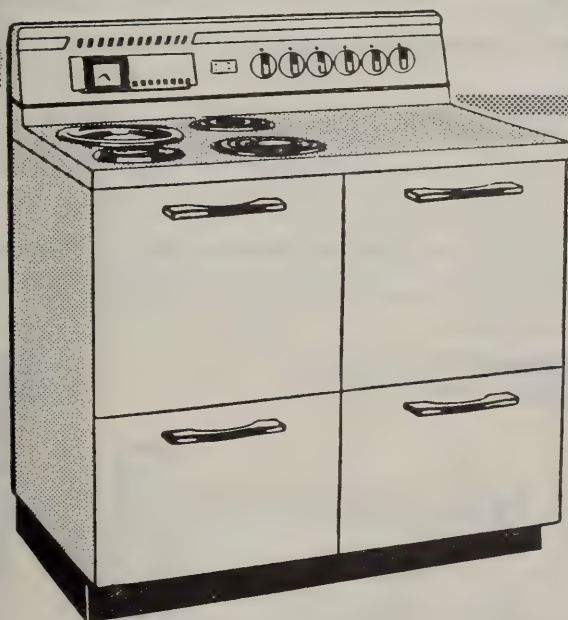
51 MELCHER STREET

::

Telephone: HANcock 6-5050

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

**BOSTON EDISON
COMPANY**



VIPUSESSA KÄYNTI, FOR MALE CHORUS, BARITONE SOLO,
AND ORCHESTRA

By UUNO KLAMI

Born in Virolahti, Finland, September 20, 1900

Composed in 1938, this score requires the following orchestra: 2 flutes, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, tambourine, bass drums, harp and strings.

THE text is taken from the 17th Runo of the *Kalevala*, Finland's great saga of early gods and wild nature. This chapter concerns Väinämöinen, who was, according to W. F. Kirby, the English translator, "the Son of the Wind, and of the Virgin of the Air; a great culture-hero, patriarch, and minstrel, always described as a vigorous old man. The Esthonians call him Vanemuine, and make him the God of Music."

In order to complete a boat which he is building, Väinämöinen must obtain magic words from Antero Vipunen, a gigantic monster whom he "wakes from his long sleep under the earth. Vipunen swallows Väinämöinen, and the latter begins to torture him violently in his stomach. Vipunen tries every means that he can think of to get

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

*Always the
Right Key*

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery Inc. Louisville Ky



rid of him by promises, spells, conjurations and exorcisms, but Väinämöinen declares that he will never depart till he has obtained from Vipunen the words which he requires to finish his boat. Vipunen sings all his wisdom to Väinämöinen, who then leaves his body, returns to his boat-building, and finishes his boat."

The text here set consists of various passages collected into an abbreviated narrative.

Vipunen in songs was famous
Full of craft the aged hero;
With his songs he lay extended . . .

On his shoulders grew a poplar
From his temples sprang a birch tree . . .

On his beard a willow-thicket . . .

From his teeth sprang branching pine
trees

Then at once did Väinämöinen
Draw his sword and free the iron
From the scabbard formed of leather . . .

Then he thrust his stake of iron
Into Vipunen's mouth he thrust it . . .

(And he spoke the words which follow):
"Rouse thyself, O slave of mortals
Where beneath the earth thou resteth
In a sleep that long has lasted";

Vipunen, in songs most famous
Suddenly awoke from slumber
Feeling he was roughly treated
And with pain severe tormented
Then he bit the stake of iron
Bit the outer softer iron
But the steel he could not sever
Could not eat the inner iron
Then the aged Väinämöinen . . .

His left leg glided onward
Into Vipunen's mouth he stumbled . . .

Vipunen, in songs most famous . . .

With a shout the hero swallowed . . .

Vipunen, in songs most famous,
Spoke the very words which follow:

"I have gulped a hundred heroes
And a thousand men devoured
But his like I never swallowed . . .

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.

How thou, Hiisi, here hast wandered
Why cam'st, thou evil creature
Thus to bite, and thus to torture
Thus tō eat, and thus to gnaw me . . .

Pine away, O hound of Hiisi,
Dog of Manala the vilest
O thou demon, quit my body
Pest of earth, O quit my liver
Let my heart be undevooured . . .

Make no stoppage in my belly
And my lungs forbear to traverse,
Do not pierce me through the navel . . .

And my backbone do not shatter
Nor upon my sides torment me . . .

From the earth I call the Earth-
Queen . . .

From the earth I call all swordsmen . . .

To my help and aid I call them . . .

Amid this dreadful torment . . .

Come, O forest, with thy people,
Junipers, bring all your army . . .

Rise thou up, O Water-Mother,
Raise thy blue cap from the billows . . .

If my strength as man should fail me . . .

Ukko, in the vault of heaven
On the thundercloud's wide border
Come thou here, where thou art
needed . . .

Art thou sickness, tempest carried,
Tempest-carried, wind-conducted . . .

By the frosty air led hither . . .

Let the wind convey thee thither . . .

But if thou from heaven descended . . .

Then again ascend to heaven . . .

Cam'st thou from the heaths of Kalma,
From the realms of the departed
To thy home return thou quickly
To the dark abodes of Kalma,
To the land upheaved in hillocks . . .

Where the people fall in battle,
And a mighty host has perished . . .



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



Est. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

Even farther yet I ban thee . . .

To the mighty falls of Rutja,
To the fiercely raging whirlpool . . .

Swim thou there, thou wicked heathen,
In the cataract's foaming torrent" . . .

. . . The aged Väinämöinen
To his [Vipunen's] mouth made length-
ened journey.

From the belly of the wise one . . .

From his mouth he glided smoothly
O'er the heath he bounded swiftly . . .

He journeyed till he reached the
smithy . . .

(In words he spake thus)
"Spells a hundred have I gathered
And a thousand spells of magic,
Secret spells were opened to me,
Hidden charms were all laid open."

Mr. Klami studied at the Helsinki Conservatory from 1920 to 1924, in Paris, 1924-25, and in Vienna, 1928-29. His orchestral works include two symphonies; *Sea Scene*; *Hommage à Händel*; the concert overture *Suomenlinna*; *Scenes from the Kalevala*; overtures to Kivi's *Nummisuutarit* and Shakespeare's *King Lear*; *Night on Montmartre*; and the *Karjalainen Rhapsody*. This Rhapsody was performed by the Pops Orchestra, Arthur Fiedler, Conductor, May 25, 1941. He has also composed a piano quartet and works for piano solo.



NEW ENGLAND CONSERVATORY OF MUSIC A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

RICHARD BURGIN, member of the faculty of the Conservatory, has been appointed Conductor of the Conservatory Orchestra. He will continue to head the string department of the Conservatory and will be in complete charge of all orchestral activities. Mr. Burgin is widely known for his successful orchestral and chamber music activities with students, particularly at Tanglewood. Applicants for the orchestra are accepted on the basis of auditions at the Conservatory.

For further information apply Dean, 290 Huntington Ave., Boston, Mass.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

SAMMON RYÖSTÖ, FOR MALE CHORUS, BARITONE SOLO,
AND ORCHESTRA

By LEEVI MADETOJA

Born in Oulu, Finland, February 17, 1887;
died in Helsinki, October 6, 1947

"The Theft of the Sampo" was composed in 1915.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, harp, and strings.

THIS text, in much abbreviated form, is taken from the 42nd and 43rd Runo of the *Kalevala* (entitled "The Capture of the Sampo" and "The Fight for the Sampo"). The translation by W. F. Kirby is here used.

Aided by the younger heroes, Ilmarinen and Lemminkainen, the aged Väinämöinen invades the land of Pohjola, seizes the Sampo (a mighty hoard of riches which also symbolizes the fertility of the earth) and bears it away to his boat.

Chorus:

Then the aged Väinämöinen
Steered the vessel swiftly forward,
While the smith named Ilmarinen,
And the lively Lemminkainen,

Set themselves to work the oars,
And they rowed, and speeded onward
O'er the sparkling water's surface,
O'er the surface of the billows. . . .



IT'S NEW . . . IT'S DIFFERENT
The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

Reservations
Phone
CO 6-3110

HOTEL GARDNER
Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

W C R B
1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

Louhi, the old mistress of Pohjola, awakes to discover the robbery, and pursues them ferociously, in the form of an eagle. The heroes row with all their might to escape with their booty.

Baritone:

Rowed the smith, rowed Ilmarinen,
Rowed the lively Lemminkainen,
All the people joined in rowing.
Swayed about the pinewood oars,
Loudly rang the rowan rowlocks,
And the pinewood boat was swaying. . . .

As for wayer rowed the heroes,
As in race the heroes struggled,
But they rowed, and made no progress,
Nor could urge the wooden vessel
Further from the sailing vessel,
And the ship that came from Pohja. . . .

Onward came the crone of Pohja,
And the wondrous bird was hovering
Like a hawk about his shoulders.
With the body of an eagle.
(Soon she came near Väinämöinen,
And she flew upon the masthead,) . . .

(Then she tried to seize the Sampo,
Seized it with her nameless finger,
From the boat she dragged the Sampo,
Down she pulled the pictured cover,
From the red boat's hold she pulled it,
'Mid the blue lake's waters cast it.)
And the Sampo broke to pieces,
And was smashed the pictured cover,
Then the fragments all were scattered, . . .

Other pieces were remaining,
Rather small those other fragments,
On the blue lake's surface floating,
Tossing on the broad lake's billows,
And the wind for ever rocked them,
And the billows drove them onward. . . .

Chorus:

Väinämöinen, old and steadfast,
Went back likewise to his country.

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

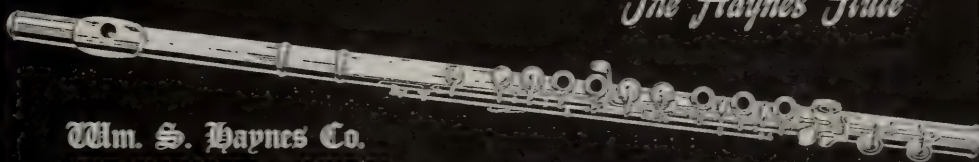
• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

The Haynes Flute



Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

108 Massachusetts Avenue, Boston 15, Mass.

But he took the Sampo's fragments,
And the fragments of the cover,
From the lakeshore where he found
them,
From the fine sand of the margin.
And he sowed the Sampo's fragments,
And the pieces of the cover,

Out upon the jutting headland,
On the misty island's summit,
That they there might grow and
flourish,
Might increase and yield their produce,
As the ale obtained from barley,
As the bread that rye is yielding.

Madetoja first studied at the Helsinki Conservatory, and likewise studied in Paris with d'Indy in the season 1910-11, and in Vienna with Fuchs in 1911-12. He conducted the Helsinki Philharmonic Orchestra from 1912 to 1914 and the Viipuri Orchestra from 1914 to 1916. He was Professor of Music at the Helsinki Conservatory from 1926.

His compositions include three symphonies, a number of symphonic poems and choral works, the operas *Pohjalaisia* and *Juha*, a ballet pantomime *Okon Fuoko*, and a number of songs.



Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

**"THE ORIGIN OF FIRE" ("UKKO THE FIRE-MAKER"),
TONE POEM FOR BARITONE, MALE CHORUS AND ORCHESTRA, *Op.* 32**

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Composed in 1902, the "Origin of Fire" ("*Tulen Synty*") had its first performance at the opening of the Finnish National Theatre in Helsinki, April 9, 1902, Sibelius conducting a chorus of 350 and the Philharmonic Orchestra of Helsinki. The first performance at the concerts of the Orchestra itself was given on February 8, 1904 (Sibelius conducting), when the Violin Concerto also had its first performance. The first performance in this country was at the Boston Symphony concert of December 31, 1937, the Helsinki University Chorus participating.

The following orchestra is used: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, chimes and strings.

SIBELIUS, choosing musical subjects in this period, turned often to the *Kalevala*, which he once called "an heirloom from the distant Karjala, the land of runes and magicians, coming from the solitudes of the boundless forests, full of yearning and mystery." His music has often spoken his devotion to the poem. Besides the wordless tone poems, he made several settings of *Kalevala* texts, such as

**The Right Place For Your Valuables
is a safe deposit box providing at moderate cost:**

Protection from loss through misplacement, fire, theft, or other causes.

The comforting knowledge at all times that you know exactly where your securities, jewelry, private papers, or other important items are.

Facilities: Courteous attendants and a private room at your service while at the vaults.

Annual rentals from \$6.00 (includes Federal Tax)

State Street Trust Company
BOSTON, MASS.

MAIN OFFICE: Corner State and Congress Streets
Union Trust Office: 24 Federal St. Copley Square Office: 587 Boylston St.
Massachusetts Avenue Office: Cor. Massachusetts Ave. and Boylston St.

SAFE DEPOSIT VAULTS AT ALL OFFICES

Member Federal Deposit Insurance Corporation

the *Song of Väino*, *Kullervo*, and *Luonnotar*. The *Origin of Fire* was composed shortly after the Second Symphony. Its words are taken from the forty-seventh Runo of the *Kalevala*. The music opens in darkness, for, according to the legend, the heavens had been robbed of both sun and moon by the wily Louhi, "the old and gap-toothed dame of Pohja." Väinämöinen, the hero "old and steadfast," played on his *kantele*, and so enraptured was all nature at the sounds he made that

"... the moon came from his dwelling,
Standing on a crooked birch-tree,
And the sun came from his castle,
Sitting on a fir-tree's summit,
To the kantele to listen,
Filled with wonder and rejoicing."

Louhi, mistress of Pohjola, seized both moon and sun from the tree tops, and hid them away beneath the rocks of a "steel-hard mountain" so that the whole land was plunged in darkness. Then did Ukko, the Lord of the Gods, the great creator himself, seek through the universe to restore the fire which had disappeared. He struck a spark from his sword blade, and gave the new flame into the custody



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

of the Maiden of the Air. She tended the flame, but in her carelessness allowed it to drop from the casket in which it was enclosed —

“Then the sky was cleft asunder,
All the air was filled with windows,
Burst asunder by the fire-sparks,
As the red drop quick descended,
And a gap gleamed forth in heaven,
As it through the clouds dropped downward;
Through nine heavens the drop descended,
Through six spangled vaults of heaven.”

From the dusky atmosphere of the instrumental introduction, there rises the veiled voice of the solo singer, telling of the disappearance of light, and how Ukko traversed heaven and earth in search of it. The chorus takes up the narrative at the point where Ukko strikes new fire. The music increases in excitement to its climax, where the fire falls headlong through the “six spangled vaults of heaven.” *The Origin of Fire*, so Cecil Gray has written, “is a work of epic power and grandeur, masterly in its gradual emergence from the atmosphere of darkness and gloom of the opening baritone solo, into the radiance and glow of the final choral section.”

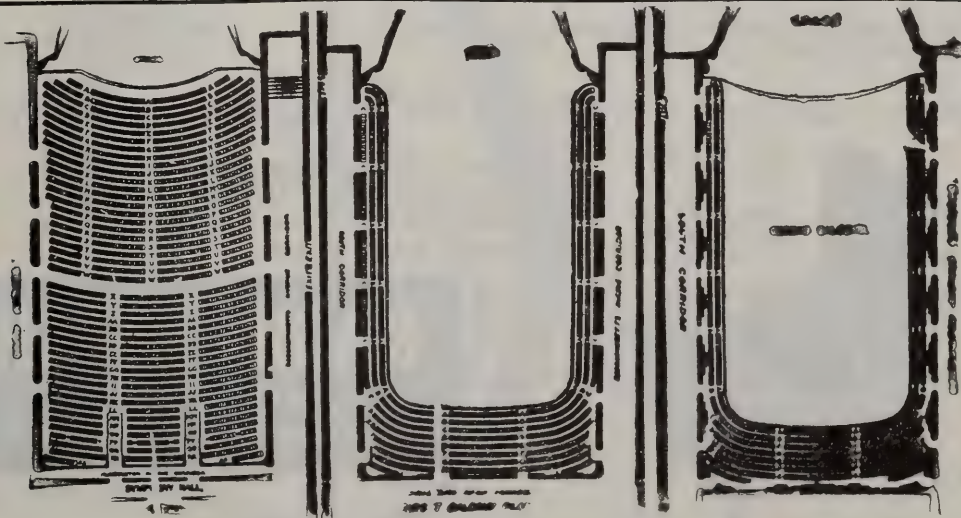
“Say it with Flowers”

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENmore 2076 and 2077 opposite Symphony Hall

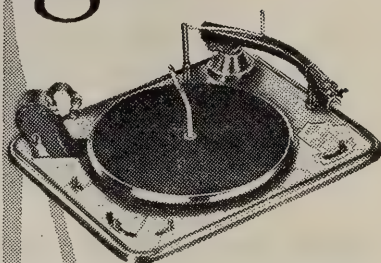


The case of the Quick Change Artist!

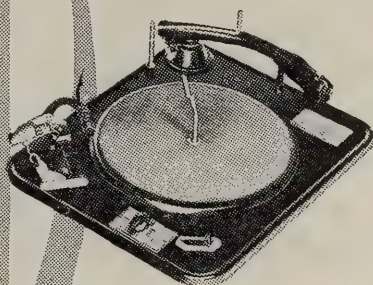
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear, and feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50
Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 13, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 14, at 8:30 o'clock

FERENC FRICSAY, *Guest Conductor*

HAYDN.....Symphony No. 101 in D major ("The Clock")
I. Adagio; Presto
II. Andante
III. Minuet: Allegretto
IV. Finale: Vivace

BARTÓK.....Dance Suite for Orchestra
I. Moderato
II. Allegro molto
III. Allegro vivace
IV. Molto tranquillo
V. Commodo
VI. Finale: Allegro
(Played without pause)

I N T E R M I S S I O N

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op. 74*
I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

SYMPHONY HALL

Friday Evening, December 11



The
GUARD REPUBLICAN BAND
OF PARIS

(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS - JULIEN BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

PROGRAM

BERLIOZ.....Overture, "Benvenuto Cellini"

WEBER.....Recitative and Polonaise
Solo Clarinet: HENRI DRUART

LISZT.....Hungarian Rhapsody No. 2

CHARLES MUNCH *will conduct:*

RAVEL.....Bolero

DEBUSSY....."Prelude to the Afternoon of a Faun"

STRAUSS....."Till Eulenspiegel"

MARTIAL MUSIC from the Revolution to the present



TICKETS \$1.50 to \$4.00 . . . Now at the Box Office

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

RUTH SHAPIRO

PIANIST — TEACHER

35 LANCASTER TERRACE

BROOKLINE, MASSACHUSETTS

Telephone BE acon 2-3985

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.

Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1953-54

OCTOBER

9-10	Boston	(Fri.-Sat. I)
13	Boston	(Tues. A)
16-17	Boston	(Fri.-Sat. II)
19	Northampton	
20	Springfield	
21	Buffalo	
22	Ann Arbor	
23	Detroit	
24	Rochester	
25	Ithaca	
26	Troy	
29	Boston	(Rehearsal I)
30-31	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Sun. a)
6-7	Boston	(Fri.-Sat. IV)
10	Cambridge	(1)
13-14	Boston	(Fri.-Sat. V)
15	Boston	(Sun. b)
17	Boston	(Tues. B)
20-21	Boston	(Fri.-Sat. VI)
24	Providence	(1)
27-28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Newark	
2	New York	(Wed. 1)
3	Washington	(1)
4	Brooklyn	(1)
5	New York	(Sat. 1)
8	Cambridge	(2)
10	Boston	(Rehearsal 2)
11-12	Boston	(Fri.-Sat VIII)
13	Boston	(Sun. c)
15	Boston	(Tues. C)
18-19	Boston	(Fri.-Sat. IX)
24-26	Boston	(Thurs.-Sat. X)
29	Providence	(2)

JANUARY

1-2	Boston	(Fri.-Sat. XI)
5	Boston	(Tues. D)
6	Boston	(Rehearsal 3)
8-9	Boston	(Fri.-Sat. XII)
12	Philadelphia	
13	New York	(Wed. 2)
14	Washington	(2)
15	Brooklyn	(2)
16	New York	(Sat. 2)
19	Providence	(3)
22-23	Boston	(Fri.-Sat. XIII)
26	Cambridge	(3)
27	Boston	(Rehearsal 4)
29-30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sunday d)

FEBRUARY

2	Boston	(Tuesday E)
5-6	Boston	(Fri.-Sat. XV)
9	New Haven	(1)
10	New York	(Wed. 3)
11	Washington	(3)
12	Brooklyn	(3)
13	New York	(Sat. 3)
16	Cambridge	(4)
18	Boston	(Rehearsal 5)
19-20	Boston	(Fri.-Sat. XVI)
23	Providence	(4)
26-27	Boston	(Fri.-Sat. XVII)

MARCH

2	Boston	(Tues. F)
5-6	Boston	(Fri.-Sat. XVIII)
8	Hartford	
9	New London	
10	New York	(Wed. 4)
11	Washington	(4)
12	Brooklyn	(4)
13	New York	(Sat. 4)
16	Cambridge	(5)
19-20	Boston	(Fri.-Sat. XIX)
21	Boston	(Sun.) P. Fund
23	Boston	(Tues. G)
26-27	Boston	(Fri.-Sat. XX)
28	Boston	(Sun. e)
30	Providence	(5)

APRIL

1	Boston	(Rehearsal 6)
2-3	Boston	(Fri.-Sat. XXI)
6	New Haven	(2)
7	New York	(Wednesday 5)
8	New Brunswick	
9	Brooklyn	(5)
10	New York	(Saturday 5)
13	Boston	(Tues. H)
15-17	Boston	(Thurs.-Sat. XXII)
20	Cambridge	(6)
23-24	Boston	(Fri.-Sat. XXIII)
25	Boston	(Sun. f)
27	Boston	(Tues. I)
30-	Boston	(Fri.-Sat. XXIV)

MAY 1

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

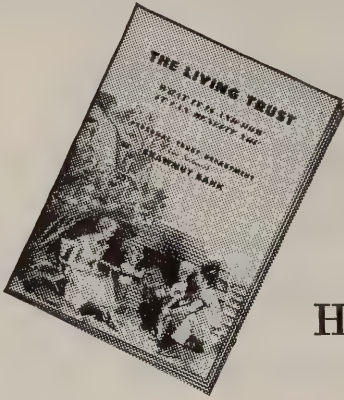
PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS

OLIVER WOLCOTT

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

*Mrs. Coolidge and Tanglewood
Exhibition
The Philadelphia Orchestra
A Band of Virtuosos*

MRS. COOLIDGE AND TANGLEWOOD

It would be difficult to name anyone who, inheriting a fortune, has been as wise as Mrs. Elizabeth Sprague Coolidge in using it for the cause of music. Chamber music was her first and last love; the ensembles she has sponsored through the years, the works she has commissioned and the concerts she has presented, if listed, would fill many pages. Too great for any calculation has been the growth of the general taste for this cherishable part of music which, thanks largely to her, has changed from shamefully sparse to gratifyingly prodigious proportions.

So far as the Boston Symphony Orchestra is concerned, it should not be forgotten that the seeds of summer music in the Berkshires were planted by her at South Mountain as long ago as 1918; that the first orchestral festivals were perforce called Berkshire *Symphonic* Festivals to distinguish them from her own. On the establishment of the Berkshire Music Center, she was ready to provide an annual series of chamber concerts at Tanglewood. The performers were of the best, the music embraced the earliest and the latest, with the great ones in between. A personal touch was the presence of Mrs. Coolidge in the front row center (the location required by her deafness), enjoying the music with everyone else. The chamber concerts at Tanglewood, which have become so important a part of its activities, are to be continued.

These concerts in the past at Tanglewood, until last year, were sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The same Foundation will continue to make possible the concerts which are broadcast each Friday evening from Washington and heard here on Station WGBH. A series of four concerts at Tanglewood in the summer of 1948 was devoted to the chamber music of Schubert, and this has suggested a series of concerts on FM Station WXHR, based on those programs, and dedicated to the memory of Mrs. Coolidge.

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chromespun rayon.
Sizes 14 to 20

27.50

416 Boylston St., Boston
54 Central St., Wellesley

EXHIBITION

The present Exhibition in the gallery of Lithographs by Stow Wengenroth has been arranged by Arthur W. Heintzelman and loaned by the Fine Arts Department of the Boston Public Library. The Library is now celebrating its One Hundredth Anniversary.

THE PHILADELPHIA ORCHESTRA

The pending visit of the Philadelphia Orchestra to Boston for a concert in Symphony Hall on Tuesday evening, December 1, follows an absence of thirteen years (it was on January 13, 1940 that Eugene Ormandy made his only previous visit to this city as the orchestra's conductor).

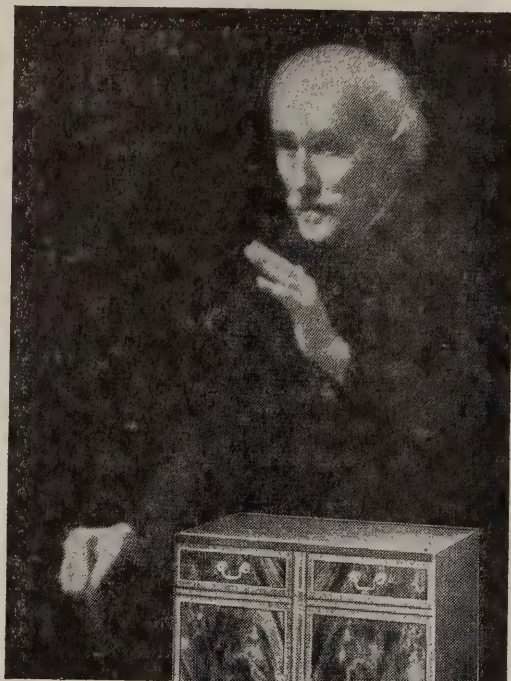
The Boston Symphony Orchestra welcomes the visit of its Philadelphia neighbor to its own hall, a reciprocal visit, for this orchestra has played in the Academy of Music in Philadelphia countless times on tours dating as far back as 1885.

Mr. Ormandy will conduct for the first time in Boston the latest symphony by William Schuman, the Sixth. He will open the concert with Bach's *Tocatta and Fugue* in his own arrangement and close it with the *First Symphony* by Brahms.

A BAND OF VIRTUOSOS

The program is announced for the Guard Republican Band of France, which is to visit Boston on its American tour for a concert in Symphony Hall on the evening of December 11, the proceeds to be devoted to the Pension Fund of the Boston Symphony Orchestra. Among the virtuoso players are Henri Druart, clarinet, who will be heard in the *Recitative and Polonaise* by Weber, and Henri Lebon, flute, who will play in Debussy's *Prelude to the Afternoon of a Faun*. Captain François-Julien Brun, the Conductor, has asked Mr. Munch to conduct a number, and he will accordingly lead in Ravel's *Bolero*. The program will end with a suite of French marches dating back to the Revolution, as follows: *Chant du Départ* (Song of Departure) by Mehul; *Marche Union Française* by Jean Noel Boisson; *Sambre-et-Meuse* on a Theme by Planquette; *Père la Victoire* (Father Victory) by Ganne; *Rhin et Danube* (Rhine and Danube) by Brun (March of the First French Army). The closing number will be a "*Marche Americaine*" by Sousa. The program is listed on page 3 of cover.

Your own concert hall at home



Model 3HS6

\$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

and RCA Victor
High Fidelity Records

New High Fidelity "Victrola" phonographs bring you recorded music with the brilliance and realism of an actual performance—music you never dreamed was on your records!

RCA Victor has the largest selection of High Fidelity records, including Arturo Toscanini's new recording, *The Pines* and *The Fountains of Rome*.

Hear RCA Victor High Fidelity at your dealer's now. Once you've heard it, nothing less will satisfy you.

Suggested Eastern list price, subject to change



RCA VICTOR



Tmks. ®

DIVISION OF RADIO CORP. OF AMERICA

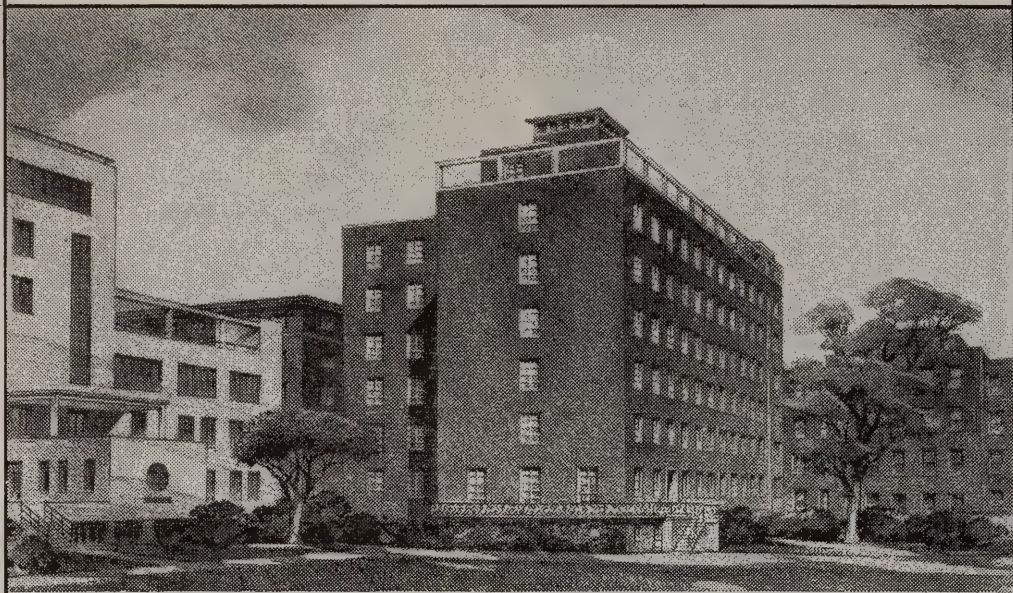
Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



Today's Vincent Memorial Hospital, occupying three floors in this modern building, operates independently as the gynecological unit of the Massachusetts General Hospital. It continues to receive considerable financial support from the Vincent Club.

For the welfare of future generations

Founded in memory of a beloved actress, Mrs. J. R. Vincent, the Vincent Hospital was created for women by women. It is a leader in the treatment and research of women's diseases.

Change is reflected in the up-to-date facilities of the Vincent Hospital of today. Changes, too, have increased the problem of the proper care and servicing of investments. The modern woman, for instance, has less and less time to visit a safe deposit box, clip and deposit coupons, verify dividend receipts, follow called bonds, assemble tax data. And few people, whether men or women, care or have the facilities to handle these details.

To meet this problem, Old Colony offers a Custodianship service to relieve you of the detailed care of your securities. Ask for our booklet, "*Custodianship of Your Property.*"



44 Chambers Street, consecrated by Bishop Phillips Brooks in 1891 as the first home of the Vincent Memorial Hospital.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 13, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 14, at 8:30 o'clock

FERENC FRICSAY, *Guest Conductor*

HAYDN.....Symphony No. 101 in D major ("The Clock")
I. Adagio; Presto
II. Andante
III. Minuet: Allegretto
IV. Finale: Vivace

BARTÓK.....Dance Suite for Orchestra
I. Moderato
II. Allegro molto
III. Allegro vivace
IV. Molto tranquillo
V. Commodo
VI. Finale: Allegro
(Played without pause)

I N T E R M I S S I O N

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op. 74*
I. Adagio; Allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

FERENC FRICSAY

FERENC FRICSAY was born in Budapest, Hungary, August 9, 1914. He entered the Budapest Academy of Music at the age of seven and studied under Bartók, Dohnányi and Kodály. His first important post was as Conductor of the Szeged Philharmonie. In 1947 he conducted Von Einem's *Dante's Death* at the Salzburg Festival, the first of his numerous appearances there in opera and concert.

In December of 1948 he was invited to organize an orchestra for RIAS (Radio in the American Sector of Berlin). He has brought this orchestra in succeeding years to high importance, traveling with them to various European cities including Paris, where his orchestra took part in the Twentieth Century International Festival, as well as the Boston Symphony Orchestra, in May, 1952. Mr. Fricsay conducted as guest in South America in 1950. Conducting the Boston Symphony Orchestra, he is making his first appearances in the United States.



IT IS TIME

for our 55th anniversary . . . and we
again present a winter collection of fresh, creative
designer fashions.



Hurwitch Bros.
twenty newbury

SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Composed in 1794, this symphony was first performed at the Haymarket Theatre, London, May 4, 1795.

This Symphony has appeared twice upon the programs of the Boston Symphony Orchestra in Boston: on April 5, 1895, when Emil Paur was conductor, and on December 22, 1948, when Leonard Bernstein conducted.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

HAYDN composed this symphony for his second visit to London. The composer remarked in his diary about the concert at which it was first performed: "The hall was full of fine people; everyone was very pleased — and so was I. I took in 4,000 gulden. Only in England can one do that." In exchange for this handsome sum,



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

Haydn conducted the first movement of his "Military" Symphony and the "Clock" Symphony complete, which ended the first part of the program, and which was described as "a new overture." Several singers made their appearance according to the custom of the time. A Madame Banti provided a number by Haydn and caused him to note in his diary: "She sang very scanty."



The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The Andante (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (Allegretto in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo

ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



An individual coat
from our Cotillion
Room collection of
distinctive fashions.

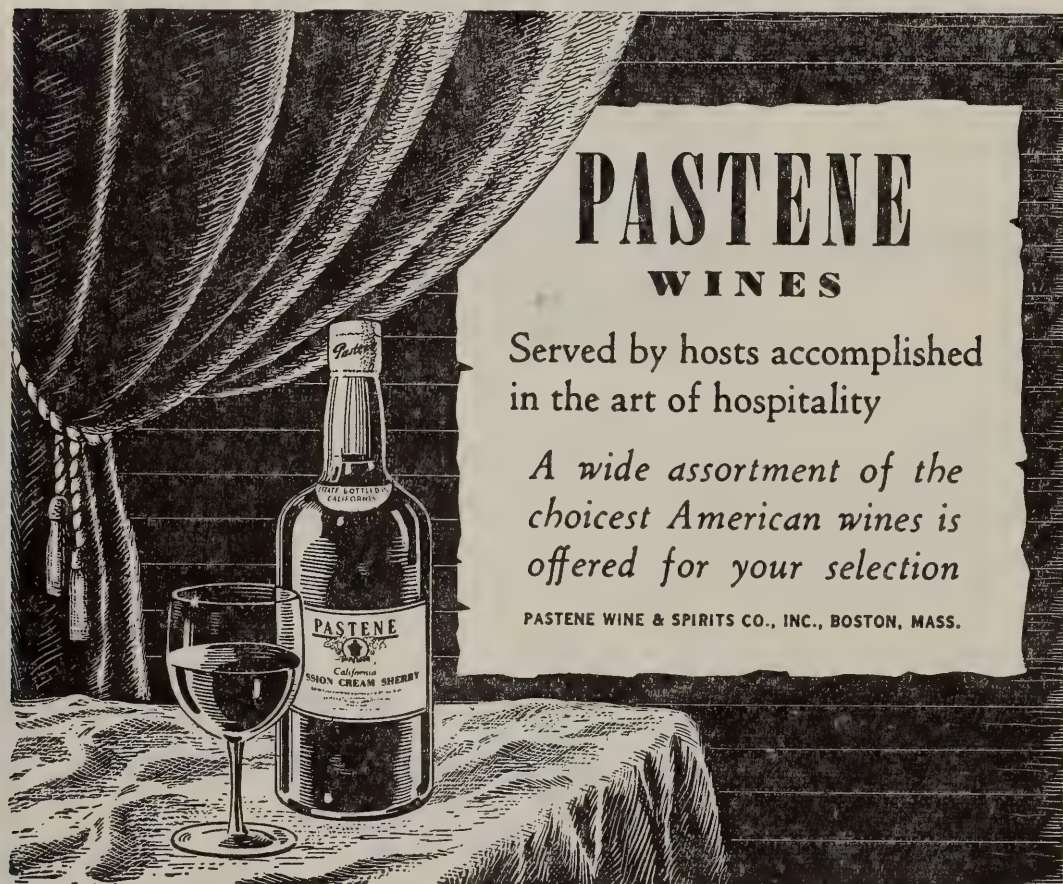
SECOND FLOOR

THE
Cotillion Room
CHANDLERS

flute staccato.* The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a fugato before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the Andante as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."

The fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody

* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY
President

CARL J. GILBERT
Treasurer Gillette Company

EDWARD F. MACNICHOL
Vice President & Secretary

FRANCIS GRAY
Trustee

JAMES O. BANGS
Vice President & Treasurer

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

RALPH B. WILLIAMS
Vice President & Trust Officer

DAVID H. HOWIE
Trustee

ROBERT H. GARDINER
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER
President Incorporated Investors

WINTHROP H. CHURCHILL
Investment Counsel

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

CHARLES K. COBB
Scudder, Stevens & Clark

JAMES N. WHITE
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers of Johann Nepomuk Maelzel, such as the "*Panharmonicon*" for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata*, which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

The inventors through many years had made extraordinary claims for their machines which could "duplicate the sounds of a full orchestra," present the figure of a shepherd "actually blowing upon a flute and fingering the stops," or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a "virginal that goethe with a whele without playing uppon." Queen Elizabeth sent "to the Sultan of Turkey in



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

PAINE *furniture company*
81 ARLINGTON STREET, BOSTON — HA ncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

1593 an instrument which included an organ, a carillon, 'trumpeters,' 'singing byrds,' etc., and which had the particular distinction of going into action automatically every six hours." All of these marvels were built upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the cylindrical mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr*, or "flute-clock," came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) "*für ein Orgelwerk in einen Uhr*," or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

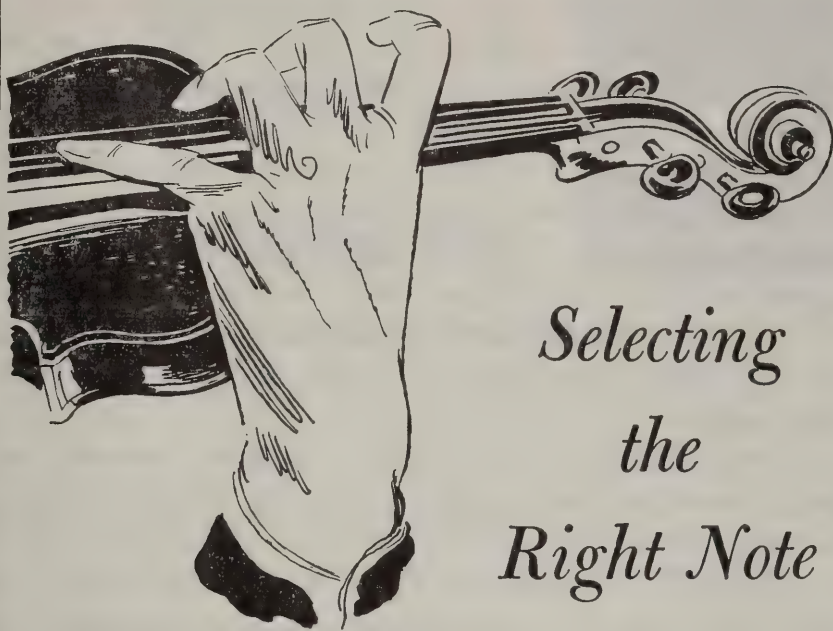


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18

31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

Andante "*für eine Walze in eine kleine Orgel*" ("for a small barrel organ") in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played 'cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the "Mechanical Orchestra," an invention of Johann Strasser in 1802. This wonder of the age played Haydn's "Military" Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. "Niemecz built three clocks," so Karl Geiringer tells us (in his book on Haydn), "equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 ¾ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box . .		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are short and unpretentious though very charming pieces. The sixteen numbers in the clock of 1772 (Nos. 2, 6, 8, 11, and 13-24 of Schmid's Edition) contain one piece with a middle part in F minor *all' Ongarese* (No. 14), a Russian dance (No. 16), and a fugue (No. 24), compositions very characteristic of the period in which the clock was built. The Russian dance is based on a composition by the violinist Giorno-vichj; this same composition was also used later by Beethoven as a theme for his Twelve Variations in A major. Owing to the character of its accompaniment, the Gassmann family gave the piece the nickname of 'The Bagpipe.' In a similar way No. 6 was named 'The Call of the Quail' and No. 18, 'Gossips at the Coffee Table.' The minuet,



LUNEVILLE CHINA

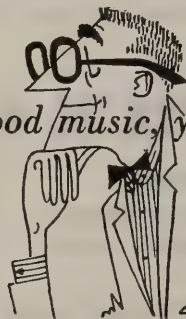
LARGE OR SMALL
ORDERS FILLED

PRICE LIST
SENT ON REQUEST

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14. MASS.

TELEPHONE CAPITOL 7-7219

if you appreciate good music, you'll appreciate



carol cravats

the different shop for men

144 NEWBURY AT DARTMOUTH

AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**

In New York . . . Chicago . . . San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance . . . for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound . . . the purest, cleanest, most thrilling sound you have ever heard . . . from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say . . .

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."



The Crowning Achievement
of 25 Years
of Electronic Leadership

No. 11, was slightly changed and later used by Haydn for the minuet in his *String Quartet*, Op. 54, No. 2, composed about 1789. . . .

"Haydn's Compositions for musical clocks are related to his works for the piano. Of the three musical clocks mentioned, two were constructed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve numbers also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19-24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly to the nineties. No. 4 is an altered version of Haydn's song "*Warnung an ein Mädchen*" and No. 5 shows a certain relationship to the trio of the minuet from *Symphony* No. 85, *La Reine*. No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the erroneous attribution of the D major march to the

la maisonette

the little house of many designers
115 newbury street, boston

interpreting -
paris chic in an
american way -

Elise Molire
chapeaux

with "la maisonette"

recently arrived
from paris
with

"le dernier cri de
chapeaux"

at the most reasonable
prices

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71, No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("The Clock") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64, No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but no clock has yet been found which plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793-94."



GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

DANCE SUITE

By BÉLA BARTÓK

Born in Nagyszentmiklós, Hungary, March 25, 1881;
died in New York, September 26, 1945

Composed in 1923 and first performed at Budapest in that year, this Suite was introduced at the Boston Symphony concerts by Serge Koussevitzky on November 12, 1926.

The following orchestration is required: 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 trombones and tuba, timpani, small and large drum, bass drum, triangle, bells, tam-tam, cymbals, celesta, harp, pianoforte (four hands) and strings.

BARTÓK wrote this *Dance Suite* in celebration of the Fiftieth Anniversary of the merging of Pest, Buda, and Obuda into the city of Budapest, an occasion for which Kodály contributed his *Psalmus Hungaricus*, Dohnányi his *Festival Overture*, Op. 31.

The six movements are played without a break and are further integrated by the recurrence of a ritornello. The alternation of rhythm from measure to measure is in many parts continuous. The first movement opens with a chromatic theme for the bassoons over a lightly

Amazing Contour-Lift treatment “lifts”, tightens aging contours

At the Helena Rubinstein Salon, a remarkable Contour-Lift Treatment can take years off the appearance of your face. It “lifts” sagging chin lines, tightens aging contours, smooths away deepening expression lines.

You'll be thrilled with the difference!

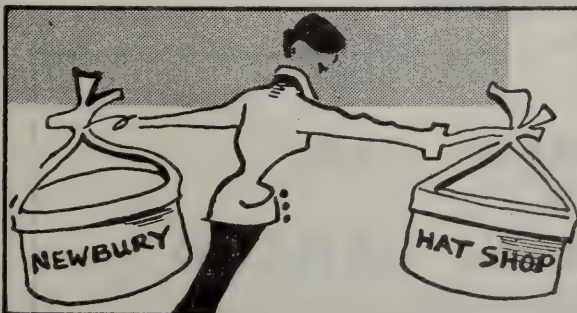
That down-in-the-face droopy look disappears. Your skin glows with new freshness . . . looks smoother, years younger.

Single treatment, 7.50. Course of 6 treatments, 40.00.

Make your appointment today for a complimentary Polaroid Skin Analysis.

Call **KE**nmore 6-5270.

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

percussive accompaniment which increases with the entrance of the other woodwinds. Before the close the ritornello, a gentle melody in the Aeolian mode, is introduced by four solo violins, the clarinet bringing the cadence. The second movement is a vigorous dance which subsides and gives way to the ritornello once more, directly introducing the third movement, *allegro vivace*. The bassoon carries a rhythmic tune over a drone bass, a second tune in modal character working up to a considerable frenzy with much alternation of beat until colorful glissandi bring back the first section. The fourth movement, placid by contrast, introduces the theme by the woodwinds with a background of mysterious dissonant string chords. Bartók pointed out that this movement and the opening one are the result of his research in Arabic folk music, while the second and third movements and the ritornello are Magyar in character.* The composer has referred to the fifth movement as primitive and Rumanian. The finale is a synthesis of the preceding thematic material in which the ritornello is included.

* *American Hungarian Observer*, June 4, 1944.

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO. *Insurance*

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

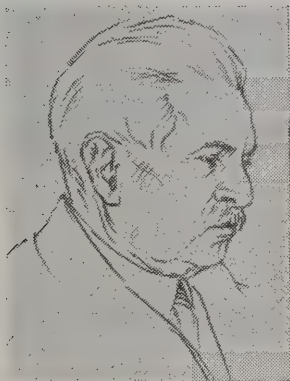
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

A Copyist Hero



JOS. MANN

“WILL you name me one of the least-known but best friends of composer, conductor, and orchestra player,” Delver Forfax challenged. “No? He is the expert, dependable music copyist. On him falls the responsibility of transcribing into precise, instantly legible notation the scrawls which ramble over the original manuscripts of symphonic scores by many a composer, from Beethoven on.

“The ability of an ace copyist to hurdle difficulties was shown to perfection by the

Boston Symphony's late veteran at that post, Joseph Mann.

“In the Fall of 1937, the first American performance of a work by Sibelius — *The Origin of Fire* — was to be conducted by Serge Koussevitzky with the Boston Symphony, and the Helsinki University Chorus, which was coming from Finland for a tour of which this was to be the principal event. When the chorus arrived, the orchestral parts sent ahead by mail proved incomplete. A change of program was contemplated. Then the orchestra manager happened to notice a newspaper photo transmitted from Europe by the then new radio reproduction process. A message was radioed on Dec. 27 to the composer's publishers, Breitkopf and Härtel, in Leipzig, Germany, to send radio photos of the missing parts, four pages of music to each page of transmission.

“It was done. But since this was something never previously attempted by the new process, the photos received were very blurry as well as small. Enlargement made them worse.

“‘I think I can make what is wanted,’ Mr. Mann said.

“Toiling through the night with a magnifying glass, and greatly aided by his experience, Mr. Mann, assisted by Carl Ludwig, made legible, full-size copies of fourteen pages of the forbidding notation.

“In the morning, every music stand at the scheduled rehearsal had the necessary parts awaiting the players. Koussevitzky conducted from the chorus's practice version for voice and piano. On it he jotted orchestral details as they developed.

“Joseph Mann sat on the corner of the stage, listening intently for any sounds resulting from any mistakes in his detective work. But this ace of copyists was not accustomed to making mistakes. And he didn't even in the face of this trying experience.”

Halsey Stevens in his book *The Life and Music of Béla Bartók** notes:

"One of the most interesting features of the *Dance Suite* to the analyst is the way in which Bartók manages to combine without evident disparity quite divergent tonal treatments. He follows diatonic passages with chromatic, modal with pure major, pentatonic with polytonal; and yet — and in spite of the sectional division of the form itself, and the diverse national implications of its materials — the work makes its impression as a whole. Of course the ritornello serves as a point of reference, and the finale summarizes convincingly, binding together in retrospect most of the varied elements of the piece. But because of this summing-up, and because of the insistence of the rhythms throughout, the *Dance Suite* is heard less as a suite than as a continuous, uninterrupted work."

* Oxford University Press, 1953.

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President



\$330

\$250

\$220



AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in beautifully designed cases - at moderate prices.
tax included

ALSO AT OUR BOSTON STORE

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by Mr. JOHN N. BURK, on all works performed during the season.

"A Musical Education in One Volume"

"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

the bar is back

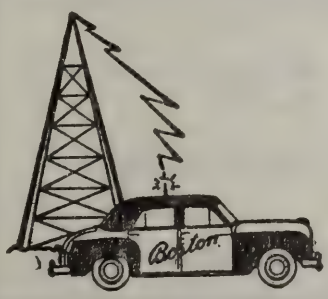
on the World-Famous

MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," Op. 74

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following. Emil Paur conducting. The most recent performance in this series was on October 5, 1951, when Mr. Munch opened the season with a program in memory of Serge Koussevitzky.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Francais

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

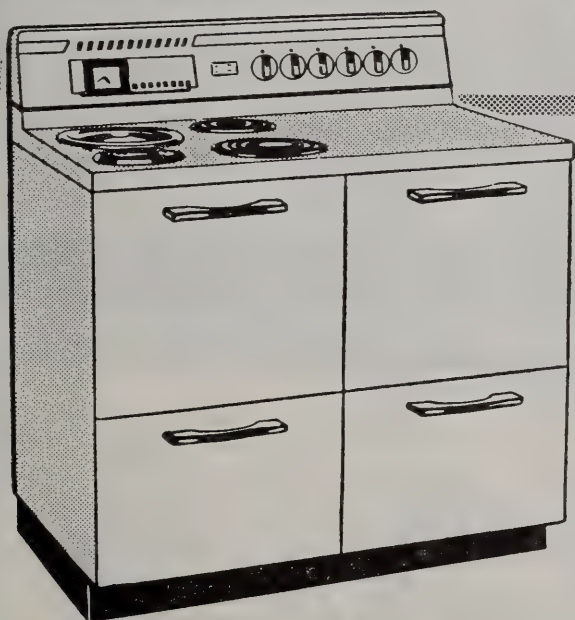
51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

REDDY KILOWATT SAYS . . . Here's Proof

GREATER BOSTON PREFERS ELECTRIC COOKING!



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

BOSTON EDISON COMPANY



He had thought of calling it "A Programme Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word "*Pathétique*," while giving the general character of the music, fell short of conveying the programme.

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melan-

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



Ferenc Fricsay . . . exclusively on Decca Gold Label Records!

**FERENC
FRICSAY**

Conducts Symphony Orchestras of Boston, Houston & San Francisco

FIRST APPEARANCE IN AMERICA!

This month, Ferenc Fricsay, postwar Europe's most forceful and dynamic conductor, makes his American debut with the Boston Symphony Orchestra. Later this year he will also appear with the San Francisco and Houston orchestras. These appearances promise to be highlights of the concert season, for he is the famed conductor of the RIAS (Radio in the American Sector) and Berlin Philharmonic orchestras, two of the best in Europe today.

His exclusive Decca Gold Label recordings show the amazing scope of Ferenc Fricsay's versatility. Ranging from Haydn to Stravinsky, each work is brilliantly conceived, flawlessly recorded!



RECORDINGS OF FERENC FRICSAY

WAGNER: The Flying Dutchman (Complete)—RIAS Symphony Orch. **DX-124** ● **HAYDN:** The Seasons (Complete)—RIAS Symphony Orch. **DX-123** ● **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36—RIAS Symphony Orch. **DL 9680** ● **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64—Berlin Philharmonic Orch. **DL 9519** ● **STRAUSS:** Till Eulenspiegel—Berlin Philharmonic Orch. **DL 9529** ● **STRAVINSKY:** Symphony of Psalms—RIAS Symphony Orch. **DL 7526** ● **MENDELSSOHN:** Overture and Incidental Music to "A Midsummer Night's Dream" (Complete)—Berlin Philharmonic Orch. **DL 8516** ● **STRAUSS WALTZES:** Blue Danube—Wiener Blut—Berlin Philharmonic Orch. **DL 4009** ● **ROSSINI OVERTURES:** Semiramide—The Italian Woman in Algiers—Berlin Philharmonic Orch. **DL 4010** ● **BEETHOVEN:** Symphonies No. 1 and 8—Berlin Philharmonic Orch. (To be released)

Your Record Dealer will be pleased to supply a complete list of Fricsay's Decca Recordings.

DECCA *Gold Label Series* **RECORDS**

"Superb Recordings of the World's Great Music for the Musical Connoisseur and High Fidelity Enthusiast"

choly — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried

NEW ENGLAND CONSERVATORY OF MUSIC

CHRISTMAS CONCERT BY CONSERVATORY CHORUS

LORNA COOKE DEVARON, *Conductor*

William Byrd — Haec Dies

Thomas Weelkes — Hosanna to the Son of David

Pachelbel — Magnificat in C

Eight Spanish Carols, Juan Maria Thomas, arr.

Billings — A Virgin unspotted

Mabel Daniels — A Night in Bethlehem (First performance)

Jackson and Gatwood, arr. — Poor Wayfaring Stranger

Katherine K. Davis — Shepherds awake!

JORDAN HALL, THURSDAY EVENING, DEC. 3, AT 8:30 P.M.

Tickets without charge on application to the Dean's Office at the Conservatory



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the "*Pathétique*." He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising



IT'S NEW . . . IT'S DIFFERENT
The CARUSO ROOM . . . featuring
 OPERATIC and CLASSICAL Entertainment
 Italian Cuisine—No Minimum—No Cover Charge.
 Open 7 days a week for your dining pleasure.

HOTEL GARDNER
 Massachusetts Ave., at Norway Street, Boston
 Louis P. Brillante, Mgr.

Reservations
 Phone
 CO 6-3110

W C R B
1330 KC
 Regular Home
 or Car Radio

DAILY FROM 2:30 P.M.
"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS
FOR DETAILS CALL WALTHAM 5-7080

sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione*," reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open
Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d



Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

108 Massachusetts Avenue, Boston 15, Mass.

B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" ("*Con dolcezza e flebile*").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.



When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death,



OUR AGENCY SERVICE

releases your time for travel or concentration on your business, professional, or other activities by setting you free from the tedious duties involved in the care of property — from the vexatious problems of investment to the irksome details of filing income tax returns, cutting coupons, checking up dividends, etc.

A booklet describing this service will be mailed on request.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: Corner State and Congress Streets
Union Trust Office: 24 Federal St. Copley Square Office: 587 Boylston St.
Massachusetts Avenue Office: Cor. Massachusetts Ave. and Boylston St.

SAFE DEPOSIT VAULTS AT ALL OFFICES

Member Federal Deposit Insurance Corporation

which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso*, read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the first audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigence on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

MASON MUSIC FOUNDATION

presents

GUIOMAR NOVAES

pianist

on FRIDAY, NOVEMBER 20, at 8:30 P.M., JORDAN HALL

The program includes: *Bach, Schumann "Carnaval," Chopin "24 Preludes."* Tickets without charge will be required. Mail orders must be accompanied by self-addressed stamped envelope. This concert is open to the public and tickets will be given out to the capacity of the hall. No seats held after 8:45. No telephone orders.

PAUL DOGUEREAU, *President*

GEORGE SZPINALSKI, Violinist

FIRST PRESENTATION OF SONATAS

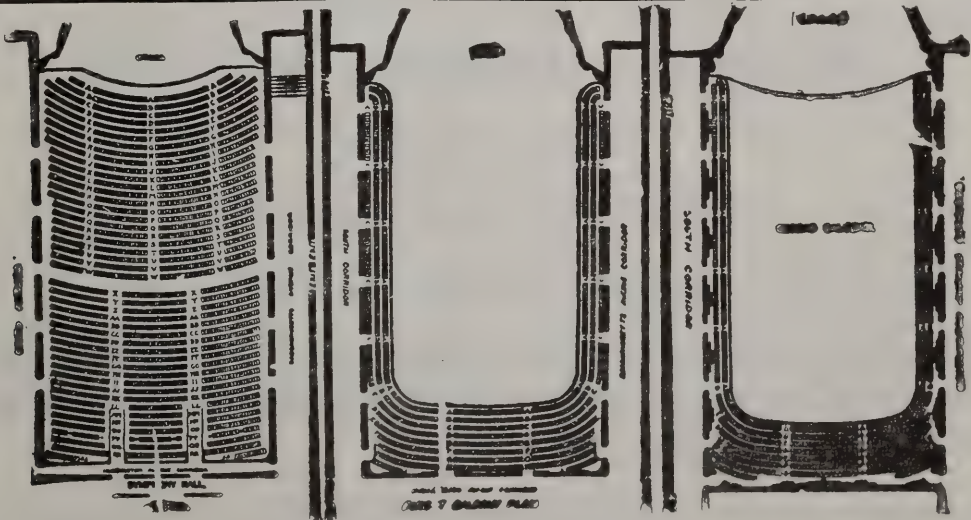
BY

CONTEMPORARY COMPOSERS

REGINALD BOARDMAN, Assisting Artist

JORDAN HALL, SUNDAY, NOVEMBER 22, 3:30 P.M.

TICKETS: \$1.20, \$1.80, \$2.40 (Tax incl.)
ON SALE JORDAN HALL



Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF

THE BOSTON SYMPHONY ORCHESTRA

will be held in the

SYMPHONY HALL GALLERY

beginning December 11, 1953

Those who wish to submit paintings will receive application forms on request at the Box Office. This application must be returned by Tuesday, December 1.



AARON RICHMOND

Managing Director Boston University Celebrity Series
presents the

VIRTUOSI DI ROMA

SYMPHONY HALL, SUN. AFT., NOV. 22

Concerto in D minor for Oboe and Strings, *Albinoni*: Concerto in G for Piano and Strings, *Cambini*: Sonata for Violins, 'Cellos and Contrabass, *Rossini*: Concerto for Viola d'Amore and Strings, Concerto for Violin, 'Cello and Strings, and Concerto in C, by *Vivaldi*. (Cetro-Soria Records) (Baldwin Piano)

BACH ARIA GROUP

WILLIAM SCHEIDE, *Director*

SYMPHONY HALL, SUN. AFT., NOV. 29

Assisting Artists, *EILEEN FARRELL, JAN PEERCE, ZIMBLER SINFONIETTA*

New England Conservatory Alumnae Chorus

LORNA COOKE deVARON, *Musical Director*

Cantata 96, aria for soprano, alto, tenor, bass and chorus: 2 groups of arias and duets, including "Es ist vollbracht" from St. John Passion: aria from Cantata 187 for soprano, alto, bass and chorus.

PHILADELPHIA ORCHESTRA

SYMPHONY HALL, TUE. EVE., DEC. 1

EUGENE ORMANDY, *Conductor*

Bach-Ormandy Toccata and Fugue in D minor: *Schuman* Symphony No. 6 (1st performance): *Brahms* C minor Symphony.

CASADESUS, *Pianist*

SYMPHONY HALL, SUN. AFT., DEC. 6

Rameau Gavotte Variee: *Mozart* Sonata in F (K. 332): *Beethoven* "Farewell" Sonata: *Debussy* 6 Preludes: *Ravel* Sonatine, Toccata from "Le Tombeau de Couperin."

Victor Records (Steinway Piano)

QUARTETTO ITALIANO

JORDAN HALL, MON. EVE., DEC. 7

Mozart Adagio and Fugue: *Beethoven* Quartet Op. 59, No. 1: *Debussy* Quartet.

JEAN GRAHAM, *Pianist*

FIRST BOSTON CONCERT — FRI. EVE., DEC. 4
IN JORDAN HALL

Miss Graham is the winner of the Stillman Kelley Award of the National Federation of Music Clubs, and the Leventritt Foundation Prize. She made her New York debut with the New York Philharmonic-Symphony under the baton of Stokowski in 1949. She has appeared as soloist with orchestras led by Ormandy, Hilsberg, Fiedler, Dorati, Schick and Leinsdorf and has made many recital appearances in North and South America. Her program includes the *Bach* Toccata in D major, *Mozart* Sonata in B-flat, *Hindemith* Sonata No. 3: works by *Respighi*, *Rachmaninoff*, *Faure*, *Albeniz*, and *Chopin*.

(Steinway Piano)

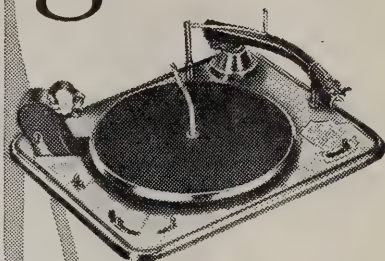
TICKETS FOR ALL ABOVE EVENTS NOW ON SALE AT
RESPECTIVE BOX-OFFICES

The case of the Quick Change Artist!

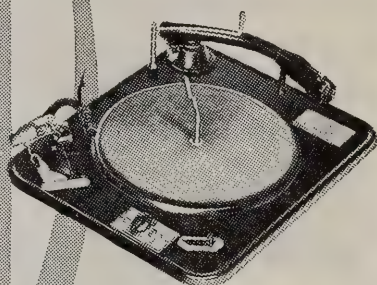
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear, and feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50

Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 20, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 21, at 8:30 o'clock

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op. 56A*

HONEGGER.....Symphony No. 1

- I. Allegro marcato
- II. Adagio
- III. Presto

I N T E R M I S S I O N

WAGNER.....Prelude and "Liebestod" from "Tristan und Isolde"

WAGNER.....Finale, "Immolation Scene" from "Götterdämmerung"

SOLOIST

MARGARET HARSHAW

This program will end about 3:55 o'clock on Friday Afternoon,
10:10 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING BARITONE VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7859

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS. DEAN VOCAL DEPT.
Tel. AS 7-2503 STALEY COLLEGE

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

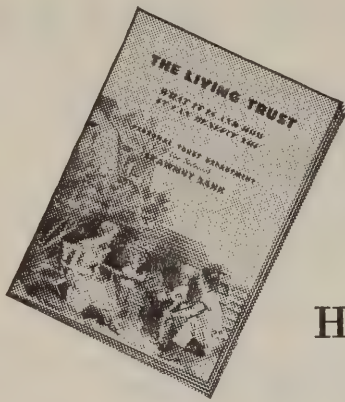
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, Jr.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Audubon Exhibition
Prokofieff's Last Symphony
A Conductor Remembered
The Higginson Portrait
Features on WGBH

AUDUBON EXHIBITION

The exhibition now in the Gallery is sponsored by the National Audubon Society. It consists of photographs of all phases of wildlife — birds, mammals, insects, reptiles, and plants.

. . .

PROKOFIEFF'S LAST SYMPHONY

Next week at these concerts Mr. Munch will introduce to Boston the Seventh Symphony by Serge Prokofieff. The Symphony was first performed in Moscow in October, 1952, and then met with the approval of the official arbiters of public taste. The composer died on March 4 last, and in the following month (April 10th) the Philadelphia Orchestra, under Eugene Ormandy, gave the first performance in the United States.

. . .

A CONDUCTOR REMEMBERED

On November 11th, Ernest Ansermet had his Seventieth Birthday. In lively and grateful remembrance of his sojourn in Boston two seasons ago, congratulatory cables went to Geneva, and Radio Station WXHR devoted its program of the day to Mr. Ansermet's fine recordings with his *Orchestre de la Suisse Romande*. Messages were read on this Station from friends in Boston, including the music critics, and from three of his colleagues: Ferenc Fricsay, Eugene Ormandy, and Charles Munch. Mr. Munch's message was as follows:

"I am happy today to send you an expression of my great admiration for Ernest Ansermet; since his friends here have so rightly decided to celebrate this most moving anniversary in this way, I am certain that the entire musical

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



the all-wool housecoat . . .

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.95

416 Boylston St., Boston
54 Central St., Wellesley

world will respond most warmly, as I do, to this manifestation of regard. Ansermet has served the cause of music at all times and in all places; most particularly has he served the cause of contemporary music. I wish it were possible to do justice in words to what this great man has done for music, for musicians, for his time, and for the time to come. And, beyond that I wish he were here with his Orchestra to receive this assurance of my most faithful affection."

• •

THE HIGGINSON PORTRAIT

The portrait of Major Henry Lee Higginson, which now hangs permanently in the gallery, has been presented to this orchestra by the Misses Curtis (Frances, Isabella, Harriot and Margaret). It is a fine copy which has been made for the purpose by Peter Pezzati from the original portrait by John Singer Sargent. The original which belongs to Harvard University and now hangs in the Harvard Union was loaned to be shown here during the Fiftieth Anniversary of the Orchestra. This acknowledgement has been delayed by the request of the donors that the Boston Symphony audiences be left to discover the portrait for themselves.

• •

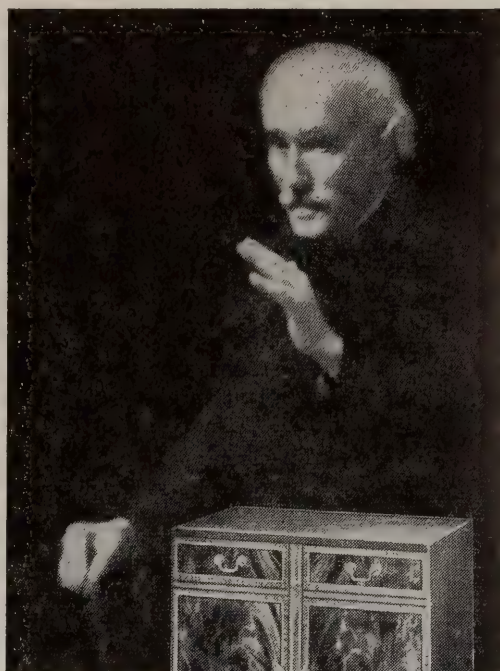
FEATURES ON WGBH

Next week offers the following features on Station WGBH (89.7 FM):
Evenings at 8:30.

Sunday, November 22 — BBC World Theatre ("The Constant Wife"); Monday, November 23 — Rosario Mazzeo (The Clarinet in Brahms' Chamber Music); Tuesday, November 24 — William A. MacCormick (When Does a Juvenile Become a Delinquent?); Wednesday, November 25 — Sir Herbert Read (Symbols for the Unknown); Thursday, November 26 — McHenry Boatwright (Baritone); Friday, November 27 — Quartetto Italiano (Haydn, Busoni, Schubert); Saturday, November 28 — Boston Symphony Orchestra (Charles Munch, Music Director).

The Boston Symphony concert will also be broadcast November 27 at 2:10. Prof. G. Wallace Woodworth's talks on the Symphony program are given Thursdays at 4:30, Fridays at 7:30 and Saturdays at 4:30.

Your own concert hall at home



Model 3HS6

\$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring you recorded music with the brilliance and realism of an actual performance—music you never dreamed was on your records!

RCA Victor has the largest selection of High Fidelity records, including Arturo Toscanini's new recording, *The Pines* and *The Fountains of Rome*.

Hear RCA Victor High Fidelity at your dealer's now. Once you've heard it, nothing less will satisfy you.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



In a second, your telephone conversation — and your television program — leaps across the nation through a chain of microwave booster stations like this, and the great coaxial cable network.



In 1801 Jonathan Grout, Jr., set up 16 hand-operated semaphore stations to alert Boston on the arrival of ships. Messages covered the 72 miles from Martha's Vineyard to Boston in 6 minutes.

Research Produces Another Miracle

Today communication with any point in the world is easy — thanks to electronic research. Along the Charles, scientists are engaged in further experiments. Because of these research facilities, the Government selected Natick for its Quartermaster Corps Testing Laboratory.

The changes wrought by research are no greater than the changes in factors affecting your family's security. Dealing with these requires alertness, experience and constant attention. A Living Trust with Old Colony Trust Company gives your wife and children the protection of New England's largest trust institution. You also benefit from the thorough research of Old Colony's Investment Analysis.

A Living Trust assures privacy as to the amount and disposition of

your property while enabling you to retain control. In some cases, tax savings may result. Write for our booklet, "*The Living Trust*."



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 20, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 21, at 8:30 o'clock

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op. 56A*

HONEGGER.....Symphony No. 1

- I. Allegro marcato
- II. Adagio
- III. Presto

I N T E R M I S S I O N

WAGNER.....Prelude and "Liebestod" from "Tristan und Isolde"

WAGNER.....Finale, "Immolation Scene" from "Götterdämmerung"

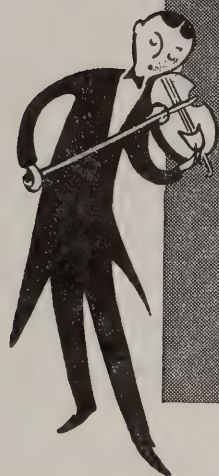
SOLOIST

MARGARET HARSHAW

This program will end about 3:55 o'clock on Friday Afternoon,
10:10 on Saturday Evening.
The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

VARIATIONS ON A THEME OF HAYDN, *Op. 56a*

By JOHANNES BRAHMS

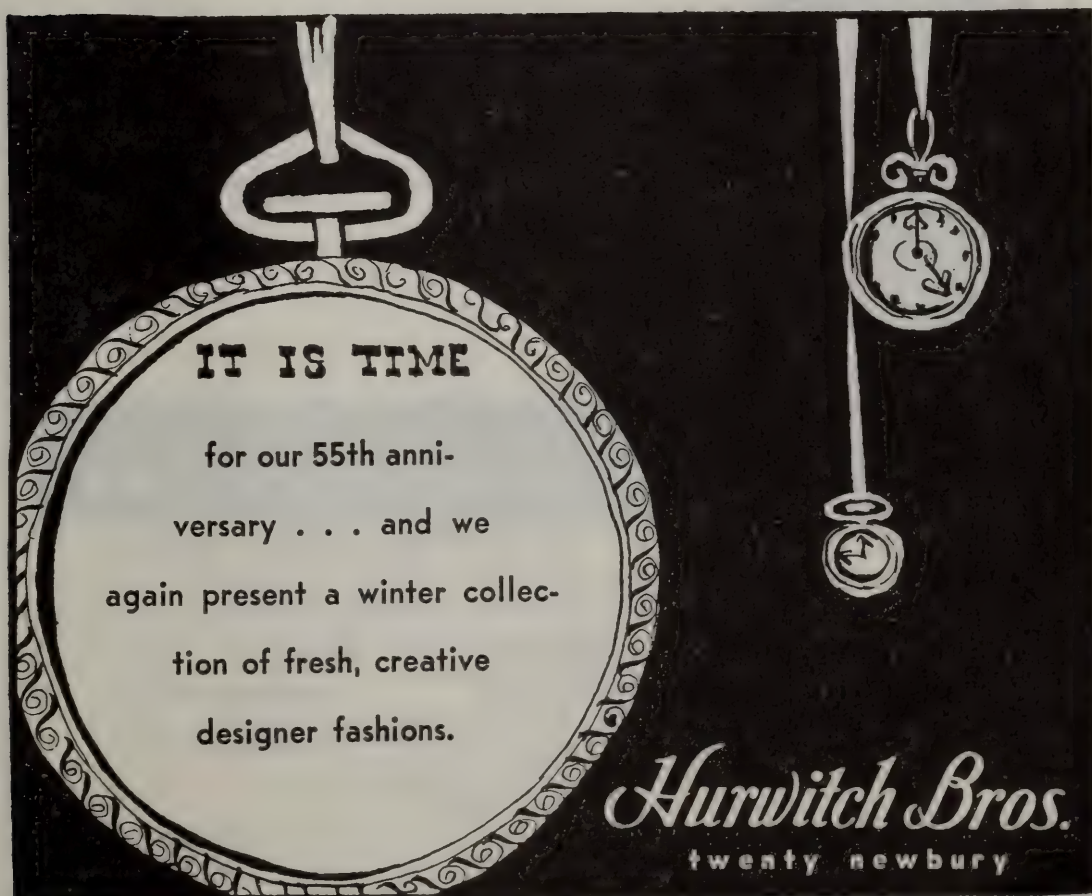
Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The most recent performances in this series were December 16, 17, 1949, when Richard Burgin conducted.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook



IT IS TIME

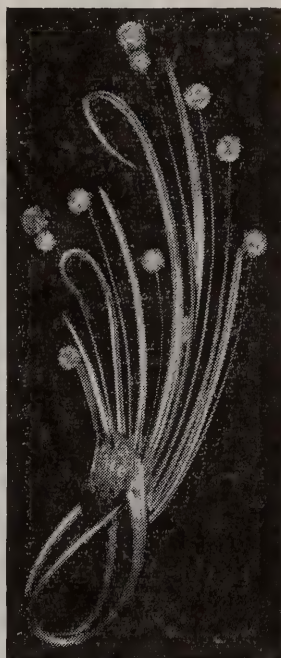
for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestra-

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the *Saturday Review of Literature* (August 25, 1951). The six "*Littauer Divertimenti*" are in the *Gymnasialbibliothek* in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

tion on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn*, could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted "*Beethoven*er." The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.



ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event — a birth, a change in the value of assets, a new law — can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

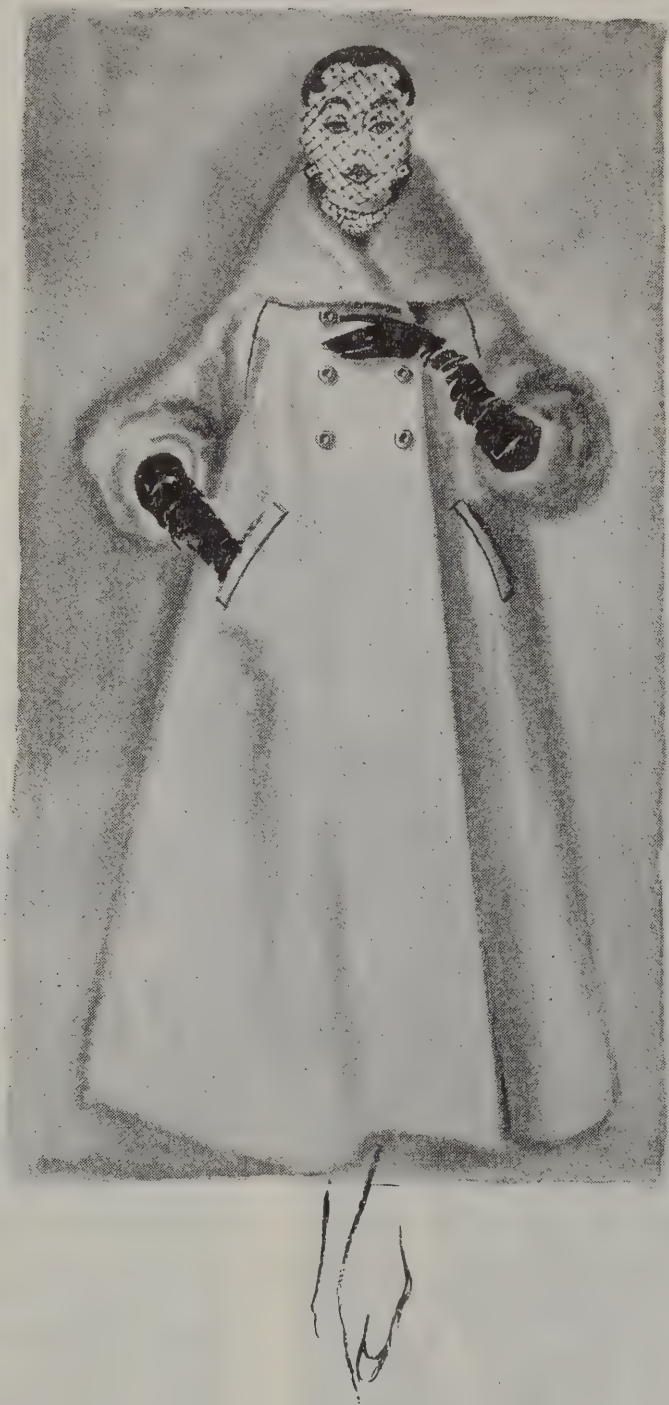
ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



An individual coat
from our Cotillion
Room collection of
distinctive fashions.

SECOND FLOOR

THE
Cotillion Room
CHANDLERS

SYMPHONY NO. 1

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was composed, according to an indication on the score, "at Paris between December, 1929, and April, 1930; orchestrated at Mougins April and May, 1930." It was composed for the Fiftieth Anniversary of the Boston Symphony Orchestra and was here performed December 28, 1930. The manuscript score in the possession of this orchestra bears the dedication "*Au Boston Symphony Orchestra et à son chef, Serge Koussevitzky. Je dédie cette symphonie avec l'expression de mon entier admiration — A. Honegger, 1930.*"

The following orchestra is called for: 3 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, bass drum and strings (no timpani are used).

THIS, the first of the five symphonies Honegger has written (each of which has been performed by this orchestra) bears no number or key. The most that could be said about its tonality is that it inclines toward C major, the first movement ending on C, the last on a C major chord. When it was first performed in Paris and there called "La Symphonie Bostonienne," Florent Schmitt referred to it as "*Très probable-*



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

ment l'oeuvre capitale de son auteur." This dictum has not been followed by frequent performances either there or here.

José Bruyr in "*Honegger et son oeuvre*" quotes the following description of the symphony which was made by Alfred H. Meyer for the Boston Evening Transcript in the anniversary year before the first performance: "Honegger's *Symphony* must certainly rank with the best works produced by the Orchestra in its anniversary year. It is in three movements. The first, in free sonata form, is rigorously atonal; the rhythmical elements preponderate, but the movement also teems with melodies with hard, glazed surfaces. The second movement is melodic in character, violas and 'cellos sing a large, hauntingly

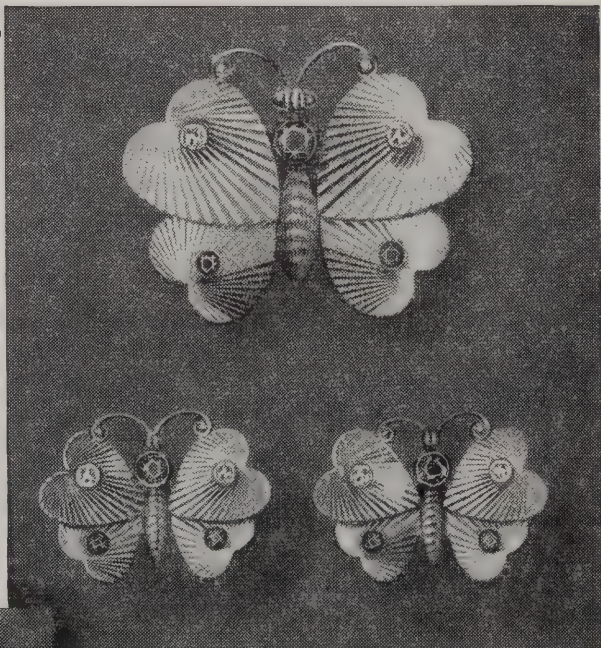
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160.** pair.

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290.** pair.

(available plain or with other stones)

Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON

beautiful melody. Perhaps one might style it 'neo-romantic,' just as some years ago one spoke of neo-classicism. The last movement is of the scherzo type. The rhythms are more playful and less forbidding of aspect. The movement subsides into a quiet, peaceful epilogue, which in its serenity and its euphony impresses the writer as one of the choicest passages that 'modernism' has yet produced."

The first movement has more technical manipulation than the others, more vigorous treatment and dissonance through intervals and the clash of themes, as José Bruyr has written: "Honegger *le rugbyman* once more releases his themes in conflict with secondary ones, with a sense of shock and rebound." Willy Tappolet gives us a detailed analysis in his book on Honegger and refers to this movement as "contrapuntal, dynamic and dramatic in architecture, a true mine of modern musical technique." The development is indeed symphonic in form rather than treatment, contrapuntal rather than harmonic, with a coda which uses canon and stretto. The following adagio is melodic throughout and simplicity itself by comparison. The initial melody is introduced by the strings with ornamental figures in the winds over a bass which ascends chromatically bar by bar. The final

Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Weddings

Afternoon Receptions

Weddings

Prices and menus on request

Catering Department

Weddings

Noon or Evening Buffets

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

***P* AINE** *furniture company*
81 ARLINGTON STREET, BOSTON — HA ncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

presto in 6/8 time looks back in a superficial sense to the classical rondo. The texture is transparent by comparison to the first movement. The movement expands at the end in an Andante tranquillo to a pianissimo close.

Critics have remarked on the difference in style between the movements. H. H. Stuckenschmidt has found in this symphony "a genius of disorder."



fine shoes for every member of the family



Thayer McNeil

boston and wellesley

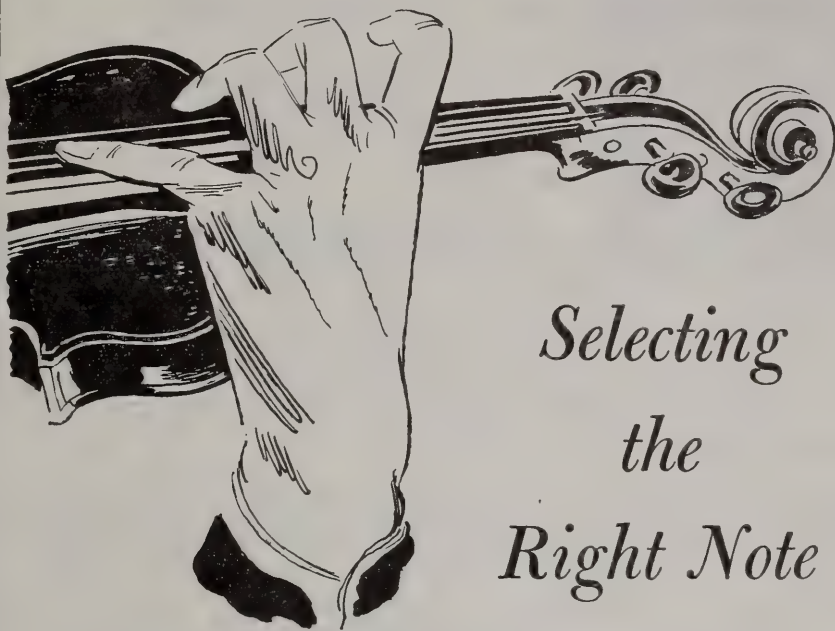


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

ENTR'ACTE
WHAT ARE TUNES?

By ERNEST NEWMAN

(Reprinted from The Sunday Times, London, August 23, 1953)

A CORRESPONDENT has sprung some pretty problems on me. His trouble is tunes. "For years," he writes, "I have bothered about them. What exactly is a tune? Does it consist of a certain number of bars arranged in a certain way? Are symphonic themes and Wagnerian motifs tunes? And so forth," he adds airily, as if he had not started trouble enough already.

But he goes on relentlessly: "Then, having solved that problem, what is a good tune and what a bad one? Is there any definite answer to that question, or is it merely a question of taste or prejudice? I, for example, consider the following to be good tunes, but I can't say why"; and he reels off a list that ranges from the Londonderry Air to "Knocked 'em in the Old Kent Road" and "The Girl I Left Be-

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 3/4 oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box . .		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

Belmont

144 Tremont St.

Copley Square

Newton Centre

133 Brookline Ave.

Chestnut Hill

Coolidge Corner



Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300

hind Me.” He could go on indefinitely, he continues, but the vastness of the field that opens out before the earnest inquirer appalls him: “So will you come to my aid, set out your views on the subject, and indicate, if possible, how an untrained person can separate the musical sheep from the goats.”

I begin by dodging his first poser — “What exactly is a tune?” — taking refuge in the safe old wise-crack that while none of us may be able to say exactly what an elephant is, everyone knows an elephant when he sees one. The answer to his second query — “Are symphonic themes and Wagnerian motifs tunes?” — is easier. They are and they aren’t. They are tunes (or some of them are) in the sense that they are recognisable shapely melodic units, but they differ from “tunes” in the more exact sense of the term in that they have not come into existence purely and simply for their own sake but as starting-points for a larger whole. They are not self-contained small organisms, fully and harmoniously developed according to the special laws of their tiny being, but cells from which, under the right conditions of inner energy, temperature and environment, a large-scale organism may evolve.



LUNEVILLE CHINA

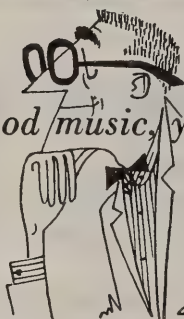
LARGE OR SMALL
ORDERS FILLED

PRICE LIST
SENT ON REQUEST

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14. MASS.

TELEPHONE CAPITOL 7-7219

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**

In New York... Chicago... San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance... for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound... the purest, cleanest, most thrilling sound you have ever heard... from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say...

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity... and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."



*TM

The Crowning Achievement
of 25 Years
of Electronic Leadership

As regards the goodness or badness of tunes I am afraid I can offer my correspondent no infallible touchstone, nor can anyone else. If we could we would have the key to all aesthetic judgment in our hands. Everyone agrees that "Greensleeves," or the great tune in D major that cuts across the texture of the second movement of Beethoven's Ninth Symphony, or the tune of Schubert's Serenade, is a sheep, and a thing like "*O sole mio*" a goat.

But *how* do we know? To that question there is no answer. The "form" of the tune, on which nineteenth-century pedagogics laid such comical stress, has simply nothing at all to do with it; for tens of thousands of second-rate or third-rate tunes have precisely the same "form" as this or that first-rate one. What intoxicates us is the odour of the rose, not the shape of it; and who can say positively why one rose smells more divinely than others of the same species in the same bed?

The old story of Mallarmé and the painter Degas is worth recalling in this connection. Degas, it appears, fancied himself as a poet as well; and one day he complained to Mallarmé that while he was chockfull of excellent ideas "the poem wouldn't come out." Mallarmé's reply went to the root of the matter: "My dear fellow, poetry isn't

la maisonette

the little house of many designers
115 newbury street, boston

**interpreting –
paris chic in an
american way –**

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

**"le dernier cri de
chapeaux"**

at the most reasonable
prices

1853—1953



STEINWAY...

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

● In Massachusetts and New Hampshire new Steinway Pianos
are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

written with ideas, it's written with words." To see how true that is we have only to consider the resemblance and the difference between "We're here today and gone tomorrow" and

We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep.

The "idea" is in both instances the same; it is the "words" that make the difference. In Keats's first draft of "A thing of beauty is a joy forever" the line had run "A thing of beauty is a constant joy." The poetic difference is vital; but how account for that vitality? So again with the two famous lines in Poe's "To Helen":

To the glory that was Greece
And the grandeur that was Rome.

In an earlier edition these had run:

To the beauty of fair Greece
And the grandeur of old Rome.

The "idea" is the same; the difference in poetic quality resides somewhere in the words. But where, precisely?

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
... moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

In the case of music we cannot, of course, make this distinction between idea and expression, for the two are inextricably interfused in the notes. We have no difficulty in deciding that the notes of the "Joy" theme in the Ninth Symphony are incomparably better than any other theme made in the same rhythm out of the same six notes would have been; but *why* they are so infallibly right we simply cannot say. All we know is that some composers have a gift for doing the magical thing and others haven't. Some Frenchman or other, answering detractors of the great Napoleon, ironically conceded that lots of other generals knew as much about the art of war as the little Corsican did, but, he said, Napoleon had the knack of winning battles. So with Mozart, Rimsky-Korsakov, Schubert, Johann Strauss, Franz L  h  r, and the unknown geniuses who produced all the world's best folk songs; they just had the knack of writing immortal tunes.



Amazing Contour-Lift treatment "lifts", tightens aging contours

At the Helena Rubinstein Salon, a remarkable Contour-Lift Treatment can take years off the appearance of your face. It "lifts" sagging chin lines, tightens aging contours, smooths away deepening expression lines.

You'll be thrilled with the difference!

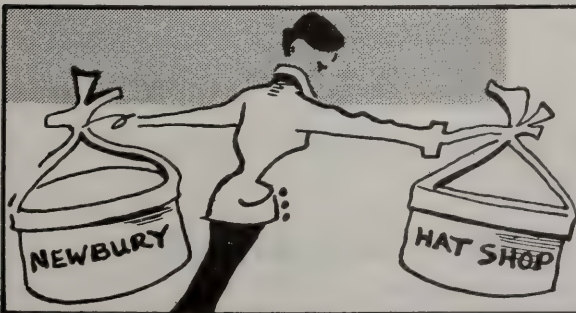
That down-in-the-face droopy look disappears. Your skin glows with new freshness . . . looks smoother, years younger.

Single treatment, 7.50. Course of 6 treatments, 40.00.

Make your appointment today for a complimentary Polaroid Skin Analysis.

Call **KENmore 6-5270**.

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

MARGARET HARSHAW began her career singing at Robin Hood Dell, Philadelphia, where she appeared in summer opera productions. At the same time she studied with William von Wymetal of the Curtis Institute. She also studied with Madame Schoen-Renée while attending the Juilliard School of Music on scholarship. Making her début with the Metropolitan Opera Company in 1942, she subsequently sang in opera in various parts of the world. She extended her voice from contralto to soprano and returned to the Metropolitan Opera in 1951 where she has sung such parts as Donna Anna, Santuzza, Azucena, and several Wagnerian parts: Senta in *The Flying Dutchman*, Brünnhilde in *Götterdämmerung*, Kundry in *Parsifal*, as well as Isolde. She has sung with the Boston Symphony Orchestra at the Berkshire Festival, in 1952, and at a Pension Fund concert in New York City, December 7, 1952, Pierre Monteux conducting.

HARRY STRAUSS (1920-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.
Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

SAVE TIME

CONVENIENT

PARK YOUR CAR
at the
WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Haydn and History



JOSEF HAYDN

“THERE was once a college professor,” Delver Forfax remarked, “who could remember his street address because it corresponded to the date of the Second Peloponnesian War. That principle of memory by association has many other applications. Take for example the career of Franz Josef Haydn.

“Destined to become known as the ‘Father of the Modern Symphony and Quartet,’ Haydn was born in 1732. That was also the birth-year of the ‘Father of His Country,’ George Washington.

“At the age of 18, Franz Josef set up shop in an attic to study and compose, on

a loan from a tradesman who believed in him. That was in 1750, when Sebastian Bach died. Studying by himself, the lad profited especially by the first six piano sonatas of Sebastian Bach’s great son, Carl Philip Emanuel.

“Haydn’s First Symphony dates from 1759, when Handel died. The Forty-First came in 1770, when Beethoven was born. There is a span of just half a century between Haydn’s First Symphony and the writing and performance of Beethoven’s Sixth. ‘Across the Atlantic, the conflagration of the American Revolution was breaking out as Haydn produced his ‘Fire’ Symphony, No. 59. The battles of Lexington and Concord, and Bunker Hill were fought the same year as Haydn produced his Sixtieth Symphony, entitled ‘The Distracted.’ When the Americans wrote their Declaration of Independence in 1776, Haydn wrote his Symphony No. 61.

“At the time when Washington had chased the British Army into a corner, and forced its surrender at Yorktown, Virginia, in 1781, Haydn produced his ‘Hunt’ Symphony, No. 73.

“Haydn was on his first visit to England in 1791–92, producing his first set of ‘London’ Symphonies. His dear friend, Mozart, died in 1791, aged 35. In 1792, the French condemned Louis XVI for treason.

“The year of Haydn’s death, 1809, saw the bombardment of Vienna (actually as the composer lay dying there at the age of 77). That also was the birth-year of Felix Mendelssohn and Abraham Lincoln.”

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and "*Liebestod*" several times in concert, having arranged the latter for performance without voice.

The most recent performances at the Boston Symphony concerts in this series (without the vocal part) were on October 10, 11, 1952. The last performances with voice were October 27, 28, 1916, when the soloist was Johanna Gadski.

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will

be welcome to

Save Money

and

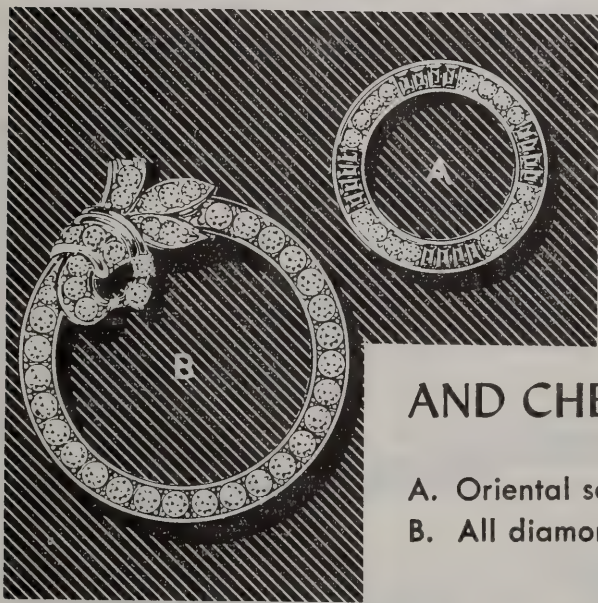
Finance Your Home

Henry H. Pierce

President

The score requires 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 2 trombones and tuba, harp, and strings.

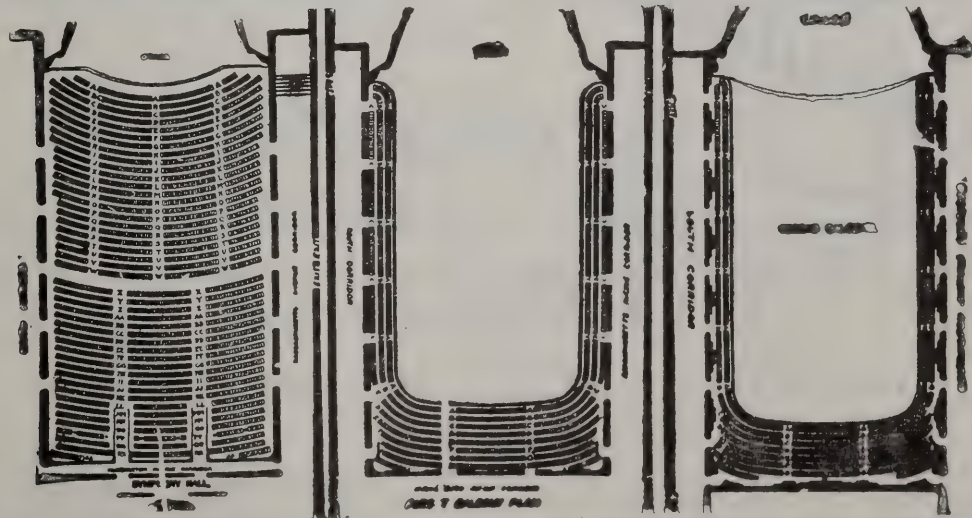
WAGNER's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful



AT OUR BOSTON
AND CHESTNUT HILL STORES

- A. Oriental sapphires and diamonds \$500
B. All diamond pin with bowknot \$1000

tax included



tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.



The Prelude, or "*Liebestod*,"* as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascend-

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" ("*Verklärung*").

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

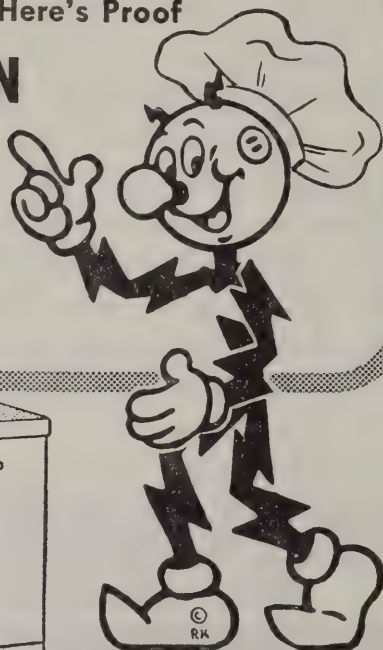
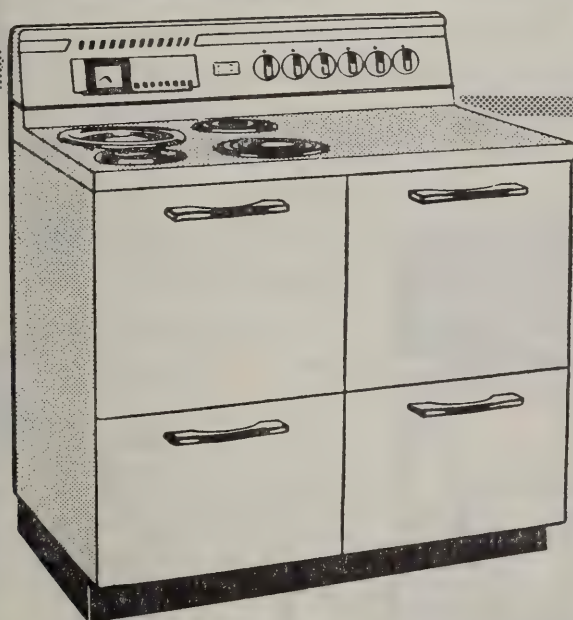
51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

REDDY KILOWATT SAYS . . . Here's Proof

GREATER BOSTON PREFERS ELECTRIC COOKING!

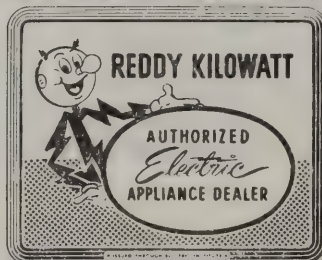


Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

BOSTON EDISON COMPANY



ing chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebested.*" Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom,

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Stitzel, Walker Distillery, Inc. Louisville Ky



with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "*Desire.*" Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

Mild und leise wie er lächelt,
Wie das Auge hold er öffnet:
Seht ihr, Freunde, seh't ihr's nicht?
Immer lichter wie er leuchtet
Wie er minnig immer mächt'ger,
Stern-umstrahlet hoch sich hebt:
Seht ihr Freunde, seh't ihr's nicht?
Wie das Herz ihm muthig schwillt,
Voll und hehr im Busen quillt:
Wie den Lippen wonnig mild
Süsser Athem sanft entweht: —
Freunde, seht — fühlt und seht ihr's
nicht? —
Höre ich nur diese Weise,
Die so wundervoll und leise,
Wonne klagend, alles sagend,

Mild versöhnend aus ihm tönend,
Auf sich schwingt, in mich dringt,
Hold erhallend um mich kling't?
Heller schallend, mich umwallend,
Sind es Wellen sanfter Lüfte?
Sind es Wogen wonniger Düfte?
Wie sie schwellen, mich umrauschen,
Soll ich athmen, soll ich lauschen?
Soll ich schlürfen, untertauchen,
Süss in Düften mich verhauchen?
In dem wogenden Schwall, in dem
tönenden Schall
In des Welt-Athems wehendem All —
Ertrinken — versinken —
Unbewusst — höchste Lust!

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"*A Musical Education in One
Volume*"

"*Boston's Remarkable Book of
Knowledge*"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

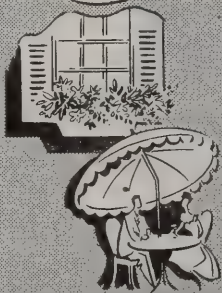
Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

the bar is back

on the World-Famous

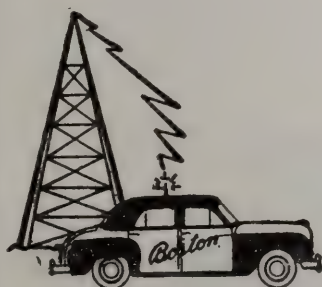
MERRY-GO-ROUND



LLOYD B. CARSWELL, Gen. Mgr.

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

IMMOLATION SCENE (FINALE), "GÖTTERDÄMMERUNG"

By RICHARD WAGNER

Born in Leipzig on May 22, 1813; died in Venice on February 13, 1883

Wagner's *Götterdämmerung*, completed in 1874, was first performed at the Festival Theatre in Bayreuth, August 17, 1876. The first performance in the United States was at the Metropolitan Opera House, January 25, 1888.

This closing scene, with Margaret Matzenauer as soloist, was performed at the Boston Symphony concerts January 16, 1920. Pierre Monteux conducted and repeated a portion of the scene without voice April 21, 1922.

The following orchestra is required: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 8 horns, 3 trumpets and bass trumpet, 4 trombones, 4 Wagner tubas and bass tuba, timpani, glockenspiel, triangle, cymbals, tam-tam, 2 harps and strings.

IN THE final scene of *Der Ring des Nibelungen*, the body of the slain Siegfried lies on a funeral pyre which has been built on the shores of the Rhine. Brünnhilde takes the ring from the finger of the hero. "Alone," according to the composer's stage direction, "after gazing long upon Siegfried's face, at first in deep agitation, then with almost overpowering grief, she turns, deeply moved, to the men and women." Then, as Richard Aldrich has described the scene,* she "begins that

* In his published analysis of *The Ring of the Nibelung*.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

great address, filled with lofty eloquence of grief, passion, solemn exaltation, the far-seeing vision of a prophetess and seer that is the climax and crown of the whole Trilogy. . . . She rises to the supreme height of the grandeur of self-sacrifice. She tranquilly imputes their everlasting disgrace to the gods, who condemned Siegfried to the doom that should expiate their sins. He, truest of all, should betray her, that 'wise a woman should grow.' Her eloquence is the eloquence of a prophetess proclaiming a new day; and with solemn joy she joins her Siegfried on the funeral pyre to fulfill the last necessity which shall bring that day. Her sacrifice accomplishes the affirmation of her last words: that love is the one eternal and enduring good. . . . She swings herself upon her horse and together they leap into the flames, which then seize upon the building itself, as the scintillations of the Magic Fire with Loge's theme seem to possess the whole orchestra. . . .

"The Rhine is seen overflowing in a mighty flood. The Rhine-daughters come with the motive of the 'Praise of the Rhine Gold' up to the very place of the fire, and Hagen, making one last despairing effort to seize the ring, as the 'Curse' motive is thundered from the brass, plunges madly into the flood and is drawn down by the nixies into the river. The Rhine-daughters' song is sung by the orchestra;

NEW ENGLAND CONSERVATORY OF MUSIC

CHRISTMAS CONCERT BY CONSERVATORY CHORUS

LORNA COOKE DEVARON, *Conductor*

William Byrd — Haec Dies

Thomas Weelkes — Hosanna to the Son of David

Pachelbel — Magnificat in C

Eight Spanish Carols, Juan Maria Thomas, arr.

Billings — A Virgin unspotted

Mabel Daniels — A Night in Bethlehem (First performance)

Jackson and Gatwood, arr. — Poor Wayfaring Stranger

Katherine K. Davis — Shepherds awake!

JORDAN HALL, THURSDAY EVENING, DEC. 3, AT 8:30 P.M.

Tickets without charge on application to the Dean's Office at the Conservatory



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

the 'Valhalla' theme adds its solemn strains; the theme of 'Redemption through Love' is joined to them. . . . The hall has fallen into ruins, and in the distant heavens is seen Valhalla, with the gods, blazing brightly. The theme of the 'Twilight of the Gods' marks their downfall; and with a softer repetition of the theme of 'Redemption through Love,' which marks the passing of the old order and the coming of a new, the great drama is brought to its end."

BRÜNNHILDE

(allein in der Mitte: nachdem sie lange, zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht Siegfried's betrachtend, wendet sie sich mit feierlicher Erhebung an die Männer und Frauen.)

Starke Scheite
schichtet mir dort
am Rande des Rhein's zu Hauf:
hoch und hell
lod're die Gluth,
die den edlen Leib

des hehrsten Helden verzehrt! —
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu theilen
verlangt mein eig'ner Leib —
Vollbringt Brünnhilde's Wunsch!

BRÜNNHILDE

(after gazing long upon Siegfried's face, at first in deep agitation, then with almost overpowering grief, she turns, deeply moved, to the men and women.)

Build up with logs
on the river's brim
a funeral pile by the Rhine;
high and bright
kindle the flame;
let its fiery tongue
the highest hero consume!
His horse guide to my hand,
to follow with me to his master;
for to share the hero's
holiest honor
my body madly burns.
Fulfill Brünnhilde's command!



IT'S NEW . . . IT'S DIFFERENT

The CARUSO ROOM . . . featuring

OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

Reservations
Phone
CO 6-3110

HOTEL GARDNER

Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

W C R B
1330 KC

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

(Die jüngeren Männer errichten während des Folgenden vor der Halle nahe am Rheinufer einen mächtigen Scheithaufen. Frauen schmücken ihn mit Decken, auf die sie Kräuter und Blumen streuen.)

BRÜNNHILDE

(von Neuem in den Anblick der Leiche versunken.)

Wie die Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
— treu dem Freunde —
von der eig'nen Trauten
— einzig ihm theuer
schied er sich durch sein Schwert.

Aechter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge:
laut'rer als er
liebte kein and'rer:
und doch alle Eide,
die Verträge,
alle treueste Liebe —
trog keiner wie er! —

(The younger men raise a great funeral pyre in front of the hall, near the bank of the Rhine; women dress it with hangings on which they strew herbs and flowers. Brünnhilde, who has again been lost in contemplation of the dead Siegfried, is gradually transfigured by an expression of increasing tenderness.)

With radiant glory
his face is alight.
The truest was he,
yet could dishonor!
His bride he betrayed
by truth to his friendship:
from his best and dearest
only beloved one,
barred was he by his sword.
Truer than his
no troth was plighted;
more faithful than he
was no man to his promise;
holier than his
no love was e'er known:
and yet to all oaths,
to every bargain,
to faithfulest love,
none has been so untrue!

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

The Haynes Flute



Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

108 Massachusetts Avenue, Boston 15, Mass.

Wisst ihr, wie das ward?
 O ihr, der Eide
 heilige Hüter!
 lenkt eu'ren Blick
 auf mein blühendes Leid:
 erschaut eu're ewige Schuld!
 Meine Klage hör'
 du hehrster Gott!
 Durch seine tapferste That,
 dir so tauglich erwünscht,
 weihtest du den,
 der sie gewirkt,
 des Verderbens dunkler Gewalt: —
 mich — musste
 der Reinste verrathen,

dass wissend würde ein Weib! —
 Weiss ich nun, was dir frommt? —
 Alles! Alles!
 Alles weiss ich:
 alles ward mir nun frei!
 Auch deine Raben
 hör' ich rauschen:
 mit bang' ersehnter Botschaft
 send' ich die beiden nun heim.
 Ruhe! Ruhe, du Gott! —

Know ye why this was so?
 Oh ye, who heed
 our oaths in your heaven,
 open your eyes
 on my bourgeoning grief,
 and behold your eternal shame!
 Hear my complaint,
 thou highest god!
 The deed of deeds he wrought,
 fulfilled the wish of thine heart.
 Then on the hero
 laidst thou the load
 of the curse to which
 thou wast subject.
 The purest of all
 must betray me,
 that wise a woman might grow!
 Do I now know what thou wouldst?
 All things, all things,
 All I now know:
 Nought is hidden;
 all is at last made clear!
 I hear thy ravens
 rustle their pinions;
 with tidings feared and hoped for,
 hence to their home they shall go.
 Peace to thee, peace, thou god!

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Raynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
 Flower Show

Tel. CO 6-3637

(Sie winkt den Männern Siegfried's Leiche aufzuheben und auf das Scheitgerüste zu tragen; zugleich zieht sie von Siegfried's Finger den Ring, betrachtet ihn während des Folgenden und steckt ihn endlich an ihre Hand.)

Mein Erbe nun
nehm' ich zu eigen. —
Verfluchter Reif!
furchtbarer Ring!
dein Gold fass' ich,
und geb' es nun fort.
Der Wassertiefe
weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rath!
Was ihr begehrt,
geb' ich euch:
aus meiner Asche
nehmt es zu eigen!
Das Feuer, das mich verbrennt,
rein'ge den Ring vom Fluch:
ihr in der Fluth
löset ihn auf,
und lauter bewahrt
das lichte Gold,
den strahlenden Stern des Rhein's,
der zum Unheil euch geraubt. —

(She signs to the men to lift Siegfried's body and bear it to the funeral pyre: at the same time she draws the ring from Siegfried's finger, contemplates it during what follows, and at last puts it on her finger.)

My heritage
now I possess.
Accursèd hoop!
Terrible Ring!
To me thou cam'st:
From me thou shalt go.
Ye wisely seeing
water-sisters,
the Rhine's unresting daughters,
I deem your word was of weight!
All that you ask
now is your own;
here from my ashes
now you may have it! —
The flame as it clasps me round,
frees from its curse the Ring! —
Back to its gold
return it again,
and far in the flood
withhold its fire,
the Rhine's unslumbering sun,
that once you lost to your bane.

OUR AGENCY SERVICE

releases your time for travel or concentration on your business, professional, or other activities by setting you free from the tedious duties involved in the care of property — from the vexatious problems of investment to the irksome details of filing income tax returns, cutting coupons, checking up dividends, etc.

A booklet describing this service will be mailed on request.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: Corner State and Congress Streets
Union Trust Office: 24 Federal St. Copley Square Office: 587 Boylston St.
Massachusetts Avenue Office: Cor. Massachusetts Ave. and Boylston St.

SAFE DEPOSIT VAULTS AT ALL OFFICES

Member Federal Deposit Insurance Corporation

(Sie wendet sich nach hinten, wo Siegfried's Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem Manne den mächtigen Feuerbrand.)

Fliegt heim, ihr Raben!
raun't es eurem Herrn,
was hier am Rhein ihr gehört!

An Brünnhilde's Felsen
fahret vorbei:
der dort noch lodert,
weist Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:

so — werf' ich den Brand
in Walhall's prangende Burg.

(Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei Raben sind vom Ufer aufgeflogen, und verschwinden mach dem Hintergrunde zu. Zwei junge Männer führen das Ross herein; Brünnhilde fasst es und entzündet es schnell.)

Grane, mein Ross,
sei mir gegrüsst!
Weisst du, Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,

(She turns towards the back, where Siegfried's body now lies on the pyre, and seizes a great firebrand from one of the vassals.)

Fly home, ye ravens!
Tell to your master
what here among us you heard!

By Brünnhilde's rock
Your road shall be bent;
there flameth Loge:
Bid him hasten to Valhall!
For the dusk of the gods
approaches.

So — set I the torch
to Valhall's splendid walls!

(She flings the brand into the heap of wood, which quickly blazes up. Two ravens have flown up from the bank and disappear towards the background.)

Two young men lead in her horse; Brünnhilde seizes and quickly unbridles it.)

Grane, my steed,
hail to thee here!
Knowest thou, friend,
where I shall lead thee?
Radiant with fire,
lies there thy lord,



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

SYMPHONY HALL
SUN. Eve. 8:30 DEC. 13 MON. Eve. 8:30 DEC. 14

Handel and Haydn Society

Auspices
MASSACHUSETTS COMMITTEE
of the
NATIONAL CATHEDRAL ASSOCIATION

"THE Messiah"

DR. THOMPSON STONE CONDUCTOR

RUTH DIEHL, Soprano
JOHN McCOLLUM, Tenor

LILLIAN CHOOKASIAN, Contralto
ANDREW WHITE, Bass

Symphony Orchestra of 55 Players

Tickets: \$3.00, \$2.50, \$2.00, \$1.50, \$1.00 Tax Exempt. At Symphony Hall Box Office
ELIZABETH I. BURT, Manager

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF
THE BOSTON SYMPHONY ORCHESTRA

will be held in the

SYMPHONY HALL GALLERY

beginning December 11, 1953

Those who wish to submit paintings will receive application forms on request at the Box Office. This application must be returned by Tuesday, December 1.

Siegfried, mein seliger Held,
 dem Freunde zu folgen
 wieherst du freudig?
 Lockt dich zu ihm
 die lachende Lohe? —
 Fühl' meine Brust auch,
 wie sie entbrennt;
 helles Feuer
 das Herz mir erfasst,
 ihn zu umschlingen,
 umschlossen von ihm,
 in mächtigster Minne
 vermählt ihm zu sein! —
 Heiaho! Grane!
 grüsse deinen Herrn!

Siegfried! Siegfried! Sieh!
 Selig grüsst dich dein Weib!

(*Sie hat sich stürmisch auf das Ross
 geschwungen, und sprengt es mit einem
 Satze in den brennenden Scheithaufen.*)

Siegfried — my sorrowless hero.

To go to him now
 neigh'st thou so gladly?
 Lure thee to him
 the light and the laughter? —
 Let now my bosom
 fill with its blaze!
 My master enfolding,
 held fast in his arms,
 in love everlasting,
 made one with my own!
 Hei-a-jaho! Grane!
 Greet thou thy lord!

Siegfried! Behold!
 Blissfully hails thee thy bride!

(*She has swung herself on to the horse,
 and rides it with one leap into the
 flames.*)

CAMBRIDGE SOCIETY FOR EARLY MUSIC

SANDERS THEATER, CAMBRIDGE
 THREE CONCERTS OF 17TH AND 18TH
 CENTURY MUSIC

NOV. 30 — DEC. 9 — DEC. 14 — 8:30 P.M.

ERWIN BODKY, *Music Director*

RUTH POSSELT, *Violin* — EUNICE ALBERTS, *Contralto*
 The Entire Flute Section and other Members of the
 BOSTON SYMPHONY ORCHESTRA

Season Tickets: \$3 and \$2 from Mrs. Adolph Ullman, 94 Waban Hill Road,
 Chestnut Hill 67, Mass., by sending check and stamped, self-addressed
 envelope. Single Tickets: 75¢ at Briggs and Briggs, 1270 Mass. Ave., Cam-
 bridge; Book Clearing House, 423 Boylston St., Boston, and at door. All
 tickets are tax exempt.

BOSTON UNIVERSITY COLLEGE OF MUSIC

All phases of Music Instruction and Music Education
 with an eminent faculty of Artists, Composers, Scholars and Educators
 Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—

Opera Workshop, Sarah Caldwell, Director
 Pianists' Workshop, Jules Wolfers, Director
 Musicology, Karl Geiringer

MASTER CLASSES under—

Arthur Fiedler
 Paul Ulanowsky
 Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request

ROBERT A. CHOATE, DEAN

25 BLAGDEN STREET, BOSTON 16

CO 6-6230

SYMPHONY HALL

Friday Evening, December 11



The
GUARD REPUBLICAN BAND
OF PARIS

(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS-JULIEN BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

PROGRAM

BERLIOZ.....Overture, "Benvenuto Cellini"

WEBER.....Recitative and Polonaise
Solo Clarinet: HENRI DRUART

LISZT.....Hungarian Rhapsody No. 2

CHARLES MUNCH *will conduct:*

RAVEL Bolero

DEBUSSY....."Prelude to the Afternoon of a Faun"
Solo Flute: HENRI LEBON

STRAUSS "Till Eulenspiegel"

MARTIAL MUSIC from the Revolution to the present



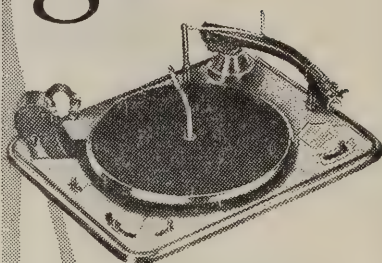
TICKETS \$1.50 to \$4.00 . . . Now at the Box Office

The case of the Quick Change Artist!

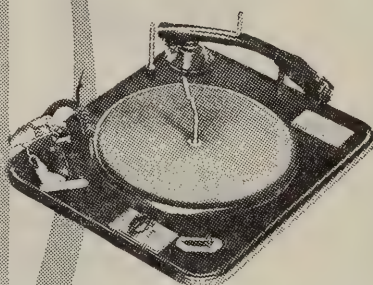
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear, and feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50

Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 27, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 28, at 8:30 o'clock

PROKOFIEFF.....Scherzo and March from the Opera,
"The Love for Three Oranges"

PROKOFIEFF.....Symphony No. 7

- I. Moderato
II. Allegretto; Allegro
III. Andante espressivo
IV. Vivace

(First performance in Boston)

INTERMISSION

RACHMANINOFF.....Piano Concerto No. 2, in C minor, *Op.* 18

- I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

BORODIN..... Polovtzian Dances from "Prince Igor"

SOLOIST

ZADEL SKOLOVSKY

Mr. SKOLOVSKY uses the STEINWAY PIANO

**This program will end about 4:00 o'clock on Friday Afternoon,
10:15 o'clock on Saturday Evening**

Scores and information about music on this program may be seen in the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO 6-7359

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS. DEAN VOCAL DEPT.
Tel. AS 7-2503 STALEY COLLEGE

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

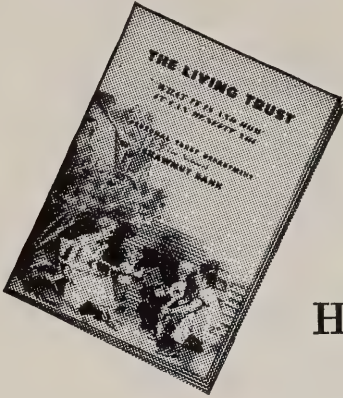
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

JACQUES THIBAUD

At the next pair of concerts, Charles Munch and Ruth Posselt, both close friends of the late Jacques Thibaud, will join in a performance of Lalo's Symphonie Espagnole, music which holds for them personal associations.

Thibaud's death in an airplane accident on September 2 moved Désiré Defaux to write about his colleague for the Musical Courier in the month following:

The death of Jacques Thibaud is an immeasurable loss to the world of music as well as to his innumerable friends the world over.

With the passing of Thibaud, one is tempted to think, there disappears a school of violin playing that marked a great epoch in the history of this instrument — the Romantic era of the violin. The extraordinarily free interpretations, the fiery mood, contrasting with episodes of unique charm, and the endless imagination — all were characteristics of a school which constituted a milestone in the evolution of music. Thibaud radiated the qualities of that school in his playing, so full of charm, richness of tone, fantasy, grace and distinction — all these things enabled him to give some unforgettable performances. Certain aspects of his playing, I believe, have not been equalled.

At times it seemed, while listening to him, amazing to realize the beauty which a violin can reveal. His diminuendi were virtually without end; emotion remained tense even during the silence that followed them. The Andante of the A major Concerto of Mozart was perhaps the purest example of this. The Havanaise of Saint-Saëns — what a marvel under the fingers and bow of Thibaud! The nostalgic expression he gave to the first theme enraptured the audience immediately. The introduction to the Rondo Capriccioso of the same composer was a world of expression both delicate and profound, and the F minor Concerto of Lalo, rarely played, and considered by some inferior to other pages of this master, seemed a masterpiece in his hands. I mention these examples to emphasize how an artist can reveal a work, whereas others just play it very well.

(Since the advent of Casals, I might

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



**the all-wool
housecoat . . .**

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.95

416 Boylston St., Boston
54 Central St., Wellesley

say in parenthesis, the Romantic style has largely given way to the Contemporary style, in which the playing is more carefully rehearsed and less spontaneous, and to some extent devoid of the "grand manner," without exaggerated freedoms. This manner of playing has created a new and very beautiful school, represented by many great artists, Heifetz, Francescatti, Milstein, Isaac Stern — to name but a few.)

It was always a joy to have Thibaud as a soloist, and his rehearsals invariably came off wonderfully — so much did the orchestra love the artist and the man that he was.

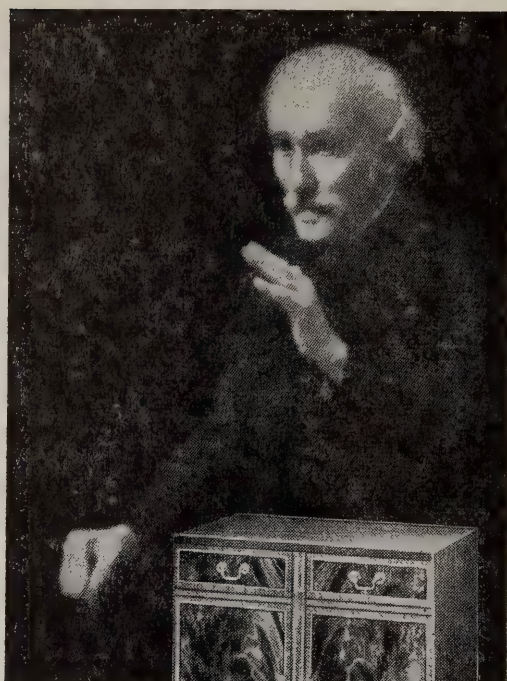
Extremely affable, he evoked spontaneous response amongst all who knew him. Good humor was rarely absent from him, and he was — in his offstage moments — a *raconteur par excellence* and even at times a prankster *sans pareil*. (In the latter characteristic, he was no respecter of persons, being as free to make a monarch as a commoner a butt of his wit, and enjoying a joke on himself.)

I recall a Beethoven concert at the Palais des Beaux Arts in Brussels in April, 1940, when the Triple Concerto was done by Cortot, Thibaud and Casals, and the Violin Concerto by Thibaud. This marked an important anniversary for the violinist. Exactly 40 years before, Thibaud had first come to Brussels as concert master of the Paris Orchestra Lamoureux. At that time he was unknown. Among the orchestral numbers was the Prelude to The Deluge by Saint-Saëns, mainly for violin solo. With this Thibaud, seated in the orchestra, made such a deep impression that the audience rose spontaneously at the conclusion and gave a tremendous ovation to the young man, an event still recalled today by those who were present.

To return to the concert 40 years later, I had reserved a surprise for him, for as he was taking bow after bow at the end of his solo work, I said, "Jacques, the Prelude to the Deluge — quickly." He cried, "What? Where is the music?" I made no answer but raised my baton, and the orchestra launched into the first measures with a tremendous accent. He had hardly time to put his violin to his shoulders, lowering his head to hide the tears. But he played like an angel. . . .



Your own concert hall at home



Model 3HS6

\$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring you recorded music with the brilliance and realism of an actual performance — music you never dreamed was on your records!

RCA Victor has the largest selection of High Fidelity records, including Arturo Toscanini's new recording, *The Pines and The Fountains of Rome*.

Hear RCA Victor High Fidelity at your dealer's now. Once you've heard it, nothing less will satisfy you.

Suggested Eastern list price, subject to change



RCA VICTOR



Tmks. ®

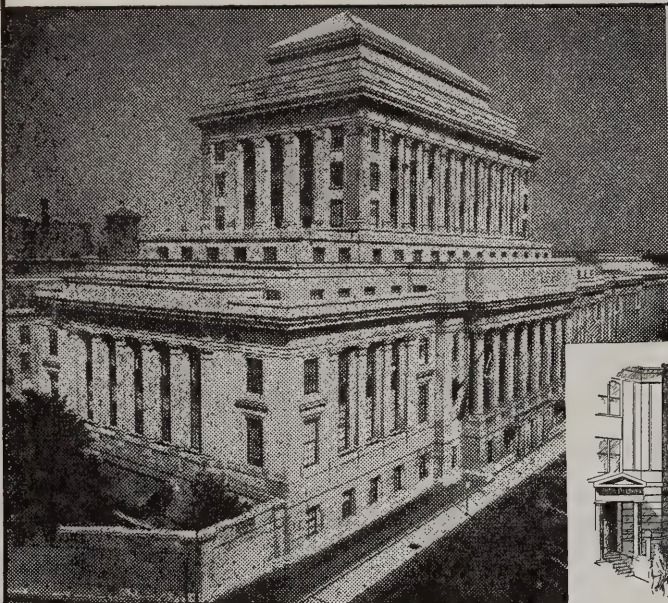
DIVISION OF RADIO CORP. OF AMERICA

Filet's French Shops



Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



The handsome building of The Christian Science Publishing Society, at 1 Norway Street near Massachusetts Avenue, was completed in 1934.

The *Monitor* first went to press in this building on Falmouth Street, which still stands in the shadow of the newspaper's present home.



News gathered here is read by the world

Founded in 1908, *The Christian Science Monitor* is today a great international newspaper with more than 180,000 subscribers in 120 countries.

The *Monitor's* rapid growth, indicated by the impressive nine-story building on Norway Street, illustrates, too, the constantly changing scene in Boston.

Factors affecting the servicing of investments change too. Few individuals have the time or the facilities today to manage securities efficiently . . . to secure up-to-the-minute information . . . to make market research and analysis.

Old Colony Trust Company offers an Investment Manage-

ment Service under which your investments are supervised by a staff of experienced specialists. Ask for a copy of our booklet, "Investment Management."



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 27, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 28, at 8:30 o'clock

PROKOFIEFF.....Scherzo and March from the Opera,
"The Love for Three Oranges"

PROKOFIEFF.....Symphony No. 7

- I. Moderato
- II. Allegretto; Allegro
- III. Andante espressivo
- IV. Vivace

(First performance in Boston)

INTERMISSION

RACHMANINOFF.....Piano Concerto No. 2, in C minor, Op. 18

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

BORODIN..... Polovtzian Dances from "Prince Igor"

New England Conservatory Chorus, LORNA COOKE DE VARON, conductor

SOLOIST

ZADEL SKOLOVSKY

Mr. SKOLOVSKY uses the STEINWAY PIANO

This program will end about 4:00 o'clock on Friday Afternoon,
10:15 o'clock on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

MARCH AND SCHERZO FROM THE OPERA "THE LOVE FOR THREE ORANGES," Op. 23

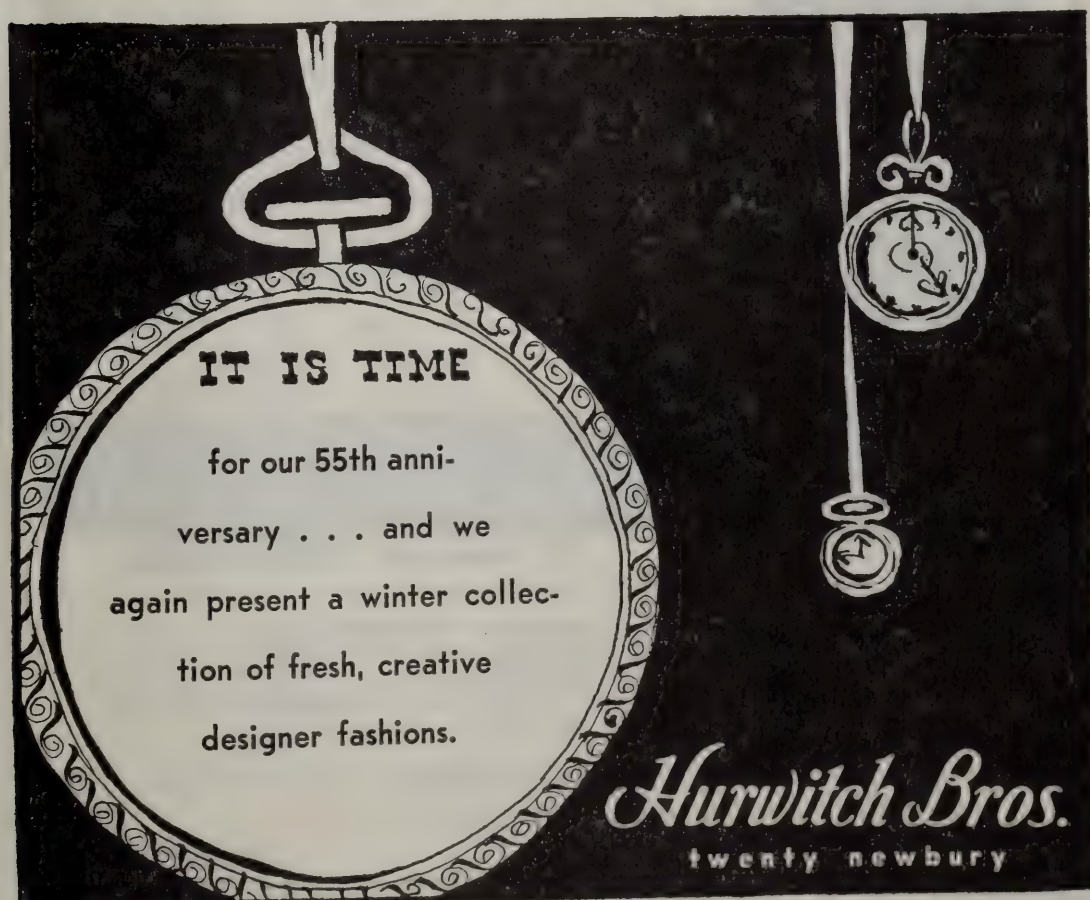
By SERGE SERGEEVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891; died near Moscow, March 4, 1953

Prokofieff's opera "The Love for Three Oranges" was first produced in Chicago on December 30, 1921, the composer conducting. It was sung in a French translation by Vera Janacopulos, and mounted elaborately at great cost. There were two performances in Chicago and another by the same company at the Manhattan Opera House, New York, February 14, 1922. It was revived by the New York City Opera on October 27, 1949. This suite had its first performance in this country at the Boston Symphony concerts November 12, 1926.

The suite is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 3 bassoons and double-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, side drum, tambourine, cymbals, triangle, glockenspiel, xylophone, tam-tam, 2 harps and strings.

THE Opera is based upon Carlo Gozzi's *Fabia dell' Amore delle tre Melarancie*, a satirical fairy tale of the Eighteenth Century. The suite derived from his opera has six movements: *Les Ridicules*, *Scène Impériale*, *Marche*, *Scherzo*, *Le Prince et la Princesse*, *La Fuite*.



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

The libretto of "The Love for Three Oranges" was thus described in the *New York Times* before the earlier performance of the opera there:

"In current Manhattan programs, it is related that the 'three oranges' of the opera's title are Brobdignagian, not to say Burbankian, affairs, occupied by three Princesses who have been thus imprisoned by a sorceress. To release them is the aim of a young Prince who, to the dismay of his father and court, is suffering from acute melancholia. Physicians declare that to make him laugh is the only cure for the Prince, but as he has no sense of humor, this appears impossible. Comic gymnastics and mad masquerades are prepared for his amusement, but only provoke him to tears until, by accident and design, the sorceress who plans his undoing is forced into an involuntary somersault, which causes him to burst into loud laughter.

"The king of the imaginary kingdom, and all his court, delighted with the outcome, indulge in wild dancing, until checked by the furious sorceress, who condemns the Prince to be obsessed with love for the three oranges. The Prince starts out in search of the bewitched oranges in spite of the opposition of his father and the appeals of the courtiers, saying, 'Good-bye, father; I think if I remained here I



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



YOUR TEAM...for Estate Planning Advice

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.

THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

should become as melancholy as ever.' On his expedition he meets with all sorts of fantastic experiences, in which appear a magician, a devil, and a cook as formidable as the one encountered by Alice in Wonderland.

"After many adventures, he discovers the three oranges in a desert. But it has been decreed that the Princesses may be released only by opening the fruit at the water's edge, and there is no oasis in sight, and consequently no water. The Prince's attendant, overcome by his own thirst, cuts two of the oranges open on the spot, and the two Princesses thus released expire by thirst. The third orange is opened by the Prince, himself, and he immediately falls in love with this Princess, who is only saved from the fate of the other two by the intervention of certain onlookers who watch the performance from either side of the stage, after the manner of the players in '*Le Coq d'Or*.' These spectators on the stage supply a good deal of the fun and satire, including personages styled by the author The Tragic, The Comic, The Ridiculous, and The Empty-Headed."



ESTABLISHED 1833

A Woman's Inheritance

...in most cases must provide for two futures: her own and that of her children. A Living Trust can make sure that *both* receive adequate care by providing a steady income for the widow and later, continuing to benefit those who survive her.

We shall be glad to work with your attorney and provide you with appropriate information about Living Trusts—without obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street

Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



An individual coat
from our Cotillion
Room collection of
distinctive fashions.

SECOND FLOOR

THE
Cotillion Room
CHANDLER S

SYMPHONY NO. 7, OP. 131

By SERGE SERGIEVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891; died near Moscow, March 4, 1953

Prokofieff's Seventh Symphony was first performed in Moscow October 11, 1952. It was introduced in America by Eugene Ormandy and the Philadelphia Orchestra on April 10, 1953.

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum and cymbals, triangle, tambourine, military drum, woodblock, xylophone, bells, harp, piano and strings.

IT is sometimes difficult to approach a new musical work without preconceptions. It is known that Prokofieff's Seventh Symphony, when heard in Moscow, was praised in *Pravda* as "creating in music a picture of bright youth, in answer to the call of the party of composers — beautiful, delicate music, able to satisfy the æsthetic demands of the Soviet people." We know that Prokofieff, under pressure, made a gesture of yielding to those who warned him against "the fatal influences of formalism"; we also know that he was ill when he composed this, his last symphony, and that in the earlier years of his

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY
President

EDWARD F. MACNICHOL
Vice President & Secretary

JAMES O. BANGS
Vice President & Treasurer

RALPH B. WILLIAMS
Vice President & Trust Officer

ROBERT H. GARDINER
Vice President & Trust Officer

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board
Saco-Lowell Shops*

CARL J. GILBERT
Treasurer Gillette Company

FRANCIS GRAY
Trustee

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE
Trustee

RICHARD C. PAINE
*Treasurer State Street Investment
Corporation*

WILLIAM A. PARKER
President Incorporated Investors

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

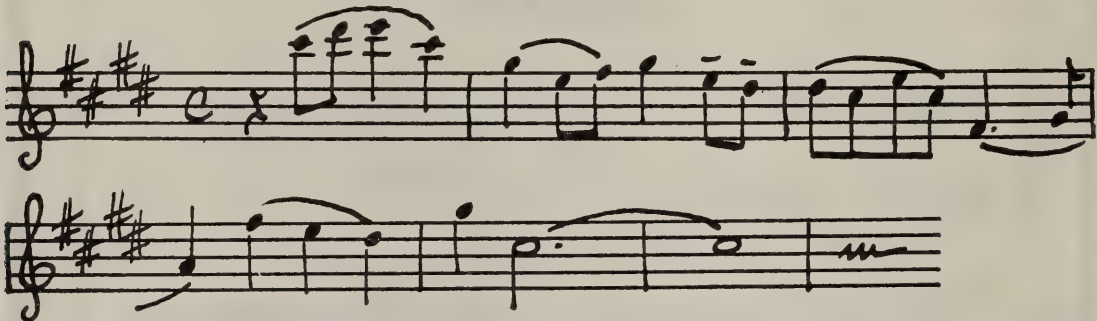
ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

sojourn in the western world, he was often described as a man of stubborn independence where his art was concerned. Since his Symphony might or might not have been affected by one or another of these circumstances, it would surely be best to listen to it for whatever musical qualities it might offer.

The following analysis by Donald Engle is quoted from the programs of the Philadelphia Orchestra:

I. Moderato. The opening theme is stated quietly in the key of C-sharp minor by first violins, soon doubled by the seconds, and in a few bars a counterpoint enters in the lower strings. A running accompaniment of sixteenth notes takes over in the various string voices, while the theme below is dealt out in the woodwinds.



Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

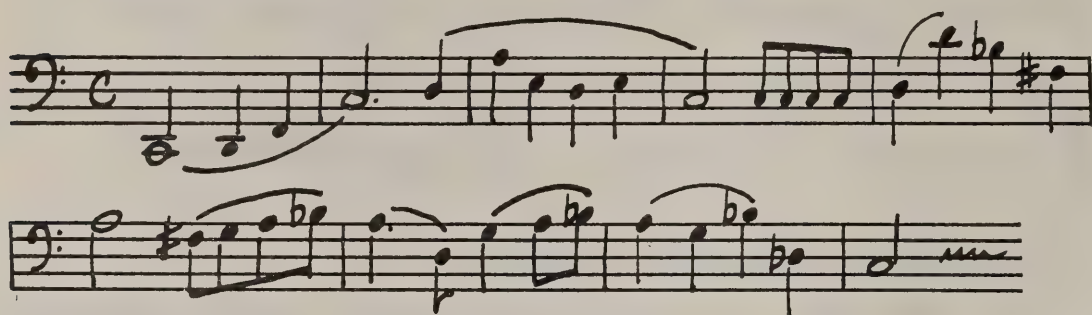
WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

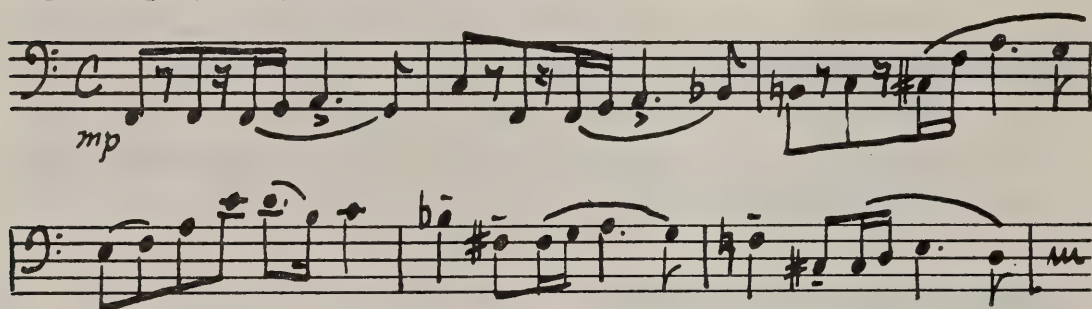
OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:
STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,
HOBART M. CABLE, MUSETTE

***P* AINE** *furniture company*
81 ARLINGTON STREET, BOSTON — HA ncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

A secondary theme enters in the bassoons, violas and 'cellos, with English horn and horns soon added, expanding briefly to a full treatment of the following:



This motive subsides and a new tune of typical Prokofieff shape and vigor is played by 'cellos and basses:



fine shoes for every member of the family



Thayer McNeil

boston and wellesley

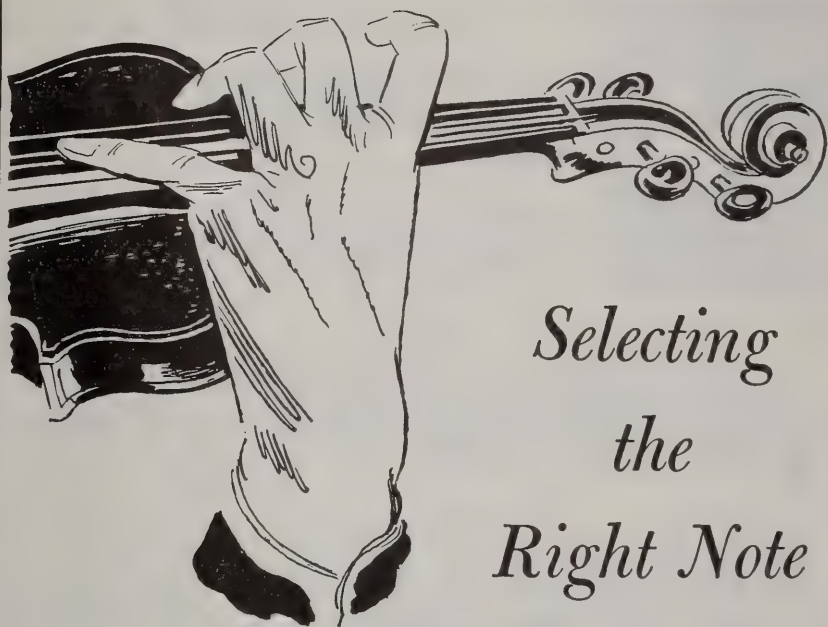


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

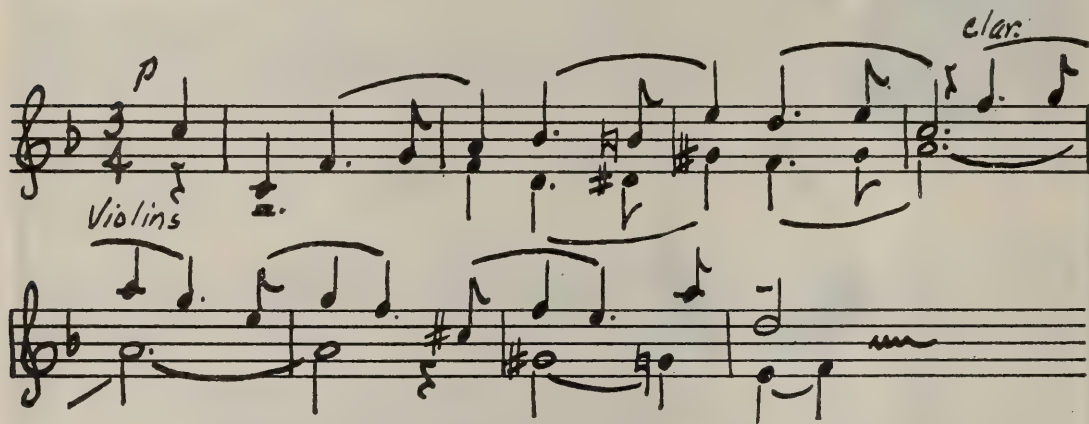
18

31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

There is a brief development of elements of these three themes. The first returns in the first violins as at the opening, followed quickly by the second, sung out above a sextuplet accompaniment in the violas, 'cellos and piano. A solo clarinet suggests the theme quoted immediately above, violins and violas add a few notes of the first example, and the movement is finished quietly.

II. Allegretto. This is the symphonic waltz referred to by *Pravda*. It is in the key of F major with the typical Prokofieff digressions.



SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25 3 lb. bowl		2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 3/4 oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box . .		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

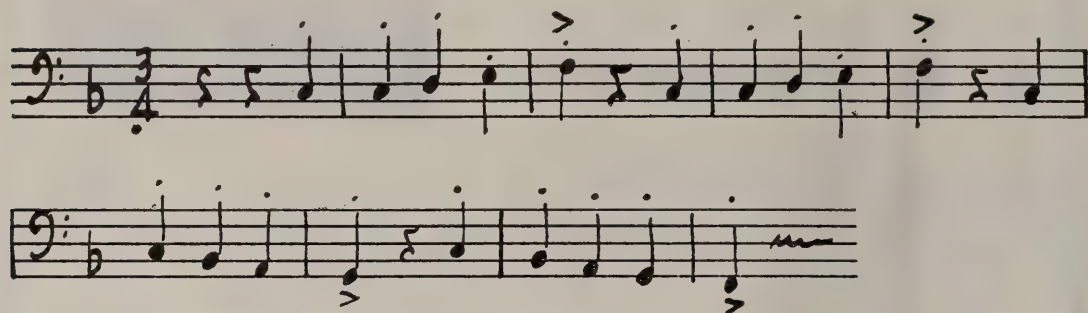
Newton Centre

Coolidge Corner



Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300

Other similar themes preserving the same rhythmic pattern appear. A slower section marked *poco più espressivo*, where the composer demonstrates his ability to spin out a melody unpunctuated beyond the normal periods of a waltz. The tempo changes to *allegro*, with a very prosaic germ given out by bassoons and pizzicato 'cellos and basses:



There are temporary modulations, leading eventually back to F major and the first melody. The tempo quickens and we have a bustling, fortissimo finale. If there are any political overtones here for the benefit of the cultural authorities, this is most logically a joyous dance of the happy Soviet workers.



LUNEVILLE CHINA

LARGE OR SMALL
ORDERS FILLED

PRICE LIST
SENT ON REQUEST

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14, MASS

TELEPHONE CAPITOL 7-7219

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

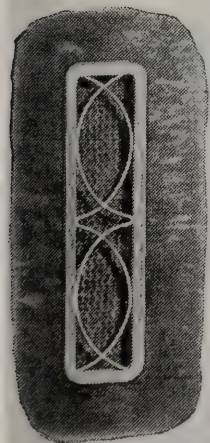
AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**



In New York . . . Chicago . . . San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance . . . for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound . . . the purest, cleanest, most thrilling sound you have ever heard . . . from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say . . .

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

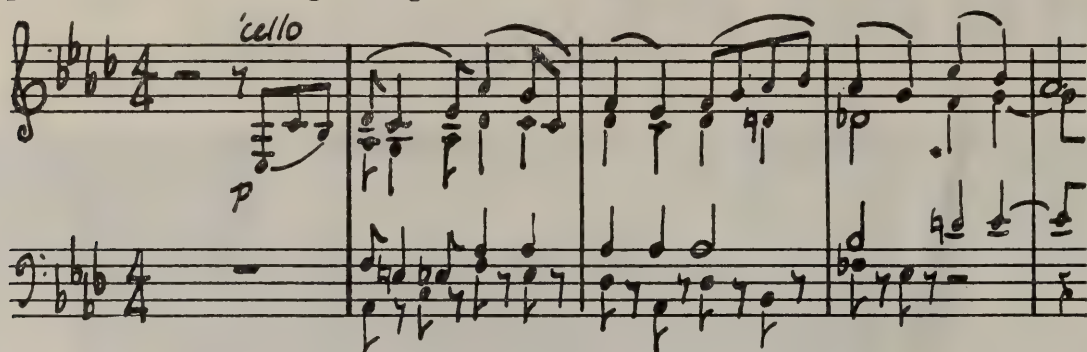
GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."

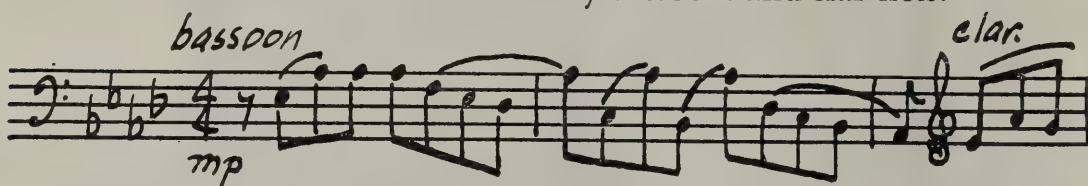


The Crowning Achievement
of 25 Years
of Electronic Leadership

III. Andante espressivo. The third movement is an expressive, pensive structure beginning in A-flat.



Another theme is soon introduced by bassoons and clarinets:



These two ideas are developed only briefly; the brevity in fact may be one reason the *Pravda* critic found "structural weaknesses" in this movement.

la maisonette

the little house of many designers
115 newbury street, boston

interpreting –
paris chic in an
american way –

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

"le dernier cri de
chapeaux"

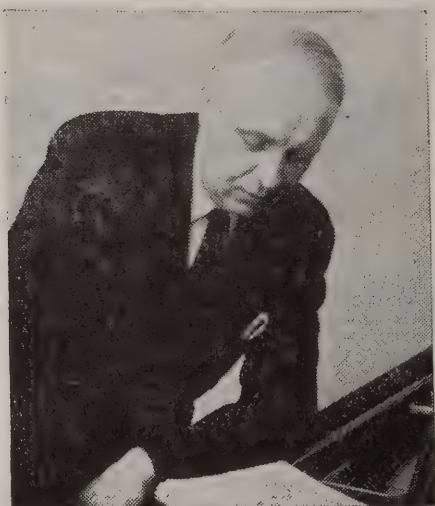
at the most reasonable
prices

**ROBERT
CASADESUS**

*The World-Famous
Pianist*

who plays

**SUN. AFT., DEC. 6
IN SYMPHONY HALL**



At Boston University's Concert
Dedicated to STEINWAY & SONS
in Honor of Their 100th Anniversary



Robert Casadesus uses
the Steinway exclu-
sively.

He says:

"Whenever I play
upon the Steinway the
superb qualities of this
glorious instrument are
recognized."

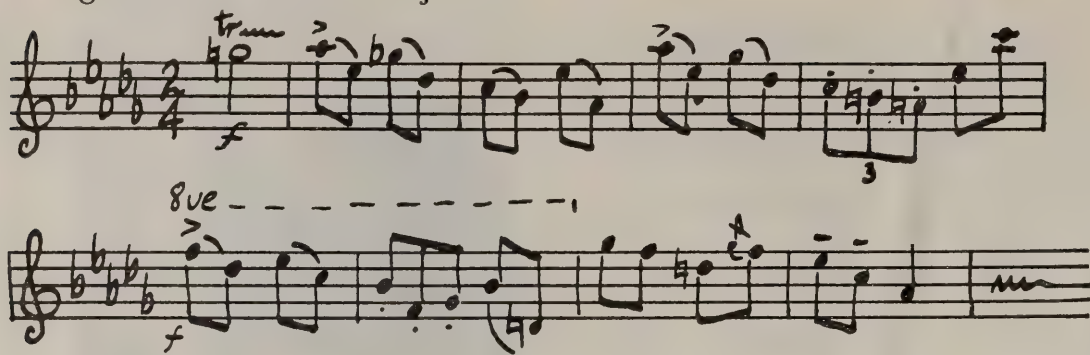
M. Steinert & Sons

Jerome F. Murphy, President

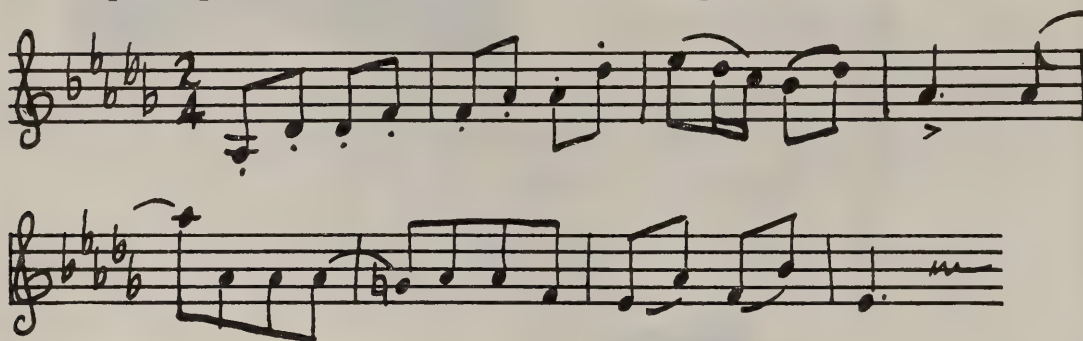
162 BOYLSTON STREET, BOSTON

Also at Worcester and Springfield

IV. Vivace. The finale, in D-flat major, is set apace by unison strings less basses, with this jocular bit:



The principal theme soon enters in the strings:



GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .

. . . moderately priced. . .

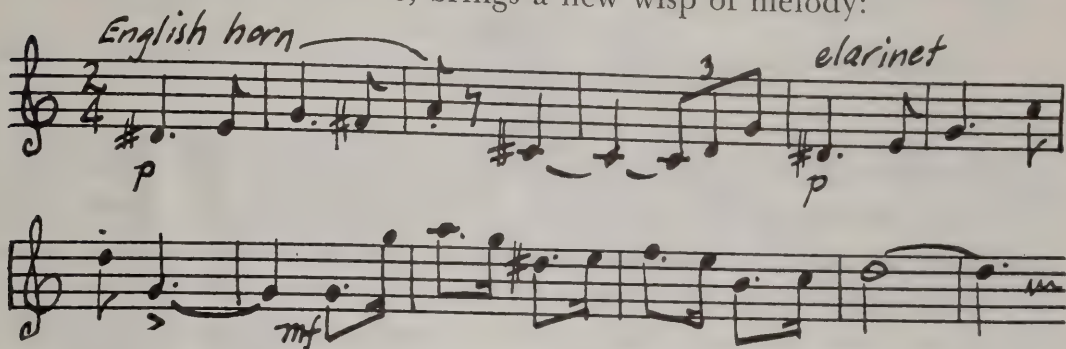


FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

There are variations in the same spritely march pattern in various keys, until eventually the tune returns upside down. A subsequent section, *moderato marcato*, brings a new wisp of melody:



This fragment is expanded through a 6-8 section, returning shortly to duple rhythm with the previous material swirled together into a sparkling mixture. A *più lento* recaps the opening theme of the first movement in upper woodwinds and strings over busily tripletting harp, violas and 'cellos. Soon the principal theme of this movement returns to bring the whole to a close, once more back in D-flat.

Amazing Contour-Lift treatment "lifts", tightens aging contours

At the Helena Rubinstein Salon, a remarkable Contour-Lift Treatment can take years off the appearance of your face. It "lifts" sagging chin lines, tightens aging contours, smooths away deepening expression lines.

You'll be thrilled with the difference!

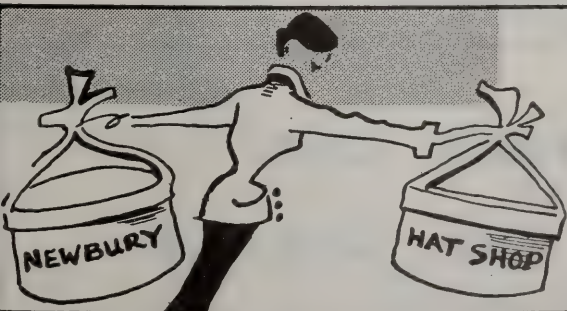
That down-in-the-face droopy look disappears. Your skin glows with new freshness . . . looks smoother, years younger.

Single treatment, 7.50. Course of 6 treatments, 40.00.

Make your appointment today for a complimentary Polaroid Skin Analysis.

Call KENmore 6-5270.

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

ENTR'ACTE

SOMETHING CLASSICAL, SOMETHING NEW . . .

HAROLD C. SCHONBERG

(Quoted from the *Musical Courier*)

THE repertoire. Everybody (except the public) is lately complaining about the symphonic repertoire. The Fifty Pieces, it appears, are getting their annual workout, huffing and puffing, and crowding less fortunate competitors off the track, or trampling them into the ground. There are even rumours that persist in cropping up, one of which revolves around an important musical director of an equally important orchestra who, it is claimed, has ordered his associates to adhere to the tried and true.

A lot of ink has been wasted on theorizing the formula for an ideal programme. "Something classic, something new . . ." Why not try something heretical — try to programme only good music? Not necessarily eternal masterpieces — there are only a limited number of

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHEK

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

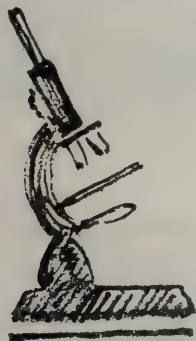
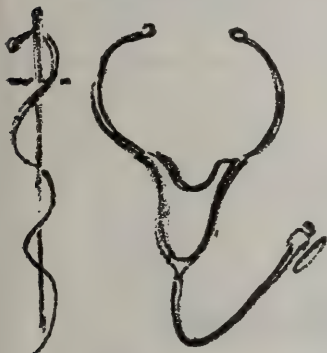
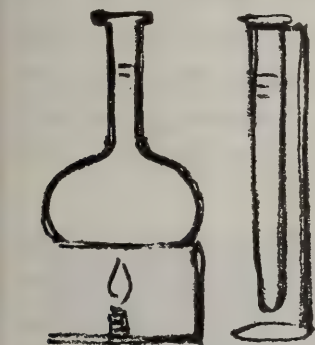
Scientist-Musicians

“THE discovery of B hydroxybutyric aldehyde may seem to have no connection with the world of music, but it really has,” Delver Forfax declared with gusto. “It was discovered simultaneously by a French and a Russian chemist. The Frenchman was Charles Adolphe Wurtz. His rival bore a name more familiar outside scientific circles — Alexander Borodin, who by turn was practicing physician, professor of medical chemistry, amateur performer on the flute and 'cello, and, intermittently, a distinguished composer. To my mind, he was a scientist on loan to music. He published twenty major articles on chemico-medical subjects.

“This case has set me on the trail of other interchanges between music and medicine and other sciences. Back in the sixteenth century we have the case of Paracelsus. A mad genius, if there ever was one, he was a notable organist and builder of organs, and a revolutionary thinker in the study and treatment of diseases. Quackery was interjected in his activities as a practicing physician and writer on medical subjects, yet nevertheless he made contributions to science in advance of his times. For one thing, he seems definitely to have been a pioneer in musical therapy.

“In the eighteenth century we have England's great astronomer, Sir William Herschel. He began his career as an organist and composer. Four of his compositions were performed earlier this year by the Observatory Philharmonic Orchestra, formed by Harvard astronomer-musicians.

“Most of the chamber music of Brahms was perfected as the result of try-outs at soirées held by his friend, Dr. Theodore Billroth. This great devotee of music was both an excellent pianist and a famous surgeon. Known in medical history as the ‘Father of Visceral Surgery,’ he also made his mark in musical literature as the author of ‘Who Is Musical?’”



those, though more than conductors seem to think — but the good bread and butter that miraculously has remained fresh throughout the centuries. That would include, of course, the inevitable Beethoven-Brahms-Tchaikovsky grouping. We can't get too far away from them; they're here to stay, for the time being at any rate. They're fine pieces too, in case anybody should ask; only by now they have about lost their power to surprise. If they were human, one might say that not a wrinkle of their noble faces remains unexplored; they have been put on display too many times; their little gestures and habits tend to become annoying, even though we know deep inside of us that they are irreplaceable. They develop speech defects; they are too much with us. Let's by all means honour them and proudly present them on occasions of state, but let's make some new acquaintances, especially among the younger generation; and also among the older people on the next block.

And let's leave the "contemporary" out of music. A work is none the better or none the worse by the extraneous fact of its having been written a few hours ago. It's the musical content that counts, and orchestras owe no debt to inferior music whatever its contemporaneity.

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will

be welcome to

Save Money

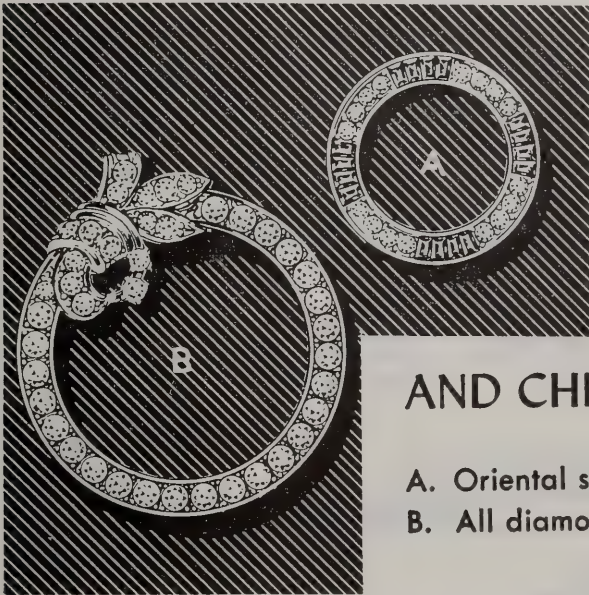
and

Finance Your Home

Henry H. Pierce
President

This term “modern” or “contemporary,” as applied to music, has done more harm than good. It conjures up a fearsome vision of accidentals and twelve tones; of loud screeches and ear-splitting dissonances. It is used indiscriminately for Prokofieff, Poulenc and Perpessa — and it shouldn’t be. There is no such thing as “modern” music, really. There is only music, and it is up to conductors to present it.

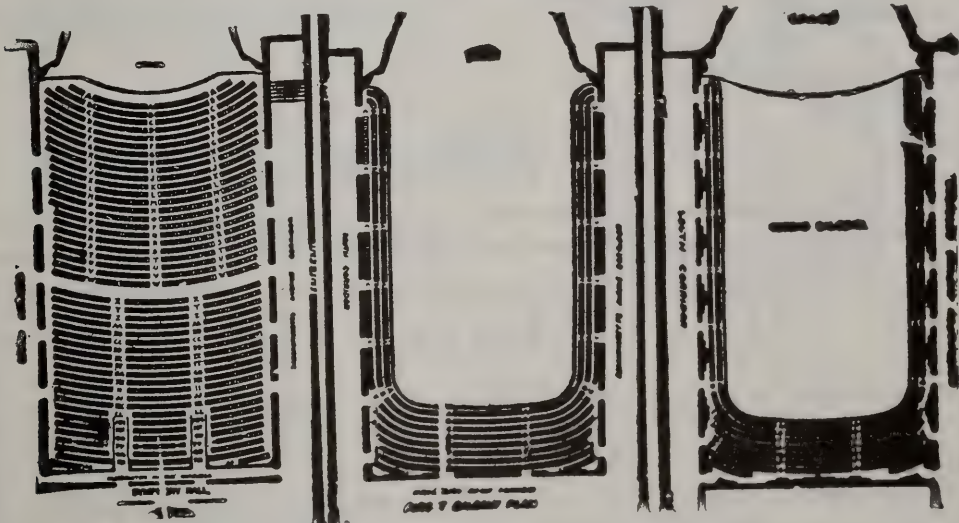
The only debt musicians owe, then, is to music, and there are a lot of promissory notes outstanding. We talk about furthering the music of our own time. Fine; but how about also furthering the music of Mozart? Getting away from the Fifty Pieces does not, as many apparently take for granted, mean an automatic propulsion toward repertorial exotica. Mozart wrote forty-one symphonies, out of which (let us be kind) some half-dozen occasionally are played. What’s wrong



AT OUR BOSTON
AND CHESTNUT HILL STORES

- A. Oriental sapphires and diamonds \$500
- B. All diamond pin with bowknot \$1000

tax included



with the ones in C (K. 338), or A (K. 201), or the tiny one in E flat (K. 184), to mention only three? He wrote twenty-seven piano concertos, and a few are assured of regular hearings, but why aren't the magnificent ones in B flat (K. 456) or C (K. 503) or G (K. 453) heard more often? Haydn has over a hundred symphonies; what about *them*? These pieces, mind you, are not the experimental products of marginal composers. They are flaming masterpieces composed by men of genius. The lack of initiative in program making would suggest that they suffer from staggering cases of musical chickenpox, requiring that they stay in permanent quarantine. One could cite any number of fine orchestral works so stricken—Dvorak's D minor and D major Symphonies, Franck's *Les Djinns*, D'Indy's Second Symphony, Falla's *Nights in the Gardens of Spain*, Elgar's A flat Symphony, Vaughan Williams' F minor Symphony, Debussy's *Martyre de Saint-Sebastien*, Johann Strauss' *Ziguenenerbaron* Overture, Kalinikov's G minor Symphony (there may, as the late Harvey Grace used to say, be cultivated groans at the latter two; but why? I wish all orchestral pieces were as good), Delius' *Song of the High Hills*, any of the Handel Concerti Grossi — oh, any number.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS

PRINTING

PHOTO OFFSET

BOSTON 10, MASS.

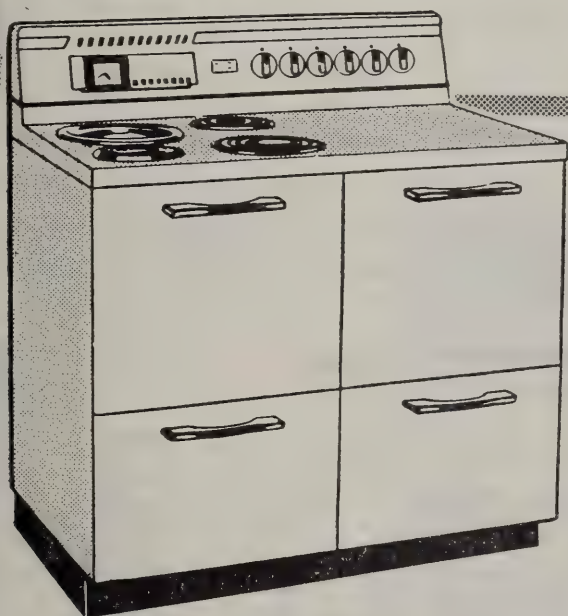
51 MELCHER STREET

::

Telephone: HANcock 6-5050

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**

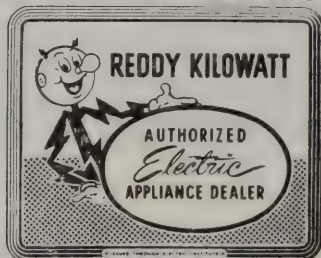


Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

**BOSTON EDISON
COMPANY**



But if the orchestral repertoire is bound in a few dimensions, the piano repertoire is a little bubble of precious glass, wherein rattle around a few standbys, some by now so dried up (e.g., the Bach-Busoni Chaconne, as delivered by the majority of recitalists) that they stand a good chance of disintegrating if poked by an inquiring finger. What makes pianists so blind to the existence of any but a handful of Beethoven's thirty-two sonatas, or Mozart's nineteen? It must be years since the fine F major Mozart — the contrapuntal one, K. 494-533 — has been played in a New York recital; and as for the Beethoven Op. 54 or 79, well. . . . Pianists eager for a French group immediately turn to the often-played Ravel or Debussy pieces, completely ignoring Faure's Theme and Variation in A flat or some of the attractive Poulenc trifles. Liszt's B minor Sonata is played to death; his *Weinen, Klagen Variations* weep in silence. There is no literature richer than that of the piano, and it is scarcely explored by recitalists.

Where does the public stand in relation to all of this? Hard to say; nobody has ever really been able to analyze the public, as confirmed by several events of the last few months. According to one segment of experts, the musical public is a combination of *Pithecanthropus Erectus* and a member in good standing of the late Jukes family. The public, say

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald, Walter, Distillery, Inc. Louisville Ky



these experts, has to be treated like an infant, who cries if he doesn't get his steady ration of *Pathetiques* and Brahms Firsts; who has to be coddled, cuddled, and pampered into paying the bills. He is the customer, he is always right, and it's just too bad if his tastes are on a primitive plane. But, according to another segment of experts, the public is anything but a fool. He's pretty bright, as a matter of fact. He wants new music, new sensations, new ideas; he is beginning to get fed up with the standard fare. If not precisely a poppy-and-lily esthete (they say), the public is at least more intelligent than given credit for.

Whom to believe? History has shown pretty conclusively that the public has to be pushed (*cf.* the days of Theodore Thomas); and, inconsistently, history also has shown that no great composer goes entirely unappreciated in his own day. The Viennese folk who lined the streets for Beethoven's funeral were not out just for the airing, and

BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

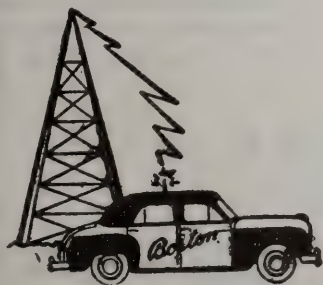


the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KEenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

the solid people who kept Wagner's operas alive, who split the 1880's into two armed musical camps, were far from behind the times. It would appear that the public — then, now, tomorrow — cannot respond to any one designation. There may be five people who'll walk out of a Webern concert to one who remains; but that one has his rights and his needs, too. One man's meat may be another's poison; but that is no reason why one should eat and the other starve. Considering everything, though, nobody need starve today — not when there are phonograph records which supplement what the concert artists and symphony orchestras fail to give. And whatever the individual variation in tastes, we can be certain that the public as a whole will respond to great music, even if it is unfamiliar. Here's to more of it.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
 at

UPTOWN GARAGE

**10 GAINSBOROUGH STREET, BOSTON
 TOWING and REPAIR SERVICE**

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

CONCERTO NO. 2, IN C MINOR FOR PIANOFORTE
WITH ORCHESTRA, *Op.* 18

By SERGEI VASSILIEVITCH RACHMANINOFF

Born at Onega in the government of Novgorod, April 1, 1873; died at
Beverly Hills, California, March 28, 1943

Composed in the year 1900, Rachmaninoff's Second Concerto for Pianoforte was first performed by the Philharmonic Society of Moscow on October 27, 1901, the composer as soloist. (There had been a performance of the last two movements at a benefit concert December 2, 1900.) It was published in the same year. The first performance in New York was by the Russian Symphony Society, November 18, 1905 when Raoul Pugno was the pianist. The Boston Symphony Orchestra, under Max Fiedler, first played this concerto in New York, December 3, 1908, with Ossip Gabrilowitsch as soloist. The composer played at the first Boston performance, December 17, 1909. Subsequent performances have been as follows: November 17, 1916 (Ossip Gabrilowitsch); January 31, 1919 (Sergei Rachmaninoff); January 27, 1922 (Wilhelm Bachaus); January 25, 1926 (Monday Evening Concert — Jesús María Sanromá); April 12, 1935 (Walter Gieseking); October 26, 1945 (Alexander Brailowsky); October 14, 1949 (Byron Janis).

The orchestral portion of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets,

NEW ENGLAND CONSERVATORY OF MUSIC
CHRISTMAS CONCERT BY CONSERVATORY
CHORUS

LORNA COOKE DEVARON, *Conductor*

William Byrd — Haec Dies
Thomas Weelkes — Hosanna to the Son of David
Pachelbel — Magnificat in C
Eight Spanish Carols, Juan Maria Thomas, arr.
Billings — A Virgin unspotted
Mabel Daniels — A Night in Bethlehem (First performance)
Jackson and Gatwood, arr. — Poor Wayfaring Stranger
Katherine K. Davis — Shepherds awake!

JORDAN HALL, THURSDAY EVENING, DEC. 3, AT 8:30 P.M.
Tickets without charge on application to the Dean's Office at the Conservatory



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

2 bassoons, 4 horns, 2 trumpets, 3 trombones and bass tuba, timpani, bass drum, cymbals, and strings.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaiev.

IT WAS his Second Concerto which contributed more than any other piece to the early popularity of Rachmaninoff. The curious circumstances under which he wrote it have been disclosed in his memoirs.* For two years Rachmaninoff suffered from a "mental depression," connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr. Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," wrote Mr. Rachmaninoff, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A Concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will

* "Rachmaninoff's Recollections," Told to Oskar von Riesemann.



IT'S NEW . . . IT'S DIFFERENT
The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

Reservations
Phone
CO 6-3110

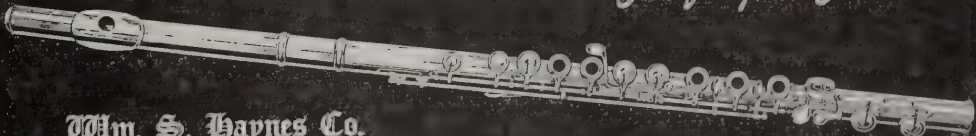
HOTEL GARDNER
Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

W C R B 1330 KC Regular Home or Car Radio	DAILY FROM 2:30 P.M. "AFTERNOON AT SYMPHONY" FOR DISCRIMINATING ADVERTISERS FOR DETAILS CALL WALTHAM 5-7080
---	---

begin to write your Concerto. . . . You will work with great facility. . . . The Concerto will be of an excellent quality’ It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me — far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto — the Andante and the Finale — and a sketch for a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

“I felt that Dr. Dahl’s treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with

• PIANOS • RADIOS • ORGANS • MUSICAL	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS
TOYS & GIFTS		Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

Dr. Dahl. The truth, however, was known only to Dahl, the Satins,* and myself.”

Rachmaninoff's latest biographer, Victor Seroff, tells us that the second theme of the last movement was actually composed by Rachmaninoff's friend, Nikita Morozov. "Sergei heard this melody which Morozov composed and remarked: 'Oh, that is a melody I should have composed.' Morozov, who worshiped his friend, said calmly: 'Well, why don't you take it?'"

ZADEL SKOLOVSKY

ZADEL SKOLOVSKY was born of Russian parents, in Vancouver, Canada. He has spent his life and pursued his career in the United States. He studied at the Curtis Institute of Music with Isabelle Vengerova, and with Leopold Godowsky until the death of that master. His debut was at Town Hall, New York, as a Naumburg Award winner in 1939. He has since toured and played with our principal orchestras. He played the Fourth Piano Concerto by Milhaud with this Orchestra on March 3, 1950.

* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

*Lady's Flowers
47 Newbury Street
Boston*

**Boston's Perpetual
Flower Show**

Tel. CO 6-3637

POLOVTZIAN DANCES FROM "PRINCE IGOR"

By ALEXANDER PORPHYRIEVITCH BORODIN

Born at St. Petersburg, November 12, 1834; died there, February 27, 1887

The opera "Prince Igor," posthumously completed from the composer's sketches by Rimsky-Korsakov and Glazounov, was first performed at St. Petersburg, November 4, 1890. The first performance of the opera in the United States was at the Metropolitan Opera House in New York, December 30, 1915.

The dances were first performed at the concerts of the Boston Symphony Orchestra, April 9, 1920, and have been subsequently played November 23, 1923; March 27, 1925; April 1, 1925; March 23, 1926; February 15, 1929; March 13, 1934, and April 16, 1943. The first two performances mentioned were without chorus.

The orchestration calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 4 trombones, timpani, snare drum, bass drum, cymbals, tambourine, triangle, glockenspiel, harp and strings.

THE Polovtztian Dances occur at the end of the second act of *Prince Igor*, a chorus joining the orchestra in some of them. *Prince Igor* was Borodin's major attempt at an opera. It was first suggested to him in 1871 by Vladimir Stassov, friend of "The Five," and he worked on it intermittently, leaving at his death in 1887 only

OUR AGENCY SERVICE

releases your time for travel or concentration on your business, professional, or other activities by setting you free from the tedious duties involved in the care of property — from the vexatious problems of investment to the irksome details of filing income tax returns, cutting coupons, checking up dividends, etc.

A booklet describing this service will be mailed on request.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: Corner State and Congress Streets
Union Trust Office: 24 Federal St. Copley Square Office: 587 Boylston St.
Massachusetts Avenue Office: Cor. Massachusetts Ave. and Boylston St.

SAFE DEPOSIT VAULTS AT ALL OFFICES

Member Federal Deposit Insurance Corporation

rough sketches with many parts in which the orchestration had not been made. It fell to Rimsky-Korsakov, as it had in the case of Moussorgsky, to edit, revise and sometimes rewrite, to put the efforts of his friend into performable shape. The brilliant color of Rimsky-Korsakov's own style is thought to have intruded in this case, as in the case of Moussorgsky, notably in the Dances here performed. Borodin had never put the notation of his Overture to *Prince Igor* on paper, and Glazounov, who had heard him play it many times on the piano, re-composed it from memory.

The opera, set to Borodin's own text, is laid in the Twelfth Century and is based upon a chronicle, since lost, of a struggle between the Russians and the Mongol tribe of the Polovtzi.*

The episodes are loosely assembled into a rambling tale, with a

* The correct spelling of this word is thus explained by Nicolas Slonimsky: "The Mongol tribes that invaded Russia in the Twelfth Century were known under the name 'Polovtzi' to the Russians, as 'Cumani' to the Greeks, and as 'Walwen' to the Germans. 'Polovtzi' is the plural of 'Polovetz' in the Russian language; the Russian adjective is 'Polovetzky' in the singular and 'Polovetzkye' in the plural. The proper adjective in English should be formed from the Russian noun: 'Polovtzipan.' The formation 'Polovetzkipan' cannot be justified, for it would contain two adjectival suffixes, Russian and English. The analogy of 'Polovetzkipan' would be 'Russkipan,' derived from the adjective 'Russkipan.'"



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

SYMPHONY HALL
SUN. Eve. 8:30 **DEC. 13** **MON.** Eve. 8:30 **DEC. 14**

Handel and Haydn Society

Auspices
MASSACHUSETTS COMMITTEE
of the
NATIONAL CATHEDRAL ASSOCIATION

"THE *Messiah*"

DR. THOMPSON STONE CONDUCTOR

RUTH DIEHL, Soprano

LILLIAN CHOOKASIAN, Contralto

JOHN McCOLLUM, Tenor

ANDREW WHITE, Bass

Symphony Orchestra of 55 Players

Tickets: \$3.00, \$2.50, \$2.00, \$1.50, \$1.00 Tax Exempt. At **Symphony Hall** Box Office
ELIZABETH I. BURT, Manager

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF

THE BOSTON SYMPHONY ORCHESTRA

will be held in the

SYMPHONY HALL GALLERY

beginning December 11, 1953

Those who wish to submit paintings will receive application forms on request at the Box Office. This application must be returned by Tuesday, December 1.

result which Gerald Abraham refers to as "curiously amorphous." The music as such, according to this writer, is the salvation of the piece. The music is sharply divided between a Russian style for the Russian scene, and an Oriental style identified with the Polovtzi, the Polovtztian Dances, of course, being of the latter sort.

The tale is based on the attempt of Prince Igor to free his Russian people from invasion by the Polovtztian tribe. It is in the camp of the enemy, shown in Act Two, that the Dances take place.



UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENmore 2076 and 2077 opposite Symphony Hall

SYMPHONY HALL

Friday Evening, December 11



The
GUARD REPUBLICAN BAND
OF PARIS

(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS - JULIEN BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

PROGRAM

BERLIOZ.....Overture, "Benvenuto Cellini"

WEBER.....Recitative and Polonaise
Solo Clarinet: HENRI DRUART

LISZT.....Hungarian Rhapsody No. 2

CHARLES MUNCH *will conduct:*

RAVEL Bolero

DEBUSSY....."Prelude to the Afternoon of a Faun",
Solo Flute: HENRI LEBON

STRAUSS....."Till Eulenspiegel"

MARTIAL MUSIC from the Revolution to the present



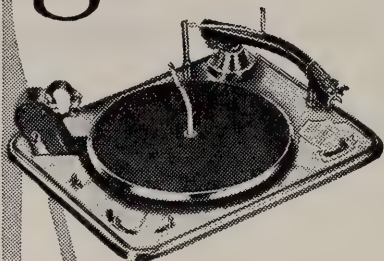
TICKETS \$1.50, \$2.00, \$3.00, \$4.00 (No tax) Now at the Box Office

The case of the Quick Change Artist!

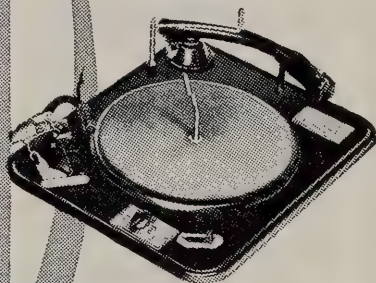
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear, and feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50
Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Next week the Orchestra will give concerts in Newark, New York, Washington, and Brooklyn. The next regular pair of concerts will take place on December 11 and December 12.

Eighth Program

FRIDAY AFTERNOON, DECEMBER 11, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 12, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

STRAVINSKY.....Dances Concertantes

- I. Marche — Introduction
- II. Pas d'action
- III. Thème varié
- IV. Pas de deux
- V. Marche — Conclusion

(First performance at these concerts)

LALO.....Symphonie Espagnole, for Violin and Orchestra

- I. Allegro non troppo
- II. Scherzando: Allegro molto
- III. Andante
- IV. Finale: Allegro

(Soloist: RUTH POSSELT. To be conducted by CHARLES MUNCH)
Performed in memory of Jacques Thibaud

INTERMISSION

MAHLER.....Adagio from the Tenth Symphony
(First performance in Boston)

TCHAIKOVSKY.....Italian Capriccio, *Op. 45*

This program will end about 3:55 o'clock on Friday Afternoon,
10:10 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7859

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.
Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

TO ALL THOSE WHO ATTEND THE
BOSTON SYMPHONY CONCERTS:

Although the Orchestra's needs have been set forth in great detail in the Boston press this week, there remains much missionary work to be done. Would you be willing to assist the Trustees' Committee to secure additional Friends?

I shall be glad to assist

Name

.....
Address

(Please hand to usher or leave at Box Office)
(No one will be asked to do anything until after New Year's)

* * * * *

If you attend these concerts and we do not have your name and address, will you kindly consider this an invitation to join the Friends?

A pledge slip is attached for your convenience.

HENRY B. CABOT
President

To the Trustees of BOSTON SYMPHONY ORCHESTRA, Inc.
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-54 and I pledge the sum of \$.....for the current support of the Orchestra, covered by check herewith or payable on

Name

Address

Checks are payable to Boston Symphony Orchestra

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

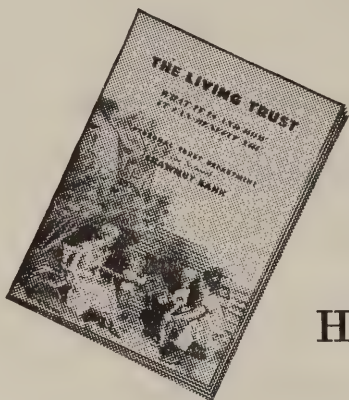
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

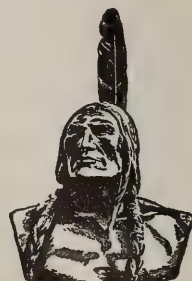
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Subscribers' Exhibition

Ruth Posselt and Jacques Thibaud

Krenek and Mahler's Tenth

SUBSCRIBERS' EXHIBITION

The Fifth Annual Exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the gallery. A list of the artists and their paintings will be published in this column next week.

• •

RUTH POSSELT AND JACQUES THIBAUD

Miss Posselt has kindly contributed the following account of her association with Jacques Thibaud, and its value to her career:

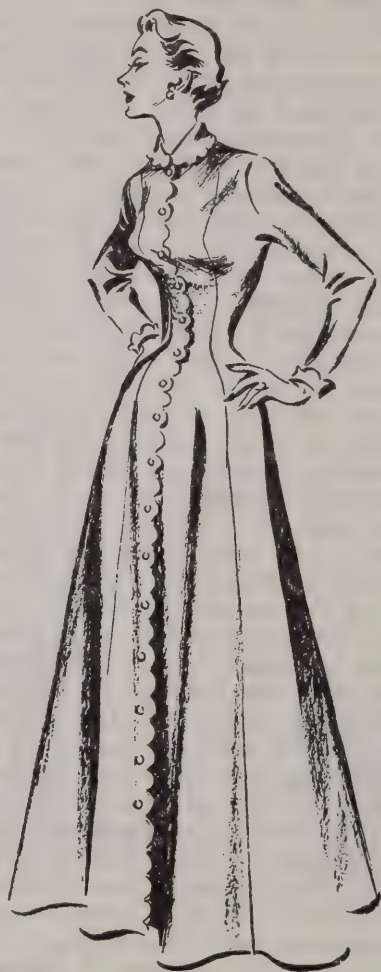
"When Jacques Thibaud heard me play in Boston (1932) he urged me to come to Europe and offered to arrange my début in Paris and other major music capitals. I left for Europe within a few months and made my début with L'Orchestre Symphonique de Paris under the direction of Pierre Monteux, playing the Paganini Violin Concerto. This led to an appearance with Paul Paray at the Théâtre du Chatelet, and a recital at the Salle Gaveau. Thibaud proceeded to speak to an important impresario, and I made further début appearances in London, Amsterdam, The Hague, Vienna, Berlin, Milan, etc. Later he introduced me to Pablo Casals for whom I played for several hours, and his enthusiasm was so great that he immediately arranged for a tour in Spain for me the following season, where I played eighteen concerts, with orchestras and in recital. One of the experiences I most enjoyed with Thibaud was my participation in the Bach Double Violin Concerto and various other works written for two violins in concerts throughout Europe. I spent two summers with him and Mme. Thibaud at St. Jean-de-Luz where I concentrated on the French Repertoire.

KRENEK AND MAHLER'S TENTH

Ernst Krenek, who now lives in Los Angeles, has kindly written about his part in the realization of Mahler's *Tenth Symphony* in 1924. On examining the sketches, he decided that only two

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



the all-wool housecoat . . .

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.95

416 Boylston St., Boston
54 Central St., Wellesley

movements would permit this without "free paraphrasing upon the ideas of a departed master." The Adagio, in his opinion, "was as good as completely finished by his own hand. As I remember it there were just expression marks missing now and then, slurs, ties, and other such accessories. Franz Schalk who was startled by the thinness of the orchestration disagreed with me on this point. He tried to point out that the fact that all measures in which some instruments did not have any notes were empty (not containing any rests) proved that Mahler wanted those instruments to play something, or else he would have put rests there, according to his proverbial careful penmanship. (This, by way, implied a typical Schalkian dig at "us moderns," who were not used any longer to be so careful . . .) My answer to this was that since Mahler had listed on each page of his score all instruments (not only those which were actually engaged at any given time — such as we poor "moderns" nowadays do to save precious paper) Schalk's theory would mean that Mahler wanted all instruments to play all the time from beginning to end of the piece, which was obviously silly. Furthermore I argued that the thinness of the orchestration was an entirely logical consequence of the stylistic tendencies of the Ninth Symphony. To me it seemed to prove the vitality of Mahler's genius that, after having manipulated the gigantic masses of the Eighth Symphony, he should embark upon experimentation with the new trend toward subtle, chamber-music-like features. He certainly was not unaware of Schoenberg's turn in that direction. Needless to say that I failed to convince Mr. Schalk who was just skeptical of the whole thing, much as he seemed to be of everything since his world had come to an end in 1918. In the few contacts I had with him he always exhibited a sort of Mephistophelian frame of mind and seemed to be really pleased only when everything went wrong. His was a typically Austrian cynicism, lovable and exasperating at the same time. This, at least, is my picture of the man.

The "Purgatorio." Of this I found a complete sketch, in a sort of piano part-cell, and an orchestral score, about two thirds finished. I felt that the orchestration of the last third could relatively easily be completed, since the section mainly consisted of previous material.

*Greatest achievement
in home music in 28 years...*



the new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and New RCA Victor
High Fidelity Records*

Now, enjoy thrilling high fidelity...
"in person" realism...with RCA Victor's
new high fidelity phonograph.

This remarkably sensitive instrument brings you the overtones in music, the extremely high and low frequencies you've probably never heard before. You'll hear the difference immediately when you play New RCA Victor High Fidelity records, specially produced to give you maximum sound definition.

Hear this new dimension in sound
...at your RCA Victor dealer's.

Suggested Eastern list price, subject to change.



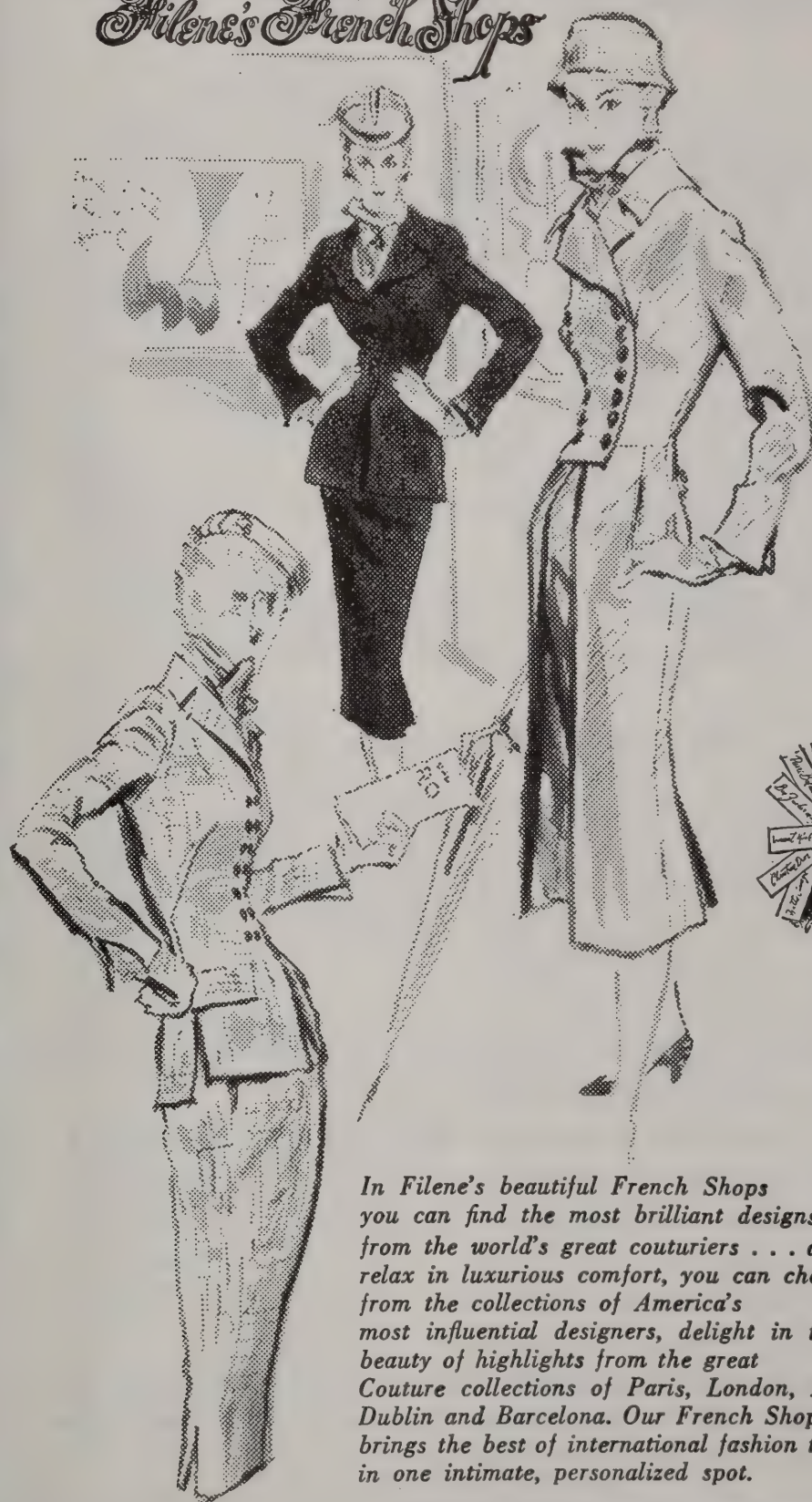
RCA VICTOR



Tmks. ®

DIVISION OF RADIO CORP. OF AMERICA

Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor



Mr. Steppington Calls the Play

Ostensibly, Mr. Steppington made the trip to the Old School to see about the scholarship fund he had established there under a Living Trust arrangement with Old Colony . . . but you can't blame an old sport for reliving his gridiron days.

It's been quite a pleasure to Mr. Steppington to watch his trust plans — like the scholarship fund — bear fruit during his lifetime. And helping to make his carefully planned dreams come true is Old Colony, who devotes meticulous care

to Mr. Steppington's affairs.

The interesting booklet, "The Living Trust," will be sent free on request.



★

★

WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Eighth Program

FRIDAY AFTERNOON, DECEMBER 11, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 12, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

STRAVINSKY.....Dances Concertantes

- I. Marche — Introduction
- II. Pas d'action
- III. Thème varié
- IV. Pas de deux
- V. Marche — Conclusion

(First performance at these concerts)

LALO.....Symphonie Espagnole, for Violin and Orchestra

- I. Allegro non troppo
- II. Scherzando: Allegro molto
- III. Andante
- IV. Finale: Allegro

(Soloist: RUTH POSSELT. To be conducted by CHARLES MUNCH)
Performed in memory of Jacques Thibaud

INTERMISSION

MAHLER.....Adagio from the Tenth Symphony
(First performance in Boston)

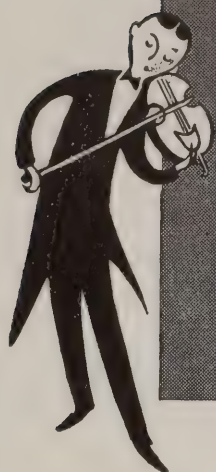
TCHAIKOVSKY.....Italian Capriccio, *Op. 45*

This program will end about 3:55 o'clock on Friday Afternoon,
10:10 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

JACQUES THIBAUD

September 27, 1880–September 2, 1953

BOTH Charles Munch and Ruth Posselt hold Jacques Thibaud in special memory, for each has had a close artistic association with him in past years. Mr. Munch was once his pupil in violin. He was associated with his colleague in concert performances innumerable times, and they also made records together. He was not far from the scene of the accident, when Jacques Thibaud was killed, and was the only musician present at the funeral service.

Ruth Posselt feels greatly indebted to the late artist. During two summers she went through the French repertory with him, especially Lalo's *Symphonie Espagnole*, of which he himself was a distinguished interpreter. He brought Miss Posselt's talent to the attention of musicians in Europe and this aided her in her tours there. On several occasions the two violinists played Bach's *Double Concerto* together.

Jacques Thibaud was killed in an airplane disaster on the French Riviera while he was on his way for a concert tour of Indo-China. Born in Bordeaux, he studied with his father and later with Marsick at the Paris Conservatoire and with Eugene Ysaye. Édouard Colonne



IT IS TIME

for our 55th anniversary . . . and we
again present a winter collection of fresh, creative
designer fashions.

Hurwitch Bros.
twenty newbury

"discovered" him and engaged him for his famous orchestra. His innumerable tours as a virtuoso dated from 1898, and his first appearance in America from 1903. He played with the Boston Symphony Orchestra on April 4, 1919; February 18, 1921; February 15, 1924; January 15, 1926, and November 29, 1929. On his visit in 1924, he played the *Symphonie Espagnole*.

He was for a long time a member of the famous Thibaud-Casals-Cortot trio. In late years his main interests were the *École Normale de Musique* in Paris and the *Concours International*, the competitions in which he was co-sponsor with Marguerite Long.

Marguerite Long wrote the following for the *Guide du Concert* when she heard of his death:

"A tragic airplane accident has affected the whole world, has taken from us the object of our admiration and affection — our great Jacques Thibaud. The sudden loss of a warm friendship, a close collaboration of so many years, is a shock so great that I cannot speak of him or evoke memories. My heart bleeds and cannot realize this incredible fact — Jacques Thibaud is no longer with us!

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

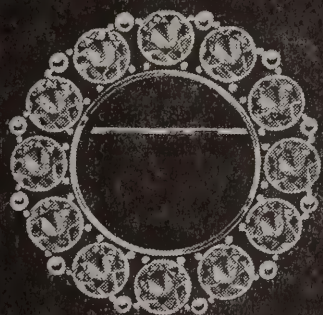
75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

actual size



Christmas Ideas

of Quality and Beauty

14k Gold	
Peridot Pin	\$135
Peridot, diam. Ring	240
Ring, cult. pearls,	
diamonds	150
	incl. excise tax

Parenti Sisters

jewels

97 NEWBURY STREET

BOSTON

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

"Besides his immense talent, which made him one of our most glorious Frenchmen, he was a most charming person, winning, seductive. Age had taken nothing from him.

"The equal of the greatest, he was the friend of the humblest, and with a touching solicitude he always encouraged 'the young ones,' exhorting them to effort, supporting them through the difficulties of establishing a career.

"Whatever happens, we shall continue the work which we began together, not only in the founding of our school, but in the establishing of the *Concours International*, which in this year was his final happiness.

"Music loses in him a great server. If it is true that art is without a country, he holds nevertheless a distinctive place in each country. Jacques Thibaud was a true Frenchman."

The *Requiem* by Gabriel Fauré was played in his memory by the *Sécrétariat de Beaux Arts* in the Church of La Madeleine by the *Association des Concerts Colonne*, Paul Paray conducting.



ESTABLISHED 1833

You and Your Husband's Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There's no obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



An individual coat
from our Cotillion
Room collection of
distinctive fashions.

SECOND FLOOR

THE
Cotillion Room
CHANDLER'S

DANSES CONCERTANTES FOR CHAMBER ORCHESTRA

By IGOR STRAVINSKY

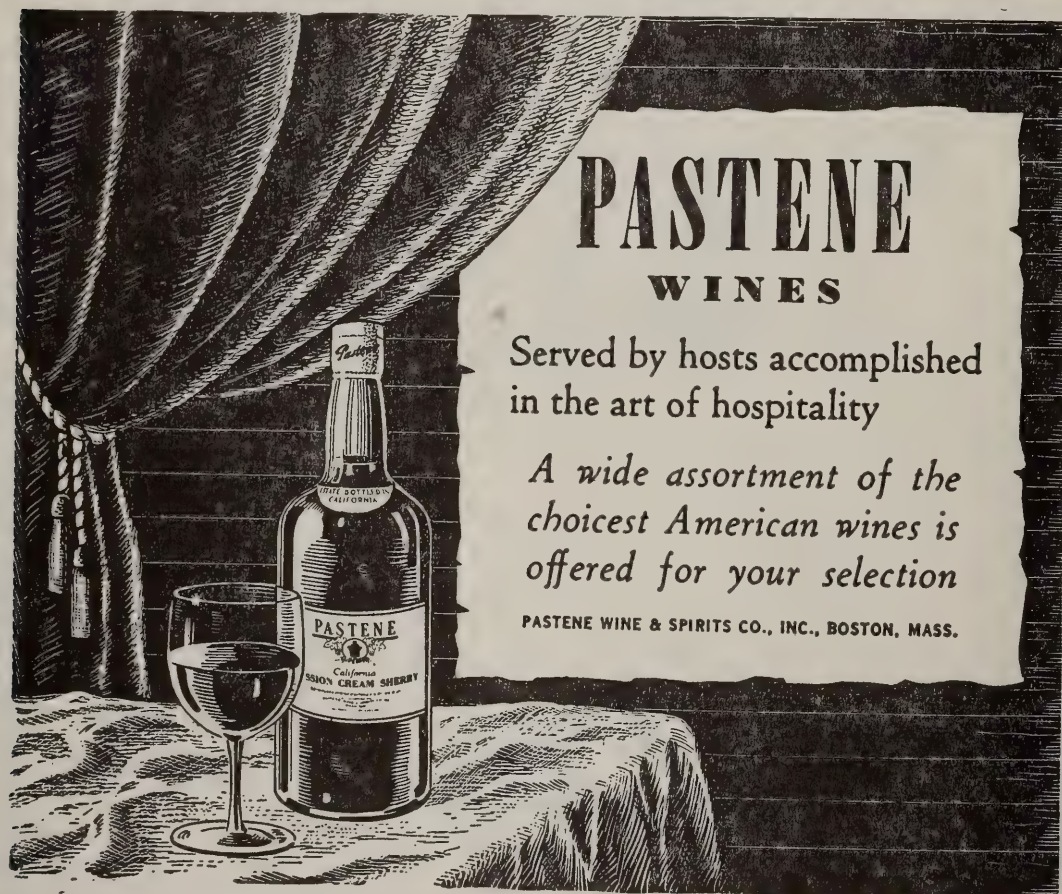
Born at Oranienbaum, near St. Petersburg, June 17, 1882

The *Danses Concertantes* were composed in 1941 and completed, according to the final page of the score, on January 13, 1942, in Hollywood. The first concert performance was given by the Janssen Symphony Orchestra in Los Angeles, February 8, 1942. The first danced performance was given in New York by the Monte Carlo Ballet, the choreography by Balanchine and the costumes and scenery by Berman, September 10, 1944.

The following small orchestra is called for: a single flute, oboe, clarinet, bassoon, trumpet and trombone, 2 horns, timpani and strings.

THE Suite consists of an introductory march, which is to be repeated with an added conclusion as the final movement. The second movement (*Pas d' action*) is in a lively triple beat, with a middle section in 2/4 time. The third movement is a set of four variations, a free treatment of a theme which is not a periodic melody: the first, allegretto; the second, scherzando; the third, andantino, and the fourth, tempo giusto (coda). The fourth movement is a *Pas de deux*, andante sostenuto. The fifth is a formal repetition of the opening march, with an equally formal close.

Mr. Arthur Berger, in the special Stravinsky issue of *Dance Index* (1947), finds a close comparison between Stravinsky's three ballets:



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Jeu de Cartes, Danses Concertantes and the *Scènes de Ballet*.* "All three scrutinize, satirize and distill the essence of the materials of ballet music: the inevitable dominant-tonic cadence that serves as formal punctuation at the close of a dance phrase, or the flourish of arpeggios introducing a concerted dance number."

Edwin Denby, reviewing Balanchine's production in the *New York Herald Tribune*, described the music in its visual aspect: "The dancing is a suite of brief numbers, classically correct in steps but in surprising sequences that contrast sharply and have a quick effervescent invention. The changes from staccato movements to continuous ones,

* The *Scènes de Ballet* was introduced at these concerts by the composer, on February 22, 1946; *Jeu de Cartes* was introduced here by Stravinsky on December 1, 1939, and later performed by Charles Munch (January 27, 1950), and by Guido Cantelli (January 30, 1953).

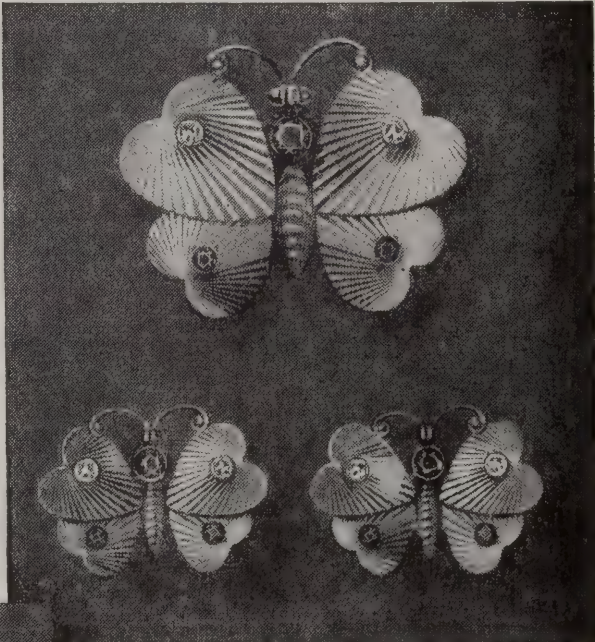
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160.** pair.

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290.** pair.

(available plain or with other stones)

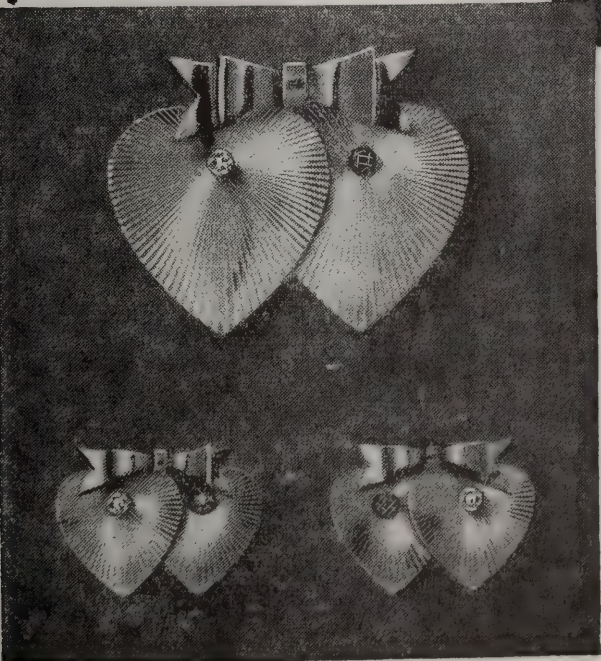
Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON



from rapid leaps and displacements to standing still, from one dancer solo to several all at once, follow hard on one another. The rhythm is unexpected. But the shift of the figures and the order of the steps is miraculously logical and light, and so even fitful changes have a grace and a spontaneous impetus. What had first seemed separate spurts, stops, and clipped stalkings turn out to be a single long phrase or impulse that has risen and subsided in a group of dancers simultaneously. The line of the large phrase is seen in their relations to one another, and each dancer independently remains open and free in bearing, the arms natural and elegant.

“One notices how each dancer in all this coruscating complexity remains a charming and a natural person. They are like characters in a garden, individuals who communicate, respond, who modify and return without losing their distinctness. The dance is like a conversation in Henry James, as surprising, as sensitive, as forbearing, as full of slyness and fancy. The joyousness of it is the pleasure of being civilized, of being what we really are, born into a millennial urban civilization. This is where we are and this is what the mind makes beautiful. *Danses Concertantes* makes it beautiful by presenting a sumptuous little garden pastoral, a highly artificial, a very exact and a delicately adjusted entertainment.”

Crawford



HOLLIDGE

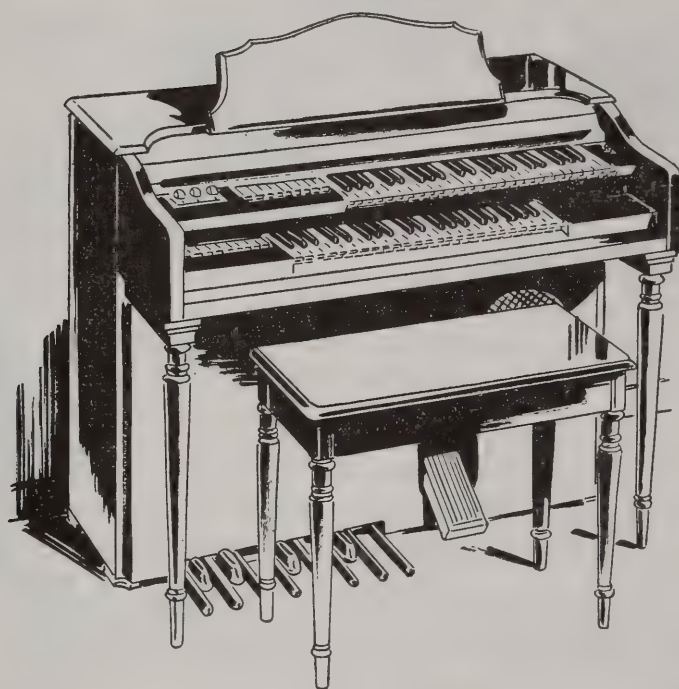
Always Identified With Quality Fashions

*In Boston . . . Tremont at Temple Place . . . Hancock 6-8800
In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824*

Lectures: **WALTER HENRY THOMPSON**
“I Was Churchill’s Shadow” January 19
JOHN MASON BROWN
“Seeing Things” February 9
“The World of Shaw” March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included,
for each lecture, on sale at WOMEN’S EDUCATIONAL AND INDUSTRIAL UNION,
264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

PAINE *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

"SYMPHONIE ESPAGNOLE" FOR VIOLIN AND ORCHESTRA, Op. 21

By EDOUARD LALO

Born at Lille, January 27, 1823; died at Paris, April 22, 1892

The "Spanish Symphony" was composed in 1875, and first performed at a Colonne Concert in Paris, February 7, 1875. The soloist was Pablo Sarasate, and to the Spanish virtuoso the score is dedicated.

Performances at the concerts of the Boston Symphony Orchestra are as follows: November 12, 1887 and February 8, 1890 (Charles M. Loeffler); March 13, 1897, March 10, 1900, and March 12, 1904 (Timothée Adamowski); November 30, 1907 (Fritz Kreisler); January 7, 1911 (Mischa Elman); April 17, 1915 (Sylvain Noack); February 20, 1920 (Fredric Fradkin); February 15, 1924 (Jacques Thibaud); January 19, 1945 (Ruth Posselt).

The accompaniment is orchestrated for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, snare drum, triangle, harp, and strings.

EDOUARD LALO was one of those French composers who cultivated the popular media of opera and ballet without disdaining frank tunefulness, and yet with scrupulous maintenance of musical good taste. When a choreographer advised him to emulate Adolphe Adam, he made a pointed retort that he did not produce confections of the

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

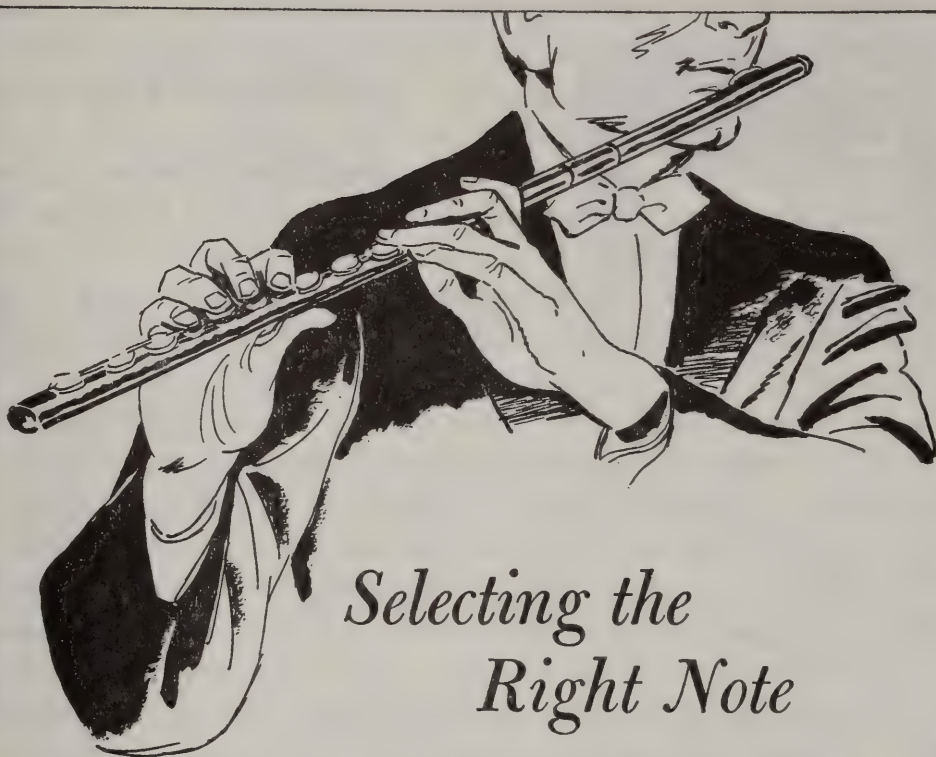


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

Giselle variety. The result was that general acclaim and wealth never came to Lalo as it did to composers of the more obliging sort. He was a "musician's" composer, singled out by the musically discriminating, while little noticed by the multitude. Von Bülow praised the *Symphonie Espagnole* in an open letter to the *Signale* (1877) to the detriment of Bruch's Violin Concerto in G minor. He described it as "splendid," and "showing genius in every way." And later, writing to Hermann Wolff, he required that if it were to be put upon one of his programs, it should be "*ohne* Amputation." Again, in a letter to *Figaro*, in 1892, he signed himself pointedly: "*Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigent.*" At this time Lalo was on the threshold of seventy, a familiar figure in musical circles — "slight of stature," so wrote a contemporary, "he limped a little as the result of paralysis, which attacked him during the rehearsals of *Namouna*. He was otherwise of distinguished appearance — fastidiousness in dress, with a good deal of color in his cheeks, bright-eyed, with snow-white hair and a white beard and mustache, which gave him the appearance of an Austrian diplomat." Philip Hale adds to this portrait: "His judgment of contemporary musicians was spiced with wit, which was at times malicious. His temperament was French; he was honest; he insisted on clearness in art."

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 $\frac{3}{4}$ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box ..		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner



Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300

It was years earlier, in 1878, that Tchaikovsky, who always had an alert ear for the nice use of color in music, heard the *Symphonie Espagnole* played by Sarasate, and wrote to Mme. von Meck:

"The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *routinier*, seeks new forms without wishing to be profound, and is more concerned with *musical* beauty than with the old traditions, as the Germans are. The young generation of French composers is truly very promising."

But Lalo was not so young (Tchaikovsky did not yet know his age). He was fifty-five, to be exact, and seventeen years older than Tchaikovsky himself. It was not until about this time that his name came to be known. His special champions have erected a legend of neglect about him. Philip Hale has written of the "various and cruel disappointments" which he met with in his earlier years, "before he was applauded as the composer of *Le Roi d'Ys*." But when the *Symphonie Espagnole* brought attention upon him, he had perhaps for the first time merited that attention by music of outstanding quality.



**LUNEVILLE
CHINA**

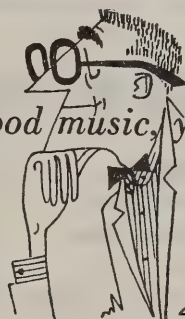
**LARGE OR SMALL
ORDERS FILLED**

—
**PRICE LIST
SENT ON REQUEST**
—

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14. MASS.

TELEPHONE CAPITOL 7-7219

if you appreciate good music, you'll appreciate

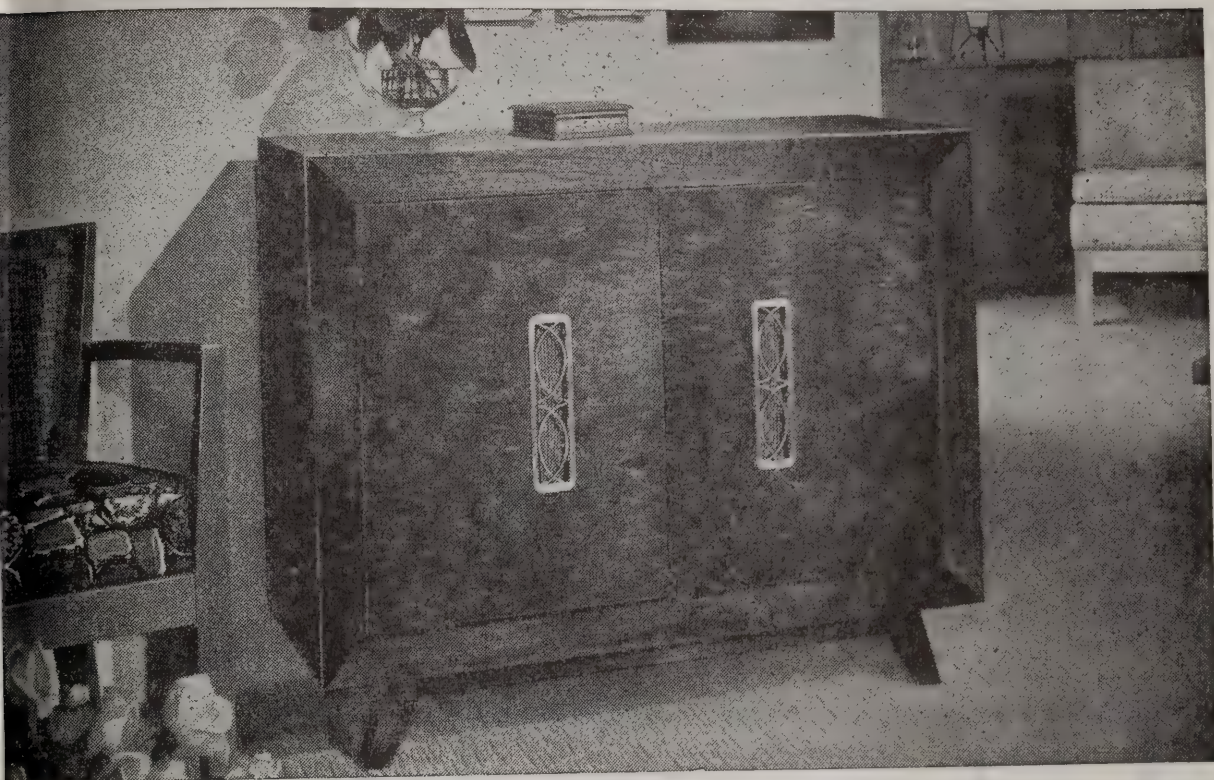


carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH.

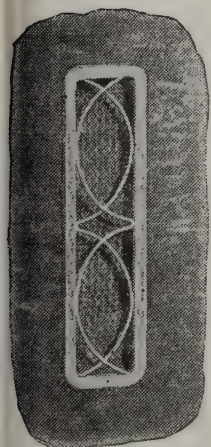
AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**



In New York . . . Chicago . . . San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance . . . for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound . . . the purest, cleanest, most thrilling sound you have ever heard . . . from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say . . .

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."



The Crowning Achievement
of 25 Years
of Electronic Leadership

*TM

The record until then was one of a hopeful and obscure composer who, playing viola in a quartet for his livelihood, had written various chamber or solo pieces, or songs, and when a competition opened the way, an opera called "*Fiesque*." It is certainly to his credit that he neither catered to the demand for salon music, nor "fawned" upon the managers of opera houses, as Mr. Hale has pointed out. But it remains to be demonstrated that the "neglect" of small pieces which have never made any stir in the world, and the non-acceptance of a first opera subsequently dismantled and salvaged for other purposes was any considerable cause for grievance. This was all he had written, up to the threshold of fifty. The *Violin Concerto*, composed in 1872, the *Symphonie Espagnole* and *Le Roi d'Ys* (1875), the *Cello Concerto* (1876), the *Norwegian Rhapsody* in its orchestral form (1881), the ballet *Namouna* (1882), the *Symphony in G minor* (1886), the *Piano Concerto* (1889), the Opera *La Jacquerie* (un-completed when he died) all found performance, promptly except in the case of *Le Roi d'Ys*, which did not reach the stage until 1888. All of his notable music, then, all of the orchestral music of a composer whose fame rests upon his fine handling of instrumental color, was composed in his fifties and sixties.

la maisonette

the little house of many designers
115 newbury street, boston

interpreting —
paris chic in an
american way —

Elise Molire
chapeaux

with "la maisonette"

recently arrived
from paris
with

"le dernier cri de
chapeaux"

at the most reasonable
prices

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

Preliminary flourishes from the orchestra and soloist anticipate rhythmically the main theme, which is stated with emphasis by the orchestra. The soloist, after two upward runs, repeats and elaborates it, and shortly introduces the second subject (in B-flat major). The themes are recapitulated in reverse order. The Scherzando is in fast triple time. The tutti set forth the subject, the soloist takes it up, and later weaves through it an embroidery of sixteenth notes. There is a middle section with capricious changes of tempo, the expected return of the first part, and a pianissimo ending. The Andante discloses, after introductory measures, an extensive melody for the soloist, a melody which becomes free and rhapsodic in development. The function of the orchestra is background and punctuation. The final rondo is in 6-8. The bassoon at once gives out a staccato phrase which is destined to run like an ostinato through the greater part of the movement. Yet this phrase has the function of accompaniment, and indeed accompanies the gay chief theme when the solo enters to deliver it. An episode played softly, and in slower tempo, gives a sensuous theme to the violin. The main subject, returning, is brilliantly handled at the close. (A third movement, "Intermezzo," is usually omitted in performance.)

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

*. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .*



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

ENTR'ACTE
THE AGE OF WASTED MIRACLES

By J. R. COMINSKY

The remarks here quoted were delivered at a panel discussion on "Business and Liberal Arts: An Exchange," at the Corning Glass Center, at Corning, New York. Mr. Cominsky, who is the Publisher of the Saturday Review, spoke of "the intellectual, cultural, and artistic climate of life in the U.S.A.," and challenged those who control the dissemination of such matters, in schools, in print, or over the air, to "do something about it."

Too few people realize education is America's No. 1 business and No. 1 financial investment. Education is our not-so secret weapon. In our schools and colleges we try to give people a sense of values, a sense of standards, a sense of idealism and a sense, in general, of how to live a full and satisfying life. But the minute the college graduate has hung up his diploma on the wall, he is assailed by a multiplicity of mass media that apparently get their inspiration from that much-

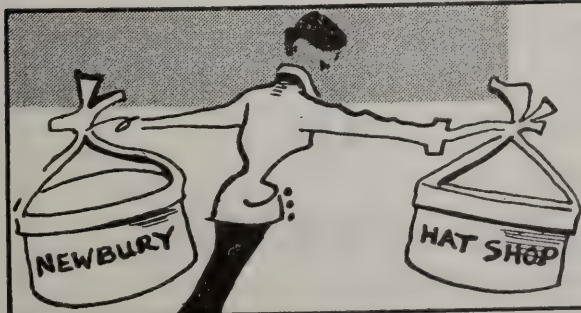
Special morning of beauty at the Helena Rubinstein Salon

- Body Massage
- Face Treatment
- Shampoo
- Fingerwave
- Manicure
- Custom Make-up

all for 12.50

You'll look lovely from head to toe . . . ready to charm the world! Make your appointment today. Call KEnmore 6-5270.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

quoted statement of H. L. Mencken — "Nobody ever went broke underestimating the taste of the American people." He sees around him men in high places striving desperately to find the lowest common denominator in the hope of cashing it.

As a part of the lowest common denominator approach to life is the complete infatuation with and dedication to only one thing in life — entertainment. Everything must be entertainment. Life must be a perpetual vaudeville or burlesque show, or a combination of both. It is never to be assumed that the American people could ever understand or appreciate or enjoy anything above the vaudeville stage level.

And so, when one of America's greatest companies celebrates its fiftieth anniversary and puts \$600,000 into a television show that commands two hours of the time of the two major networks and, therefore, practically assures the complete listening of America — all made possible by the miracle of television — to what use is this great miracle put? Well, it is pretty sad, because the best we can come up with is a pair of popular crooners, a speakeasy ballet and a couple of musical comedy personalities singing duets. I am not against fun

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

The Spanish Flavor



“THE Spanish influence on symphonic music — there’s a fascinating phenomenon!” Delver Forfax, the avid devourer of phenomena, spoke the words with gusto.

“Show me a concertgoer anywhere,” he went on, “who doesn’t respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

“The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started

on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

“Who doesn’t feel exhilarated by the Rhapsody, *España*? This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

“The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days’ visit to Cadiz as a Naval cadet.

“A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

“A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia*, composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World’s Fair.

“Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

“Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain*, by Manuel de Falla. That was in 1916.”

and, of course, it's fun to hear crooners, but I don't think you have to pay \$600,000 for them and buy up two networks for two hours to do it.

It is a national misfortune to me that on such an occasion, with such concentrated listening and viewing, something cannot be done to bring through to the American people the true greatness of America, the richness of their inheritance, and the things in life that really make life worth living, as well as perhaps a few of the people who are making a historic contribution to our time. If I had the two major networks for two hours on a night in America, I would not worry about my Hooper rating or Nielsen rating but would try to show the American people their true greatness and make them proud of their country — and you don't have to be dull and stuffy to do that.

Thank heavens, there are some notable exceptions and I'd like to take this occasion to pay tribute to them.

J. C. Hall, of Hallmark Greeting Cards, has never underestimated the taste of the American people. He was responsible for Menotti's "Amahl and the Night Visitors," now a classic of television, and also

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will
be welcome to

Save Money

and

Finance Your Home

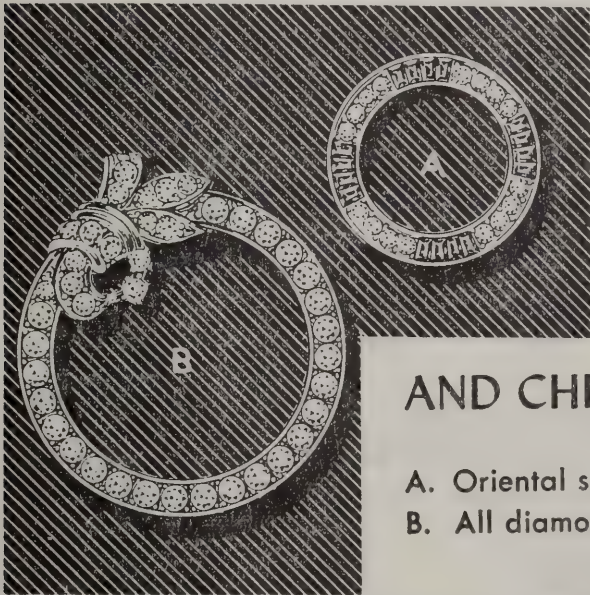
Henry H. Pierce

President

paid \$180,000 for the two-hour performance of "Hamlet" on television, with Maurice Evans, as well as contributing heavily to other projects fostering culture in this country. Believe it or not, Mr. Hall has found that the cultural market is a mass market in the U.S.A. and has developed a tremendous business enterprise by catering to the high intelligence and good taste of millions of Americans.

Another notable example is the Aero Willys Motor Company which has sponsored — and is sponsoring — the broadcasts of the New York Philharmonic and which was the first commercial sponsor of "Omnibus," the great television presentation developed by the Ford Foundation. The latter was — and is — fantastically successful because here again there are many millions of Americans who enjoy being treated at that mental level.

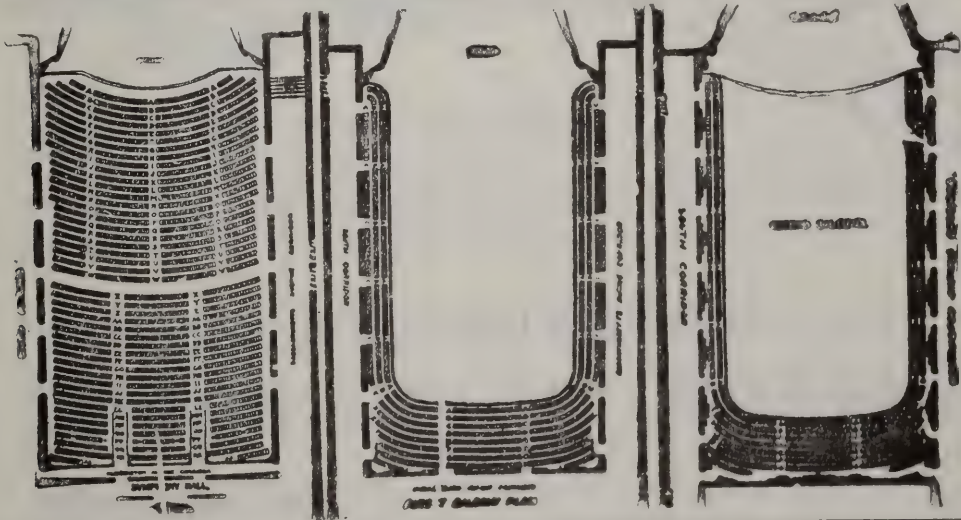
It is a national weakness that America has never shown to the world,



AT OUR BOSTON
AND CHESTNUT HILL STORES

- A. Oriental sapphires and diamonds \$500
- B. All diamond pin with bowknot \$1000

tax included



on its great occasions, the true strength and beauty and idealism of our country. England seems to have a very special gift for that sort of thing. One of the most exciting experiences in my life was viewing for the first time "A Queen is Crowned," the color film of the coronation of Queen Elizabeth II. Christopher Fry wrote the narration, Sir Laurence Olivier delivered it, the London Symphony played a great score specially written for the occasion, and a magnificent chorus sang with the orchestra. The feeling I had was here was a great civilized people at its best saying to the world the things that really mark the civilized man.

But low taste and shallow understanding are not confined to television. The cultural lag of so many of the mass media of all types is one of the most depressing aspects of our time. The newspapers, the radio, tv, practically all forms of mass communication don't even begin remotely to represent the intellectual, cultural and artistic stature of this great country — a country in which more people go to concerts of serious music than to baseball games, and in which in a single month in

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS

PRINTING

PHOTO OFFSET

BOSTON 10, MASS.

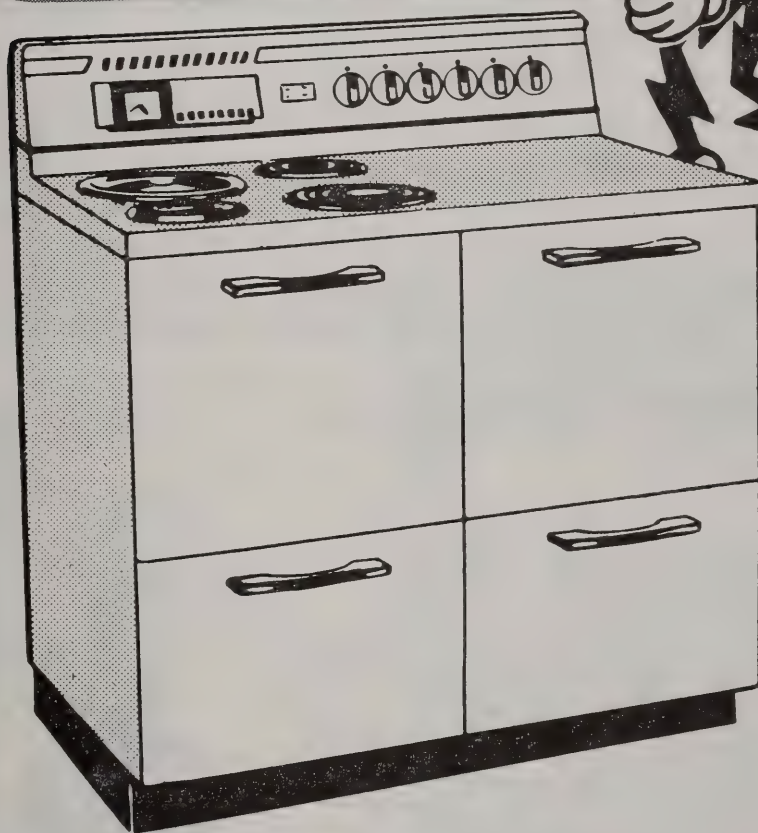
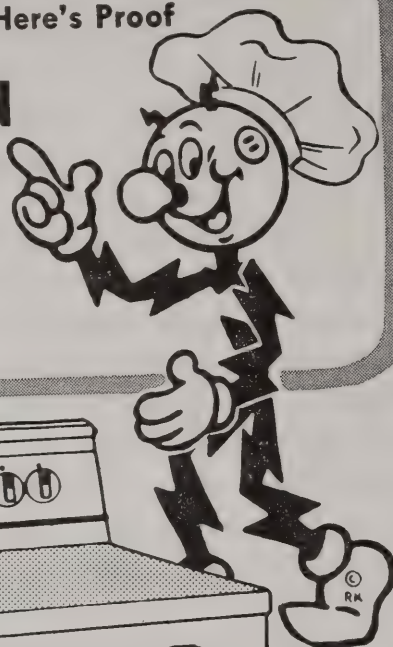
51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

New York recently the Sadler's Wells Ballet grossed \$485,000 at the box office.

It is my hunch that historians of the future may write off our time as The Age of Wasted Miracles. We use a great miracle like wire-photo to bring to the masses movie-star romances that undermine morality. We too often use the miracle of television to communicate to millions vulgarity that was previously confined to small audiences, and we use the front pages of the multi-million circulation magazines — five at a time simultaneously — to talk about a television performer's new baby. If that is creative publishing and editing for the masses we had better re-study the American people.

Well, what can anybody do about it?

Industrial leaders can get behind some of the great cultural institutions of America and help bring the fruits of their labors to a much greater audience than now enjoys them via the miracles of radio and television. How much the public taste has been elevated by the Texaco Metropolitan Opera broadcasts as well as some of the fine performances of classics over television, sponsored by important business organizations, is something that is difficult to measure. It was wonderful news recently to hear that Socony-Vacuum has taken up the sponsorship of Toscanini's new symphonic series over NBC. And so, we can only hope

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



that these are not very special and isolated cases but represent a real and cumulatively growing contribution to building a greater America.

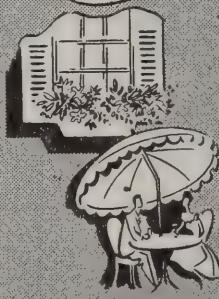
Hollywood could stand allocating a part of its production budget to some class films that would demonstrate quickly to them that the cultural market is a mass market well worth cultivating. This may involve lower production costs and the use of more smaller theaters, but would strengthen the position of the motion picture film in areas where it is woefully weak at present and, in some cases, has even lost audiences.

Newspaper publishers and editors could put some pressure on the big press associations of America to do a better job in the field of education or in reporting important news from intellectual, artistic or cultural areas or the individuals and institutions serving these areas. What we have today from the press associations is pathetically thin and inadequate coverage of cultural America. That's why many millions are not learning one big fact — that this is the most cultured country in the history of the world. That fact, apparently, is off the record.

Magazine publishers and editors might occasionally recognize the

BOUND VOLUMES of the
Boston Symphony
Orchestra
Concert Bulletins
Containing
analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.
"A Musical Education in One
Volume"
"Boston's Remarkable Book of
Knowledge"
LAWRENCE GILMAN in the
N. Y. Herald and Tribune
Price \$6.00 per volume
Address, SYMPHONY HALL
BOSTON, MASS.

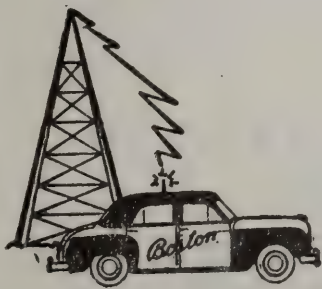
the bar is back
on the World-Famous
MERRY-GO-ROUND



LLOYD B. CARSWELL, Gen. Mgr.

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA**
HOTEL



Boston Cab
KENmore 6-5010
Radio Controlled Taxicabs
Safe Courteous Drivers

fact that a great many publications have become shallow and insipid in the most complicated and controversial age in human history, and might begin to deal more realistically and more dramatically with some things which may determine the fate of our civilization. Don't worry, there will be plenty of readers to take you to task for entering areas of controversy and in treating bluntly some of our national weaknesses, but, after all, publishers should have tough hides or they should not be in publishing.

Executives controlling radio and television programs could, with greater frequency, show the world some of our intellectual, cultural and artistic possessions — both past and present — as something we are proud of.

And the institutions of the cultural world can help, too.

Museums might well become more dynamic and articulate in developing promotional techniques to win new publics to profit by exposure to man's cultural heritage.

Libraries, with such notable examples as Cleveland and Louisville to emulate, could do much more to spread the riches of the human mind accumulated through the ages for which they are the repositories.

For the ordinary man in the street, I'd like to say that he wields



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



Est. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

a great deal more influence than he realizes. An occasional remark by him may lead to an important national trend if it gets repeated often enough. For example, someone might say to his or her neighbor some time, "Wouldn't it be wonderful if the Boston Symphony played at an inauguration of a President of the United States!" The thought might be passed along and it might grow. It was Thomas Jefferson who so eloquently enunciated the fact that the whole reliance of our society must be on the individual. And the individual, through a letter to the editor of his local newspaper, a note to a favorite radio broadcaster, or a letter to a political leader, might plant the seed that might result in hearing the Boston Symphony play at the next Presidential inauguration in Washington. That's how great things happen.

The lack of a real cultural climate growing out of the deficiencies of the mass media has come to me with dramatic force in the last year or so because I happen to be involved in an important fund-raising campaign for the University of Rochester which stands for values, standards, and ideals in which I believe. It is not too easy to raise such money because the public has not been prepared by the mass media for the subsidizing of values that have not yet been presented to them with adequate respect or understanding or appreciation. This

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

is the crux of the whole money-raising situation in America in the field of education.

In the off-the-record fact that the mass media are missing the full picture of cultural America, however, lies a paradox that offers encouragement for the future.

This paradox is that the American people are not only finding out about culture, but developing a healthy and growing taste for the best, and this despite the apparent effort of much of our great mass media to keep culture a secret.

This widespread taste, accompanied by an unprecedented public access to the lively arts of literature, music and painting, is a tribute to the soundness of our system of public and higher education. It is also a tribute to the responsiveness of the public to the best whenever it is made available to them or they can find it by themselves.

So, my feeling is that we should not keep this fact of America's cultural vitality a secret but should put it on the record and then act upon it. This will not only infuse new vigor into our support of education in this country, but into the public's understanding of our cultural wealth and of their right to expect our mass media and those who underwrite such media to share some of our cultural wealth with them.



IT'S NEW . . . IT'S DIFFERENT
The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

Reservations
Phone
CO 6-3110

HOTEL GARDNER
Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

W C R B
1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.
"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS
FOR DETAILS CALL WALTHAM 5-7080

ADAGIO FROM THE TENTH SYMPHONY (Posthumous)

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860;
died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew.

The orchestra required by the Adagio consists of 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

THE movement opens andante, pianissimo, in what is to be the prevailing key — F sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing another long melody of similar character. The movement is to become

* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as '*Symphonia Engiadina*,' " in 1913, is surely apocryphal. Mr. Krenek's account of his part in the restoration is quoted on page 339 of this Bulletin.

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d



Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

108 Massachusetts Avenue, Boston 15, Mass.

an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords* bring the peak of tension and then cease, leaving an unearthly high note from the flutes, violins

* The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called *Diabolus in Musica*, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Lady of Flowers
47 Newbury Street
Boston

Boston's Perpetual
 Flower Show

Tel. CO 6-3637

and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particularly in the order of sections). The second movement and the open-

* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (Selbstentblössung). He reminds us that there was no finality in Mahler the orchestrator.

OUR AGENCY SERVICE

releases your time for travel or concentration on your business, professional, or other activities by setting you free from the tedious duties involved in the care of property — from the vexatious problems of investment to the irksome details of filing income tax returns, cutting coupons, checking up dividends, etc.

A booklet describing this service will be mailed on request.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: Corner State and Congress Streets
Union Trust Office: 24 Federal St. Copley Square Office: 587 Boylston St.
Massachusetts Avenue Office: Cor. Massachusetts Ave. and Boylston St.

SAFE DEPOSIT VAULTS AT ALL OFFICES

Member Federal Deposit Insurance Corporation

ing of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words scribbled in at other points are a further sign of Mahler's frenetic state of mind — words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony*." She may well have



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

felt a personal privacy in this score for at the end the composer has addressed words to her: "*Almschi! — für dich leben! — für dich sterben!*" and at the end of the fourth movement: "*Du allein weissest was es bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!*" She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plan, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonderful clarity and beside it the slender tower of the *Purgatorio-Scherzo*. Many will read these pages as a book of magic; other will stand before the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the contempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio*, which ends with a harp glissando and the beat of a muffled drum]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion."

* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.

Telephone
KENmore 6 6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	{ 6823
	{ 6824
	{ 2600

"ITALIAN CAPRICCIO," *Op.* 45

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The "*Capriccio Italien pour grand orchestre, Op.* 45," dedicated to "Monsieur Charles Davidoff," the 'cellist, was published by Jurgenson in 1880, the year of its composition. It was first performed in Moscow, December 18, 1880, under the leadership of Nicholas Rubinstein, and was likewise played at St. Petersburg, December 7, 1881. The first performance in New York was led by Walter Damrosch, November 6, 1886.

The piece has been played at the concerts of the Boston Symphony Orchestra, October 22, 1897, October 13, 1899, November 11, 1904, and January 19, 1940 (when Nikolai Malko conducted).

The orchestration follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-piston*, 3 trombones and tuba, timpani, glockenspiel, triangle, tambourine, bass drum, cymbals, harp and strings.

TCHAIKOVSKY was moved to write this piece during his sojourn in Rome, in February, 1880. "I am working at the sketch of an Italian fantasia based upon folk songs," he wrote to his friend Nadejda von Meck. "Thanks to the charming themes, some of which I have taken from collections and others which I have heard in the streets, this work will be effective."

"Peter's hotel," wrote Catherine Drinker Bowen, in her biography "Beloved Friend," "was next door to the barracks of the Royal Cuirassiers, Italian cavalrymen; how surprised their plumed and resplendent bugler would have been had he known that a Russian barbarian in the Hotel Constanzi, listening every evening to his call, had copied it down for the opening fanfare to a piece for full orchestra! It is a brilliant piece of music, and still popular today. Like other of Tchaikovsky's works that are supposed to reproduce Italian or French scenes, the *Capriccio* is strikingly Russian. When the usual waltz breaks out — (Taneyeff had been right; there is always a waltz to Tchaikovsky) — one can see the officers dancing in their most dazzling uniforms. But they are Russian officers, and beneath the clear strains of the horns one senses, somehow, the snow falling on cold and boundless steppes. . . ."

Writing to Mme. von Meck from his home at Kamenka, where he completed the orchestration in May, Tchaikovsky said: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant." The performances in Moscow and St. Petersburg brought a certain amount of applause, but disapproval from the critics.

The fanfare introduces two melodies in succession, each with the earmarks of a popular song. The first melody is repeated, and the second delivered *fortissimo* in full instrumentation. The *Capriccio* ends with a brilliant tarantella, interrupted momentarily by the pastoral second melody, given to the oboes.

A HAPPY PRESENT
FOR THE MUSICAL FAMILY
THIS CHRISTMAS

The Magnavox Magnasonic

A New High-fidelity Phonograph

America's fastest selling quality instrument:

4 loud speakers (2-12" and 2-5")

8 tube amplifier with 20 watt output

40-15000 cycle frequency range

This fine phonograph — and nothing less — will really do justice to your fine LP records (as well as your cherished older ones). The price is extraordinarily low for a mahogany console with this equipment.

\$198.50

SPECIAL CHRISTMAS OFFER — 5 highest quality 12 inch LP records — a \$29.75 value — will be given free with each MAGNASONIC.

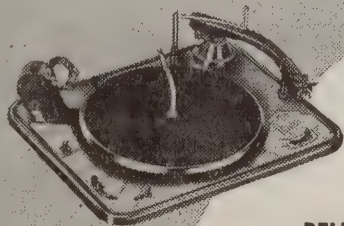
BEECHER HOBBS

1416 BEACON STREET, BROOKLINE :: AS 7-4114

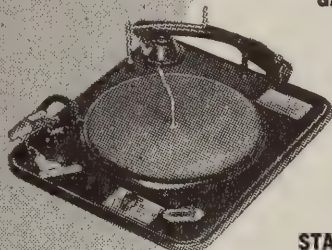
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC:
GARRARD "T"**
Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50

Plus \$8.95 for
low table base
if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

Ninth Program

FRIDAY AFTERNOON, DECEMBER 18, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 19, at 8:30 o'clock

BERLIOZ.....“L’Enfance du Christ,” Sacred Trilogy, *Op.* 25

I

HEROD’S DREAM

Recitative
Night March
Herod’s Dream
Chorus of Soothsayers
The Stable in Bethlehem
Angel Chorus

I N T E R M I S S I O N

II

THE FLIGHT INTO EGYPT

Overture
Farewell of the Shepherds
The Holy Family’s Rest

III

THE ARRIVAL AT SAÏS

Recitative
The Arrival at Saïs
Trio of the Young Ishmaëlites
(*Flutes:* DORIOT ANTHONY, JAMES PAPPOUTSAKIS
Harp: BERNARD ZIGHERA)

Chorus

(*First performance at these concerts*)

Mary JENNIE TOUREL, *Soprano*
Joseph MAC MORGAN, *Baritone*
Herod } LEE CASS, *Bass*
The Father of a Family }
The Narrator JOHN MCCOLLUM, *Tenor*

The New England Conservatory Chorus, LORNA COOKE DE VARON, *Conductor*

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
854 BEACON ST., BOSTON

Tel. CO 6-7859

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS. DEAN VOCAL DEPT.
Tel. AS 7-2503 STALEY COLLEGE

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

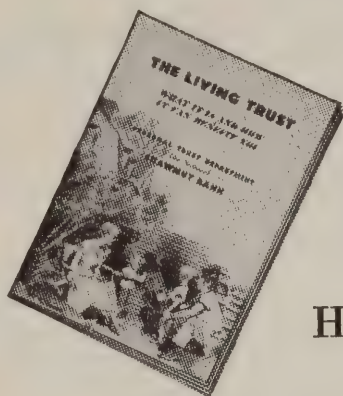
THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR. N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

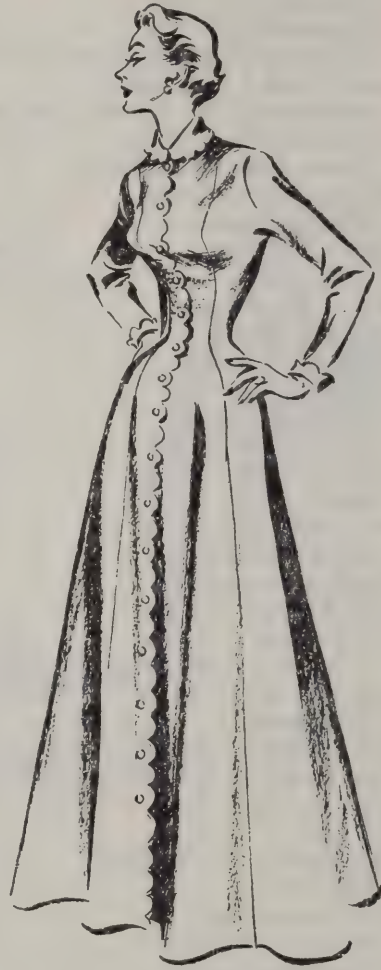
SUBSCRIBERS' EXHIBITION 1953

The Fifth Annual Exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the gallery. The following is a list of the artists and their paintings:

1. John Dary Aiken
Pemaquid Light — Maine
2. Mrs. William T. Aldrich
Abandoned
3. Harriet I. Appleton
Barbara
4. Miss Mary Bartlett
French Laundress
5. John E. Boit
November
6. Willa Astill Brigham
Sand and Sea
7. Marion Haskell Brosseau
Pensif
8. Mrs. Thomas G. Brown
Along the River
9. Mrs. E. Mildred Burr
Palms and Clouds
10. Manley Butler
St. Augustine Lighthouse
11. Alda W. Charney
Still Life
12. Abby W. Christensen
August on the Blue Ridge
13. Charles Collens
Sou'west Wind
14. Grace Collier
Hugonis Roses
15. Berthe E. Connell
Early Winter
16. Gretchen Cook
October, Cape Cod
17. Rosamond Coolidge
Concert Artist
18. Miss Elisabeth A. Cutler
A Quiet Cove
19. Mrs. G. R. Cutler
At Mount Desert
20. Ruth B. Dalrymple
Jam Session
21. Isabel S. Farley
October
22. Wilhelmina B. Feinberg
Meditation
23. Mrs. Henry E. Foley
The Harbor
24. Dan Fox
Portrait of JoJo
25. Marian Frank
A Summer Day
26. H. M. Geissenhainer
New Hampshire Homestead

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



the all-wool housecoat . . .

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.⁹⁵

416 Boylston St., Boston
54 Central St., Wellesley

27. Roge Gillman
The Old French Cable
28. Miss Esther Gorodetzky
Bend in the Road
29. Beverly Hallam
*Louis Krasner's Quartet,
Syracuse University*
30. Esther Hains
The Twisted Tree
31. Margaret B. Hill
Memorial Church, Harvard Yard
32. Mrs. Frank L. Hinckley
Portrait of Dr. Jeremy Stimson
33. Mrs. Helen D. Holmes
Arosa with the Erzhorn
34. Eleanor Hornblower
Hither Manomet
35. Mildred C. Jones
Ballerina
36. Daniel Kornblum
Small Planet
37. Sydney L. Langer
Barnstable
38. Ellen I. Leibovici
Le Vase Bleu
39. Louise Lemlein
Oasis
40. Mrs. Mary B. Lord
Barn in Maine
41. Mildred Loman
Fish Study
42. Mrs. George A. Lyon
Vanishing Landmarks
43. Mrs. Harry Mann
Driftwood
44. Miss Ulalah C. Margot
Incoming Tide — Paradise Rocks
45. Louis R. Massa
Satyr
46. Miss Ruth B. W. Millner
Exultant
47. Ella Munsterberg
Music of the Shell
48. Frances Mordecai
Love my Dolly
49. Kathryn Nason
November
50. Martha Marie Paté
The Waltz
51. Mrs. John Forbes Perkins
Evening
52. Harley Perkins
Ballet
53. Elisabeth B. Perlmutter
The Liberty Belle
54. Henrietta Marquis Pope
Water's Edge, Mt. Desert Isle
55. Anna Prince
Anna
56. Samuel T. Quint
Power
57. Marian S. Reggio
Decorative Panel

(Continued on page 428)

For music lovers . . . no finer gift!



Model 3HS6, \$275

The new
RCA VICTOR
HIGH FIDELITY
"Victrola" phonograph

and RCA Victor
 High Fidelity Records

New High Fidelity "Victrola" phonographs are specially designed to reproduce the hidden "highs" and "lows" that give recorded music the brilliance and realism of the concert hall. And on RCA Victor High Fidelity records you have the world's largest and finest selection of high fidelity performances.

Make this Christmas truly memorable with the gift of "living" music . . . music brought to you with RCA Victor High Fidelity. Hear it at your dealer's now.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
 Tmks. ® DIVISION OF RADIO CORP. OF AMERICA



filene's



Pandora's holiday shoes sparkle with fashion excitement as they dance through this season's gala parties . . . glittering with rhinestones, pretend pearls or gold-look threads . . . discreetly closed or prettily bare. Designed to be worn as jewelry for your lovely feet . . . and made with Pandora's famed perfectionism of fit and craftsmanship. From Filene's exclusive Pandora collection.

Filene's Shoe Salon, Second Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Ninth Program

FRIDAY AFTERNOON, DECEMBER 18, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 19, at 8:30 o'clock

BERLIOZ....."L'Enfance du Christ," Sacred Trilogy, *Op.* 25

I

HEROD'S DREAM

Recitative
Night March
Herod's Dream
Chorus of Soothsayers
The Stable in Bethlehem
Angel Chorus

II

THE FLIGHT INTO EGYPT

Overture
Farewell of the Shepherds
The Holy Family's Rest

I N T E R M I S S I O N

III

THE ARRIVAL AT SAÏS

Recitative
The Arrival at Saïs
Trio of the Young Ishmaélites
(*Flutes:* DORIOT ANTHONY, JAMES PAPPOUTSAKIS
Harp: BERNARD ZIGHERA)

Chorus

(*First performance at these concerts*)

Mary JENNIE TOUREL, *Soprano*
Joseph MAC MORGAN, *Baritone*
Herod } LEE CASS, *Bass*
The Father of a Family }
The Narrator JOHN MCCOLLUM, *Tenor*

The New England Conservatory Chorus, LORNA COOKE DE VARON, *Conductor*

This program will end about 4:00 o'clock on Friday Afternoon,
10:15 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

L'ENFANCE DU CHRIST, TRILOGIE SACRÉE

By HECTOR BERLIOZ

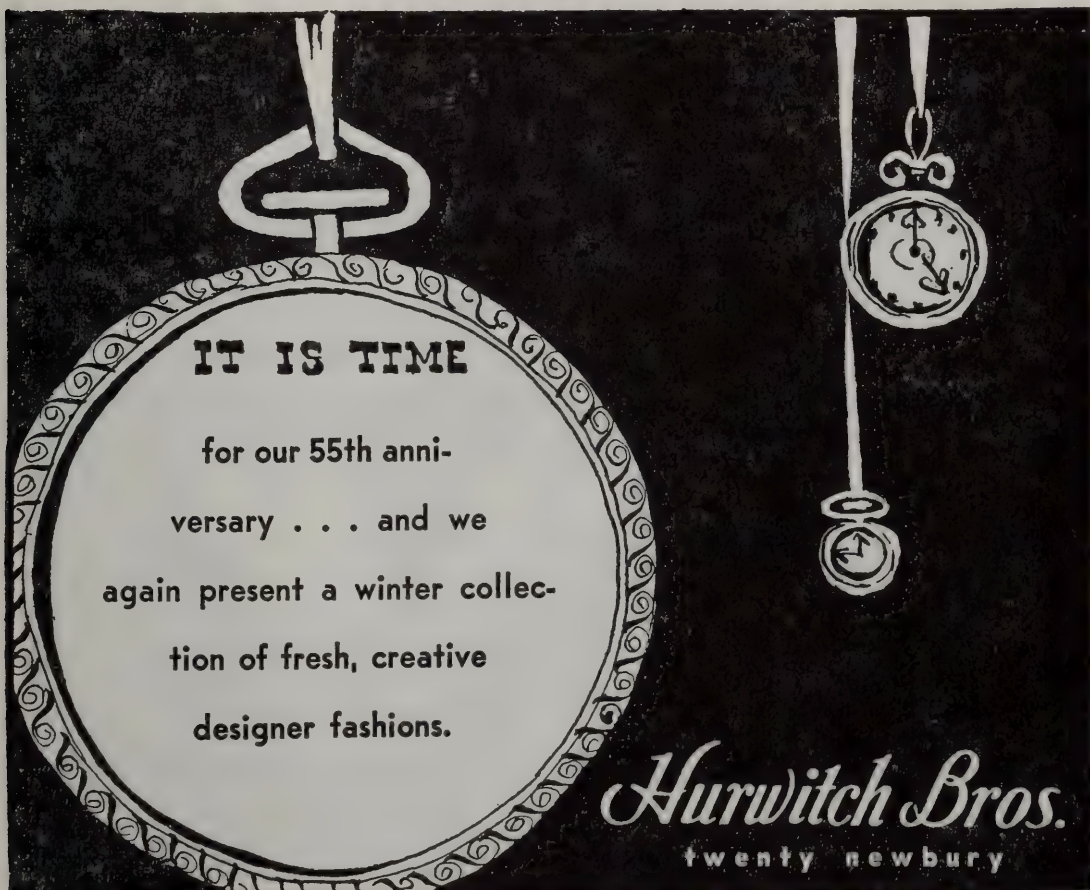
Born in Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz composed the chorus entitled *Adieu des Bergers* in October 1850 and conducted it at a concert in the Salle Sainte Cécile in Paris, November 2, 1850. He composed the overture to precede this and the tenor recitative to follow it (*Le Repos de la Sainte Famille*) in 1853 and conducted three numbers under the title *La Fuite en Égypte* in Leipzig, November 30, 1853. He composed the last part (*L'Arrivée à Saïs*) in January 1854; the first part (*Le Songe d'Hérode*) July 27, 1854, and conducted the whole at the Salle Herz in Paris, December 10 of the same year.

*L'Enfance du Christ** was adapted for the stage by Maurice Kufferath and so presented at the Théâtre de la Monnaie in Brussels, March 28, 1911. *Le Repos de la Sainte Famille* was performed by the Boston Symphony Orchestra November 16, 1923, when Roland Hayes sang the part of the narrator.

The text is Berlioz's own. In publication, he dedicated the first part to his nieces, Josephine and Nanci Suat; the second part to "Mr. Ella, Director of the Musical Union in London"; the third to the "*Singakademie* and the *Sängverein Paulus* in the University of Leipzig."

* *L'Enfance du Christ* has been generally translated into English as "The Childhood of Christ," perhaps by way of the German title of Peter Cornelius, "*Des Heilands Kindheit*," "*Kindheit*" meaning both "infancy" and "childhood." Jacques Barzun, protesting that this English version sounds "rather like a report by a group of progressive educators," uses the more accurate title "*The Infant Christ*."



IT IS TIME

for our 55th anniversary . . . and we

again present a winter collection of fresh, creative

designer fashions.

Hurwitch Bros.

twenty newbury

The score calls for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 2 horns, 2 cornets-à-piston, 2 trumpets, 3 trombones, timpani, harp, organ, and strings, with 7 solo voice parts and mixed chorus.

BERLIOZ drew his subject from the Second Chapter of the Gospel according to St. Matthew, relating the story in his own words, filling it out into an ampler but simple and homely narration, which in turn introduces dialogue where there is verbal as well as musical characterization. Berlioz creates briefly the figures of the Roman centurion, and of Polydorus, the Captain of Herod's patrol, who takes orders from his king. Berlioz's conception of Herod haunted by fear for his throne and his life, beset by terrifying dreams, is quite in accord with history.*

* This was the Herod who murdered his political opponents without scruple, including Antigonus, and — with a single order — forty-five of the Sadducæan Sanhedrin, who supported Antigonus; when, later, intrigue became a family matter, he put to death, at different times, Antipater, his son by the first of his ten wives, Doris; his wife, Mariamme, and their two surviving sons. If he deserved the title of "The Great," it was by comparison with his successor, his youngest son, Antipas, the Herod who was responsible for the death of John the Baptist, and who was as weak an administrator as his father had been a crafty one.

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



\$115.

incl. tax
actual size

*14 K Gold Brooch and
Cultured Pearl Earrings
Glistening with Diamonds*



\$180.

Parenti Sisters

jewels

97 NEWBURY STREET

BOSTON



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

But Berlioz departs from the story of St. Matthew when he replaces the Magi from the Orient with soothsayers of Judæa — “*Les devins*,” who do not inform Herod of the birth of an infant who will grow up to dethrone him but confirm to him the truth of his nightmare to that effect, and, instead of departing “into their own country another way” as the Biblical Wise Men wisely did, advise him to do away with the child by massacring every baby under two in the town of Bethlehem.† By attributing this abominable suggestion to the soothsayers, Berlioz completely dissociated them from the benevolent Magi of St. Matthew. Berlioz’s motive was here — as always — musical. He obviously wanted to depict hair-raising conjurations.

† If “The Massacre of the Innocents” were to be found in the records of the Roman province of Judæa, the mere mention of it would substantiate the fact of a miraculous prophecy by the Magi and put the foretelling of Jesus into history itself. The decree of Herod was indeed limited to the community of Bethlehem but was surely outrageous enough to have found some remark by Josephus Flavius or some other chronicler of the ancient Jews. Incidentally, any confirmation of the massacre would have fixed the date of the birth of Jesus as 4 B.C., which was the last year of the life and reign of Herod the Great. The Gospel of St. Luke, the only other Gospel which deals with the birth of Jesus, describes the Holy Family not as living in Bethlehem but as having gone there for taxation by Cæsar Augustus (St. Luke mentions no Magi nor massacre nor flight). This tax census would place the date of birth as not later than 6 B.C.

There is a fable, not accepted by historians, that Herod on his deathbed ordered the massacre of large numbers of the leading citizens of Judæa, planning a bloody spectacle by which he would surround his funeral with general and sincere lamentations, but that his sister Salome countermanded the order just before he died.

ESTABLISHED 1833

You and Your Husband’s Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There’s no obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Southbound . . . on
a cruise ship
to the Caribbean
or wintering in
Florida . . . an
enchancing silk
print and softest
wool ensemble!



THE
Cotillion Room
CHANDLER'S

Just one of our In-
dividual Costumes
from our Cotillion
Room collection of
both North and
South fashions.

SECOND FLOOR

The Bible merely tells us that “being warned of God, the Holy Family departed into Egypt,” but Berlioz goes on to depict their flight and exhaustion and near starvation by the roadside. They are refused shelter and turned away, until they knock at the door of a house of the “Ishmaelites” near the Egyptian frontier. Here the “father of a family” receives and comforts them and offers Joseph permanent lodging as a fellow carpenter. This humble but touching episode is, of course, Berlioz’s contrivance.

1st Part. *Le Songe d'Hérode*

The Narrator introduces King Herod in a brief recitative.

Dans la crèche, en ce temps, Jésus venait
de naître;
Mais nul prodige encore ne l'avait fait
connaître,
Et déjà les puissants tremblaient,
Déjà les faibles espéraient, tous at-
tendaient.

Or, apprenez, Chrétiens, quel crime
épouvantable
Au roi des Juifs alors suggéra la terreur.
Et le céleste avis que, dans leur humble
étable,
Aux parents de Jésus envoya le Seigneur.

SCENE I. *Une rue de Jérusalem. Un corps de garde. Soldats romains faisant une ronde de nuit. Marche nocturne.*

The orchestra at first mysteriously sets forth the light tread of a nocturnal march. Polydorus, the Captain of the patrol, encountering a centurion, tells him of Herod’s insane fear for his throne and his consequently insane tyrannical acts.

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY

President

CARL J. GILBERT

Treasurer Gillette Company

EDWARD F. MACNICHOL

Vice President & Secretary

FRANCIS GRAY

Trustee

JAMES O. BANGS

Vice President & Treasurer

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

RALPH B. WILLIAMS

Vice President & Trust Officer

DAVID H. HOWIE

Trustee

ROBERT H. GARDINER

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER

President Incorporated Investors

WINTHROP H. CHURCHILL

Investment Counsel

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

CHARLES K. COBB

Scudder, Stevens & Clark

JAMES N. WHITE

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE

Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

Un Centurion:
Qui vient?

Polydorus (Le commandant de la
patrouille) :
Rome!

Un Centurion:
Avancez!

Polydorus:
Halte!

Centurion:
(Recitative) *Polydorus!* Je te croyais
déjà, soldat, aux bords du Tibre.

Polydorus:
J'y serais en effet si Gallus,
Notre illustre prêteur, m'eût enfin laissé
libre;
Mais il m'a, sans raison, imposé pour
prison

Cette triste cité, pour y voir ses folies,
Et d'un roitelet juif garder les insomnies.

Centurion:
Que fait Hérode?

Polydorus:
Il rêve, il tremble,
Il voit partout des traîtres, il assemble
son conseil chaque jour;
Et du soir au matin
Il faut sur lui veiller . . . il nous obsède
enfin.

Centurion:
Ridicule tyran! Mais va, poursuis ta
ronde . . .

Polydorus:
Il le faut bien. Adieu! Jupiter le con-
fonde!

SCENE (II). *Air d'Hérode.*

(III). *Intérieur du palais d'Hérode.*

In a dramatic air, Herod tells of the dream which constantly haunts him that a new-born child will eventually deprive him of his power. Polydorus introduces the soothsayers.



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800
In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Lectures:

WALTER HENRY THOMPSON

"I Was Churchill's Shadow" January 19

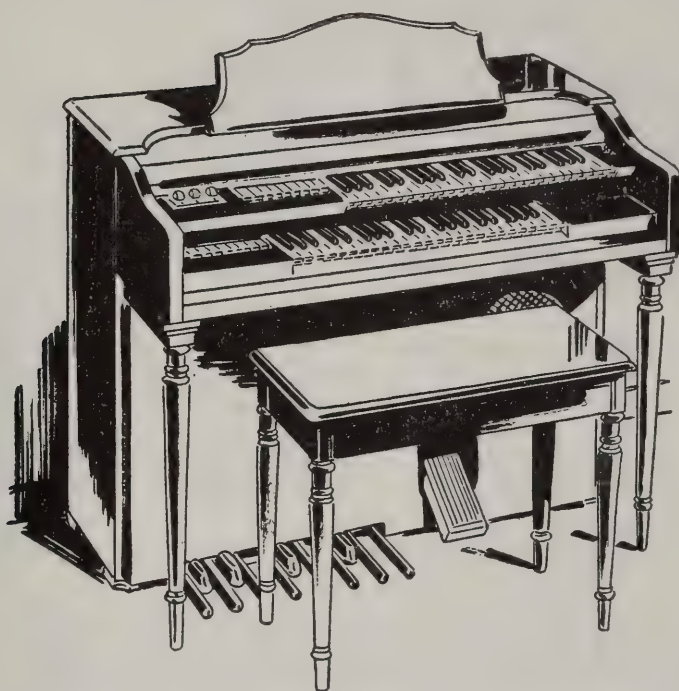
JOHN MASON BROWN

"Seeing Things" February 9

"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included,
for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION,
264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions. .
Also see WURLITZER PIANOS at Paine's.

PAINE *furniture company*

81 ARLINGTON ST., BOSTON — HANCOCK 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

Herodes:
(Recitative)
Toujours ce rêve! Encore cet enfant
Qui doit me détrôner! Et ne savoir que
croire
De ce présage menaçant, pour ma vie
et ma gloire!

O misère des rois! Régner et ne pas
vivre!
À tous donner des lois, et désirer de
suivre
Le chevrier, le chevrier au fond des bois!
O nuit profonde, qui tiens le monde
Dans le repos plongé, à mon sein ravagé
Donne la paix une heure, et que ton
voile effleure
Mon front d'ennuis chargé, à mon sein
ravagé
Donne la paix une heure! O misère des
rois!
Effort stérile! Le sommeil fuit;
Et ma plainte inutile ne hâte point
ton cours,
Interminable nuit! Interminable nuit!

Polydorus:
Seigneur!

Herodes:
Lâches, tremblez!
Je sais tenir encore une épée . . .

Polydorus:
Arrêtez!

Herodes (le reconnaissant):
Ah! c'est toi, Polydore!
Que viens tu m'annoncer?

Polydorus:
Seigneur, les devins juifs viennent de
s'assembler par vos ordres.

Herodes:
Enfin!

Polydorus:
Ils sont là.

Herodes:
Qu'ils paraissent!

SCENE IV. *Hérode et les Devins*

Herod tells the soothsayers of his dream and they answer him in "cabalistic" measures with their decision that every child under two in the town of Bethlehem

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

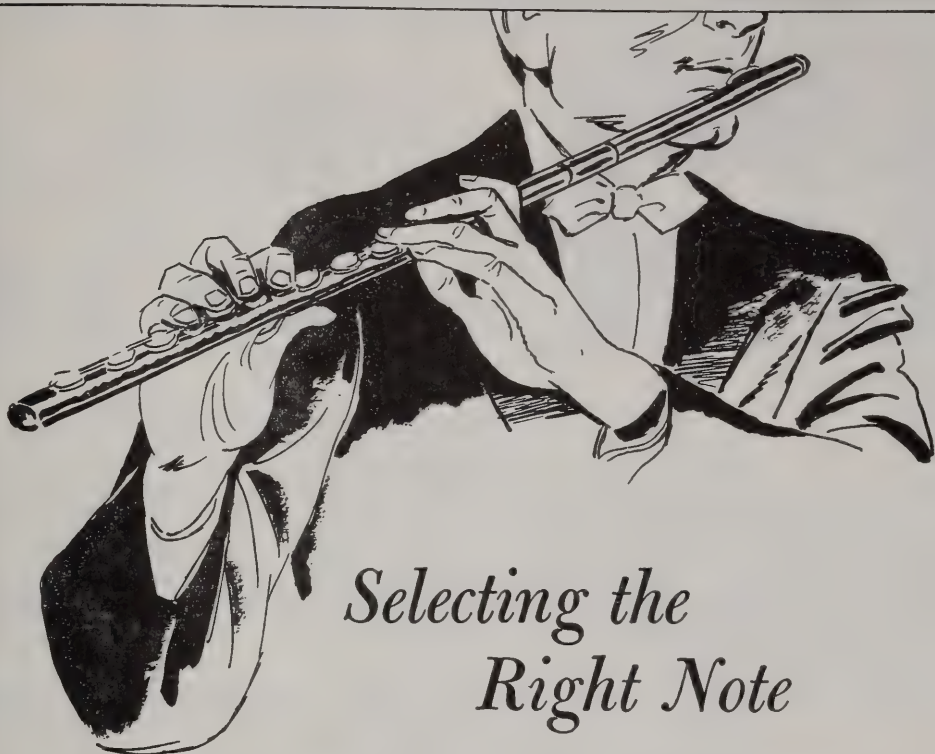


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18

31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

should be put to death. Their incantations are delivered in a 7/4 measure which must have been a startling innovation at the time. It is used with weird effect.

Les Devins:

Les sages de Judée, ô roi, te reconnais-
sent

Pour un prince savant et généreux;

Ils te sont dévoués.

Parle, qu'attends-tu d'eux?

Herodes:

Qu'ils veuillent m'éclairer.

Est-il quelque remède

Au souci dévorant qui dès longtemps
m'obsède?

Les Devins:

Quel est-il?

Herodes:

Chaque nuit, le même songe m'épou-
vante; toujours une voix grave et lente
me répète ces mots: "Ton heureux temps
s'enfuit! Un enfant vient de naître qui
fera disparaître ton trône et ton pou-
voir." Puis-je de vous savoir si cette
terreur qui m'accable est fondée, et com-
ment ce danger redoutable peut être
détourné?

Les Devins:

Les esprits le sauront, et, par nous con-
sultés, bientôt ils répondront.

(*Les Devins font des évolutions caba-
listiques et procèdent à la conjuration.*)

.

Les Devins:

La voix dit vrai, seigneur. Un enfant
vient de naître qui fera disparaître
ton trône et ton pouvoir. Mais nul ne
peut savoir ni son nom ni sa race.

Herodes:

Que faut-il que je fasse?

Les Devins:

Tu tomberas, à moins que l'on ne
satisfasse

Les noirs esprits, et si, pour conjurer le
sort,

Des enfants nouveaux-nés tu n'ordonnes
la mort.

Herodes:

Eh bien! eh bien! par le fer qu'ils
périssent!

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding, 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks, 4 3/4 oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese, per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat, 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment, 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King, 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes, 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds, 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread, 2 oz. round box ..		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



Je ne puis hésiter. Que dans Jérusalem,
à Nazareth, à Bethléem,
Sur tous les nouveaux-nés mes coups
s'appesantissent!
Malgré les cris, malgré les pleurs
De tant de mères éperdues,
Des rivières de sang vont être répandues.
Je serai sourd à ces douleurs.
La beauté, la grâce, ni l'âge ne feront
faiblir mon courage:
Il faut un terme à mes terreurs!

Les Devins:

Oui, oui! par le fer qu'ils périssent!

N'hésite pas, n'hésite pas!
Que dans Jérusalem, à Nazareth, à Beth-
léem,
Sur tous les nouveaux-nés tes coups
s'appesantissent!
Oui! malgré les cris, malgré les pleurs
De tant de mères, les rivières de sang
qui seront répandues,
Demeure sourd à ces douleurs!
Que rien n'ébranle ton courage!
Et vous, esprits, pour attiser sa rage,
Redoublez ses terreurs, redoublez ses
terreurs!
Demeure sourd à ces douleurs!

SCENE V. *Duett. L'étable de Bethléem*

A naïve duet between Mary and Joseph rejoicing in their child. Mary is "seated near the manger, St. Joseph standing beside her."

Marie:

O mon cher fils, donne cette herbe tendre
À ces agneaux qui vers toi vont bêlant!
Ils sont si doux! laisse, laisse les prendre!
Ne les fais pas languir, ô mon enfant!

Marie et Joseph ensemble:

Répands encore ces fleurs sur leur litière!
Ils sont heureux de tes dons, ils sont
heureux de tes dons!
Vois leurs jeux! Vois leur gaité!
Oh! sois béni, mon cher enfant, mon
cher et tendre enfant
... divin infant!



LAMPS

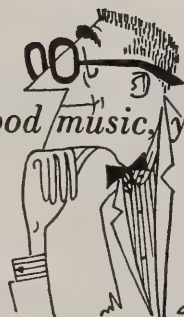
SHADES PAINTED TO
MATCH ANY BASE

THE CARRY-ON SHOP

65 CHARLES STREET
BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH.



State Street Trust Company

BOSTON, MASS.

*An experienced, progressive bank
which welcomes opportunities to
be of service to those desiring
pleasant, satisfactory banking,
trust and safe deposit affiliations.*

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

*Member Federal Reserve System
Member Federal Deposit Insurance Corporation*



SYMPHONY AID SOUGHT IN HUB

By MARY HANDY

Staff Writer of The Christian Science Monitor

THE 72-year-old Boston Symphony Orchestra needs — for its welfare and survival — more tangible appreciation from the Boston community.

This orchestra, after bringing applause to Boston from Berlin to San Francisco in recent tours, is now asking for support at home.

Business and industry are being called upon to consider the orchestra's value to the entire community.

The orchestra now faces the greatest gap between expenses and receipts since it was founded in 1881. "Our financial picture presents more of a challenge than ever in the past," George E. Judd, business manager, said today.

SPECIAL INVITATION

Hard-pressed orchestras in Detroit, Pittsburgh, Minneapolis, and San Francisco have recently found business and industry ready to help them. Trustees of the Boston Symphony are hoping to arouse similar support.

Business and civic leaders have been invited to an orchestra rehearsal this afternoon.

A new evaluation of the cultural and economic value to Boston of its world-renowned orchestra could help eliminate the growing deficit, the trustees anticipate.

All over the nation, cultural and educational institutions, confronted with extreme financial problems, are turning to business corporations for tax-free gifts.

Continuance of the American way of life, with educational and cultural institutions privately financed without government subsidy, depends upon the corporation of the diverse elements of a community, many leaders feel.

"FRIENDS" REMEMBERED

As the American economy changes, and the large fortunes of the past generations become less numerous, other means of support for orchestras beside individual donations must be found.

In its appeal to the community, the Boston Symphony is also remembering its 3,100 individual "Friends" who gave \$85,000 last year. It is hoping to increase their numbers, both from among the music lovers who sit in the seats of Symphony Hall and those who listen to the concerts at home by radio.

Present financial picture of the orchestra is this:

Deficits of the last five years have used up all unrestricted legacies and gifts, and \$37,000 of this year's income has gone to pay last year's debts.

The annual budget is \$1,500,000. Of this, about \$1,000,000 is paid from concert receipts, \$150,000 to \$200,000 from royalties on records, some \$40,000 from earnings on endowment, and \$50,000 from such miscellaneous earnings as use of Symphony Hall. The balance must come from donations.

To bring in more revenue, ticket prices have been raised twice in the past five years.

HIGH STANDARDS

Musicians work more days and give more concerts than in any other American symphony orchestra. Trustees are determined that financial want must not lower the high standards of rehearsals and performance.

For 45 weeks the orchestra is busy with concerts in Boston, Cambridge, Providence, and New York. Its members give the annual festival at Tanglewood, the Esplanade and Pops concerts. Recently it has toured both Europe and the United States.

Not only do the musicians work hard. They are heard in Boston alone by an unparalleled number of series ticket holders. Nowhere else in Europe or America do 10,000 music lovers hold series tickets.

During the last two years, the Symphony has been heard on Fridays and Saturdays by thousands more listeners over station WGBH-FM. No other symphony orchestra in the nation, it is believed, gives so many full-length radio performances.

From this great wealth of enrichment and inspiration to the community, the orchestra is hoping to find the answer to its financial problems.

From the *Christian Science Monitor*
December 9, 1953.



SCENE VI. *Les anges invisibles. Sainte Marie. Saint Joseph.*

To an organ accompaniment in which the orchestral color is blended, an angelic chorus warn the couple to flee with their child.

Choeur d'anges:
Joseph! Marie! Écoutez-nous!

Marie et Joseph:
Esprits de vie, est-ce bien vous?

Choeur d'anges:
Il faut sauver ton fils qu'un grand péril
menace, Marie!

Marie:
O ciel, mon fils!

Choeur d'anges:
Oui, vous devez partir, et de vos pas bien
dérober la trace;
Dès ce soir au désert vers l'Égypte il
faut fuir.

Marie et Joseph:
À vos ordres soumis, purs esprits de
lumière,
Avec Jésus au désert nous fuirons.
Mais accourez à notre humble prière,
La prudence, la force, et nous le sau-
verons.

Choeur d'anges:
La puissance céleste saura de vos pas
écarter
Toute rencontre funeste . . .

Marie et Joseph:
En hâte allons tout préparer.

Choeur d'anges:
Hosanna! Hosanna!



la maisonette

the little house of many designers
115 newbury street, boston

interpreting –
paris chic in an
american way –

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

"le dernier cri de
chapeaux"

at the most reasonable
prices

1853 - 1953



STEINWAY...

ONE NAME

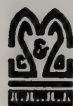
ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

2nd Part. *La Fuile en Égypte.*

Ouverture. Les bergers se rassemblent devant l'étable de Bethléem.

An overture to the second part develops contrapuntally, and here the modal flavor constantly felt in this music is particularly evident.

L'Adieu des Bergers à la Sainte Famille.

The chorus of shepherds sing a friendly farewell to the Holy Family at their departure. This Allegretto is actually a Lutheran chorale, a surprising form in Berlioz! It is richly worked but maintains the rigid phrases, each echoed by the pastoral tones of oboes and clarinets.

Les Bergers:

Il s'en va loin de la terre,
Où dans l'étable il vit le jour.
De son père et de sa mère,
Qu'il reste le constant amour!
Qu'il grandisse, qu'il prospère,
Et qu'il soit bon père à son tour!

Cher enfant, Dieu te bénisse!
Dieu vous bénisse, heureux époux!
Que jamais de l'injustice,
Vous ne puissiez sentir les coups!
Qu'un bon ange vous avertisse
Des dangers planant sur vous!

Le Repos de la Sainte Famille.

This Allegretto grazioso is sung by the tenor as Narrator, who describes how the couple rest by the roadside on their journey. A celestial Alleluia from the chorus offstage becomes a final blessing.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley

Narrator:

Les Pélerins étant venus en un lieu de belle apparence,
Où se trouvaient arbres touffus et de l'eau pure en abondance,
Saint Joseph dit: "Arrêtez-vous! Près de cette claire fontaine,
Après si longue peine, ici reposons-nous!"
L'enfant Jésus dormait . . .

Pour lors Sainte Marie, arrêtant l'âne, répondit:

"Voyez ce beau tapis d'herbe douce et fleurie,
Le Seigneur pour mon fils au désert l'étendit."

Puis s'étant assis sous l'ombrage de trois palmiers au vert feuillage,
L'âne paissant, l'enfant dormant, les sacrés voyageurs quelque temps sommeillèrent
Bercés par des songes heureux, et les anges du ciel à genoux autour d'eux,
Le divin enfant adorèrent:

(8 Voix au loin derrière la scène)

Alleluia, Alleluia!

3rd Part. *L'arrivée à Saïs.*

The Narrator tells of the increasing exhaustion of the couple.

Narrator:

Depuis trois jours, malgré l'ardeur du vent,
Ils cheminaient dans le sable mouvant.

Le pauvre serviteur de la famille sainte,
L'âne, dans le désert, était déjà tombé,
Et, bien avant de voir d'une cité l'enceinte,
De fatigue et de soif son maître eut succombé
Sans le secours de Dieu.

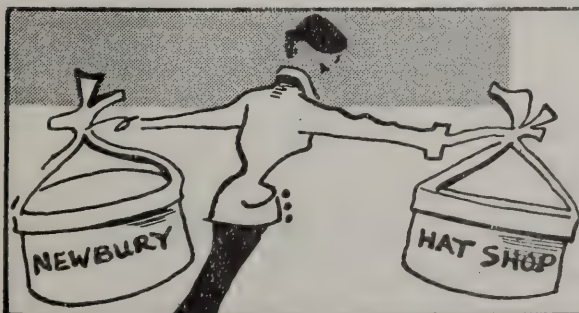
Special morning of beauty at the Helena Rubinstein Salon

- Body Massage
- Face Treatment
- Shampoo
- Fingerwave
- Manicure
- Custom Make-up

all for 12.50

You'll look lovely from head to toe . . . ready to charm the world! Make your appointment today. Call KEnmore 6-5270.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

newbury hat shop

33 newbury street

Seule Sainte Marie marchait, calme et sereine,
 Et de son doux enfant
 La blonde chevelure et la tête bénie
 Semblaient la ranimer, sur son cœur reposant.
 Mais bientôt ses pas chancelèrent.
 Combien de fois les époux s'arrêtèrent.

Enfin, pourtant, ils arrivèrent à Saïs, haletants,
 Presque mourants,
 C'était une cité dès longtemps réunie
 À l'Empire Romain,
 Pleine de gens cruels, au visage hautain.
 Oyez combien dura la navrante agonie
 Des Pèlerins cherchant un asile et du pain.

SCENE I. *Duett. L'intérieur de la ville de Saïs.*

Joseph knocks at a door imploring food and shelter, saying that his wife is dying from exhaustion and his child from hunger. They are harshly repulsed. Joseph knocks at another door where he will be kindly received.

Ste. Marie:

Dans cette ville immense
 Où le peuple en foule s'élançait,
 Quelle rumeur! Joseph! j'ai peur!
 Je n'en puis plus . . . las! je suis
 morte. . .
 Allez frapper à cette porte!

St. Joseph:

Ouvrez, ouvrez, secourez-nous,
 Laissez-nous reposer chez vous!
 Que l'hospitalité sainte soit accordée
 À la mère, à l'enfant!
 Hélas! de la Judée
 Nous arrivons à pied.

HARRY STRAUSS (1928-1951)
 LOUIS SCHWARTZ
 CHARLES SHERMAN
 HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling
 lamb pickled in Marsala wine
 . . . seasoned, broiled and
 served on flaming sword . . .
 saffron rice, chopped onions
 and caucasian sauce.

\$2.90

IVY ROOM

**BOSTON'S NEWEST
 RESTAURANT**

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended
 with diced chicken au gratin
 . . . in chafing dish . . . a
 creation of the Somerset's
 internationally famed chef.

\$2.30

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

A Gift of Genius

“CHRISTMAS-TIDE, of recent years, has been bringing with it rare gifts of music to America,” Delver Forfax declared. “Our church choirs, our choral societies, and the recording companies, have been presenting us more and more with noble music of the season, not only from Bach and Handel, but from masters before them and after them. These works refresh for us such names as Byrd, Praetorius, Schütz. Berlioz takes on a new aspect.

“But to my mind the special musical gift to us in these times is the recognition by modern scholars of an American genius. He was William Billings. In the year of Beethoven’s birth, 1770, he published in his native Boston a 108-page volume of part-songs by himself, entitled *The New England Psalm-Singer*. It was the first published book made up entirely of original works by a native North American composer.

“A tanner, Billings chalked his themes on sides of leather. With a lusty bass voice, he became first an enthusiastic choir singer, then felt inspired to compose settings of psalms more exciting for singers than the sober psalmody of New England’s Puritan tradition. His sketchy self-study resulted in considerable flouting of rules of composition, but his gift of melody and his spirited rhythms triumphed with equally unsophisticated choir singers.

“In all, Billings produced eight books of sacred and secular part-songs designated inexactly as ‘fuguing-tunes.’ In the course of time Billings recognized and eliminated his original weaknesses. His ways of composition remained unorthodox, but he hit upon procedures that harked back to Bach’s predecessors and forward to Debussy. Meanwhile, he made a profession of teaching part-singing from note, and with a firm regard for the pitch-pipe.

“After a period of great fame, he was eclipsed by writers of hymns composed by rule. He died in poverty at the age of 54, and was belatedly honored with burial on Boston Common.

“But nowadays Billings is rated not as a quaint character whose ardor was exceeded only by his ignorance, but as a true American genius. This recognition comes to him particularly at Christmas time, with performances of his *Bethlehem*, *A Virgin Unspotted*, and *The Shepherd’s Carol*.”



Billings (extreme right) and Singing-Class
(from Engraving by Paul Revere)

Choeur: (six basses)
Arrière, vils Hébreux!
Les gens de Rome n'ont que faire
De vagabonds et de lépreux!

Ste. Marie:
Mes pieds de sang teignent la terre!

St. Joseph:
Seigneur! ma femme est presque morte!

Ste. Marie:
Jésus va mourir . . . c'en est fait:
Mon sein tari n'a plus de lait!

St. Joseph:
Frappons encore à cette porte.

Oh! par pitié, secourez-nous!
Laissez-nous reposer chez vous!
Que l'hospitalité sainte soit accordée
À la mère, à l'enfant!
Hélas! de la Judée
Nous arrivons à pied.

Choeur: (twelve basses)
Arrière, vils Hébreux!
Les gens d'Égypte n'ont que faire
De vagabonds et de lépreux.

St. Joseph:
Seigneur! sauvez la mère!
Marie expire . . . c'en est fait . . .
Et son enfant n'a plus de lait.

Votre maison, cruels, reste fermée! vos
cœurs sont durs!

Sous la ramée de ces sycomores, l'on voit,
Tout à l'écart, un humble toit . . .

Frappons encore . . .
Mais qu'à ma voix unie,
Votre voix si douce, Marie,
Tente aussi de les attendrir.

Ste. Marie:
Hélas! nous aurons à souffrir
Partout l'insulte et l'avanie! . . .
Je vais tomber . . .

St. Joseph:
Oh! par pitié!

Ste. Marie:
Oh! par pitié, secourez-nous,
Laissez-nous reposer chez vous!
Que l'hospitalité sainte . . . soit accordée
Aux parents, à l'enfant.
Hélas! de la Judée
Nous arrivons à pied.
Que l'hospitalité sainte . . . soit accordée

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

Aux parents, à l'enfant.

Hélas! de la Judée

Nous arrivons à pied.

(La porte s'ouvre. Le père de famille
dévisage les fugitifs d'un air com-
patissant)

Le Père de Famille:

Entrez, entrez, pauvres Hébreux:

La porte n'est jamais fermée

Chez nous aux malheureux.

Pauvres Hébreux, entrez.

SCENE II. *L'intérieur de la maison des Ismaélites.*

The father of the family welcomes the ailing travelers, gives them food and pre-
pares a cradle for the infant. A chorus of Ishmaelites welcomes them. The father
of the family, learning that Joseph is a carpenter like himself, urges them to live
with him that they may ply their trade together.

Le Père de Famille:

Grands dieux! quelle détresse!

Qu' autour d'eux on s'empresse!

Filles et fils et serviteurs,

Montrez la bonté de vos cœurs.

Que de leurs pieds meurtris on lave les
blessures;

Donnez de l'eau, donnez du lait, des
grappes mûres,

Préparez à l'instant

Une couchette pour l'enfant.

Le Père de Famille:

Sur vos traits fatigués la tristesse est
empreinte;

Ayez courage, nous ferons

Ce que nous pourrons

Pour vous aider.

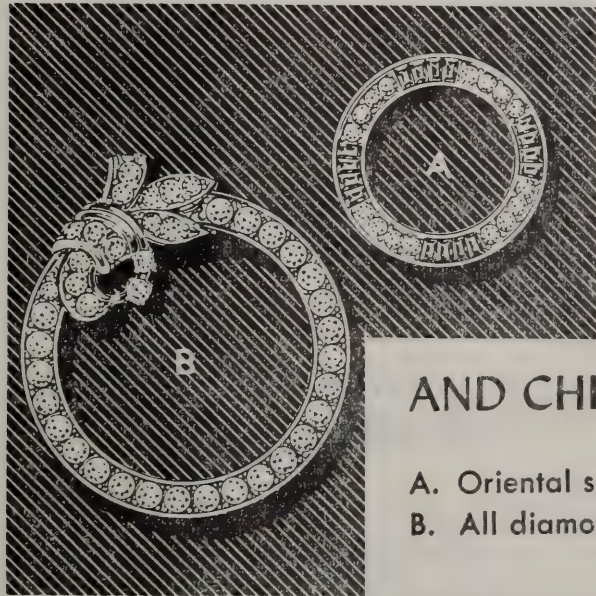
Bannissez toute crainte;

Les enfants d'Ismaël

Sont frères de ceux d'Israël.

Nous avons vu le jour au Liban, en Syrie.

Comment vous nomme-t-on?



AT OUR BOSTON
AND CHESTNUT HILL STORES

- | | |
|------------------------------------|--------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENmore 2076 and 2077 opposite Symphony Hall

St. Joseph:
Elle a pour nom Marie,
Je m'appelle Joseph, et nous nommons
l'enfant Jésus.

Le Père de Famille:
Jésus! quel nom charmant!
Dites, que faites vous pour gagner votre
vie?
Oui, quel est votre état?

St. Joseph:
Moi, je suis charpentier.

Le Père de Famille:
Eh bien, c'est mon métier, vous êtes mon
compère.

Ensemble nous travaillerons,
Bien des deniers nous gagnerons,
Laissez faire.
Près de nous Jésus grandira,
Puis bientôt il vous aidera,
Et la sagesse il apprendra,
Laissez, laissez faire.

Le Père de Famille:
Pour bien finir cette soirée
Et réjouir nos hôtes, employons la
science sacrée,
Le pouvoir des doux sons,
Prenez vos instruments, mes enfants:
toute peine
Cède à la flûte unie à la harpe Thébaine.

*Trio pour deux Flûtes et Harpe
Exécuté par les jeunes Ismaélites.*

This is an instrumental trio of pastoral character by two flutes and harp. It introduces another chorus in which the kind welcome is renewed.

Le Père de Famille:
Vous pleurez, jeune mère . . .
Douce larmes, tant mieux!

Allez dormir, bon père,
Bien reposez,
Mal ne songez,

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

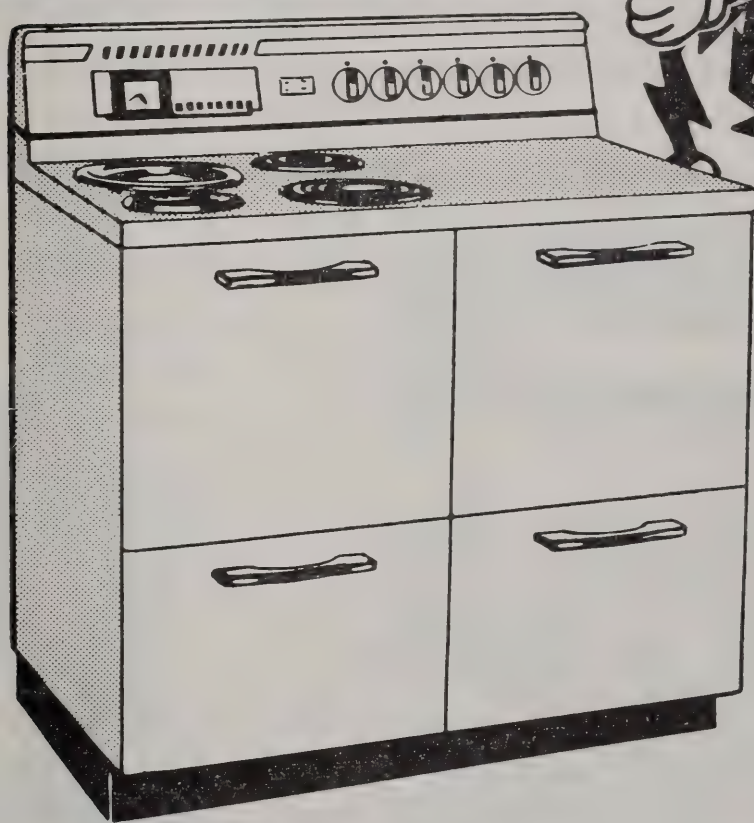
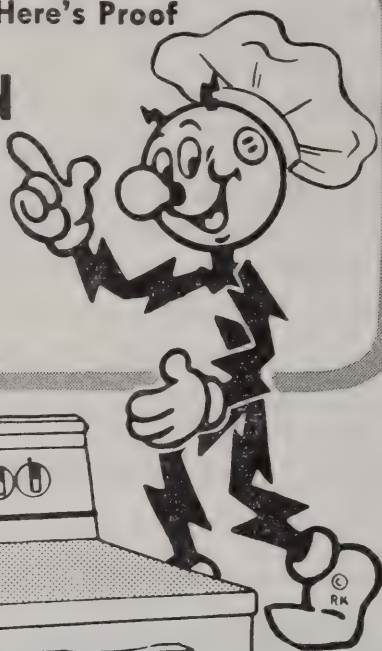
51 MELCHER STREET

::

Telephone: HANcock 6-5050

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

Plus d'alarmes;
Que les charmes
De l'espoir du bonheur
Rentrent en votre coeur.

Marie et Joseph:
Adieu, merci, bon père;
Déjà ma peine amère
Semble s'enfuir, s'évanouir.

Choeur:
Allez dormir, bon père,
Doux enfant, tendre mère;
Bien reposez, mal ne songez,
Plus d'alarmes, que les charmes
De l'espoir, du bonheur
Rentrent en votre coeur.

SCENE III. *Épilogue.*

The Narrator concludes the tale: "Thus it happened that the Saviour was saved, together with Mary and Joseph, by an infidel." After ten years, the time came for them to return to the place of their birth. The chorus sings a final beatification.

Narrator:

Ce fut ainsi que par un infidèle
Fut sauvé le Sauveur.
Pendant dix ans Marie, et Joseph avec
elle,
Virent fleurir en lui la sublime douceur,
La tendresse infinie
À la sagesse unie.
Puis enfin de retour
Au lieu qui lui donna le jour,
Il voulut accomplir le divin sacrifice
Qui racheta le genre humain de l'éternel
supplice,
Et du salut lui fraya le chemin.
O mon âme, pour toi que reste-t'il à
faire,

Qu'à briser ton orgueil devant un tel
mystère!

Choeur:
O mon âme, pour toi que reste-t'il à
faire,
Qu'à briser ton orgueil devant un tel
mystère!

Narrator:
O mon âme! O mon coeur, emplis-toi,
Emplis-toi du grave et pur amour
Qui seul peut nous ouvrir le céleste
séjour,
Peut nous ouvrir le céleste séjour.

Choeur:
Amen. Amen.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald Whisky Distillery, Inc. Louisville Ky



THE ARTIST OF SIMPLICITY

The Berlioz who gave *L'Enfance du Christ* to his public in 1854 was a famous man whose prodigious, fantastic, and sometimes extravagant works it was no longer possible to ignore. His *Fantastic Symphony*, his *Requiem*, *Harold in Italy*, *Romeo and Juliet*, *The Damnation of Faust*, had made their impress and shown what was likely to happen when the imagination of this Romantic was kindled by thoughts of love, death or eternity. In truth, the admiration for him in Paris did not result in a favorable offered post which would have brought him income and security. He was being much fêted in German cities, much sought to conduct his own works and singled out for praise by such musicians as Schumann and Liszt. If he did not carry home anything like a fortune when he returned from his Central European expeditions, the heart-warming memory of acclaim on every side was strong enough to make him vow in letters that he would never again organize concerts in Paris with the prospect of a

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.

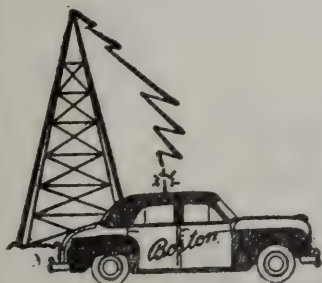


the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KENmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

partly indifferent, partly hostile audience and an aftermath of unpaid bills.

He undertook performances of *L'Enfance du Christ* and his *Te Deum* with the full "expectation of losing some 800 or 900 francs by it," so he wrote to Liszt, but the French public surprised him this time by liking the piece at the concert of December 10, 1854, and flocking to a second performance on Christmas Eve, leaving him with no deficit, but 1100 francs in his pocket.

The immediate response of audiences and critics to *L'Enfance du Christ* shows that they were not insensible to Berlioz the melodist, the mood poet, the master of nuance and delicate detail. Their surprise that the composer long notorious for his wild and sensational ways could so move them by the simple treatment of a sacred subject is quite in accord with the fundamental incomprehension of Berlioz for many years (excepting of course, by a discerning few).^{*} Long

^{*} Such as Joseph d'Ortigue, who wrote in the *Journal des Débats*, January 3, 1854: "This composer who, according to a prevalent and ridiculous notion, can do nothing without an army of trombones, this terrifying and gigantic creator of *Harold*, *The March to the Scaffold*, and *The Funeral Symphony*, has here reduced himself to modest proportions, to the restraint of limited means, to the grace and lightness of a sylph. He possesses also the candor, the abandon of a child. And nothing can equal, as I have remarked before, the finished, the polished, the exquisite perfection of his style."



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

acquaintance has singled out many modestly worked-out pages in his music as the rarest, the most deeply felt, and, indeed, the most original. The composer cannot be entirely acquitted of trying to seize the attention of his audiences by the use of every extreme, by the dramatic force of the widest contrasts or sudden changes of mood. But his intense dramatic instinct, his urge to probe the length and breadth of his subject, is a truer explanation. The quieter end of the dynamic range, that mysterious breathless realm of sound which merges with silence, Berlioz eagerly cultivated. He had the misfortune of so dazzling all hearers by his sensational ways that the moments in between were insufficiently noticed. It can be said that his genius burned at its finest and truest when he was most sparing of his instrumental forces and at these times his skill as colorist and mood painter is most effective. The *Offertorium* or *Hostias* in the *Requiem* comes to mind, the religious chorus in the first part of *La Damnation de Faust*, many passages in *Les Troyens*. His later works, and *L'Enfance du Christ* is one of them, show the maturity which does not fly to the fantastic or set off a pianissimo episode by ushering it in with a fortissimo one.

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOW/THIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

Berlioz was gratified by the praise which came from all sides after the first performance of *L'Enfance du Christ*. He proudly quoted his friend Heinrich Heine, who had once decried his liking for the colossal and extraordinary and accused him of having "little melody" and "no simplicity." Berlioz writes how Heine wrote from a sickbed: "I hear on all sides that your oratorio is a perfect bouquet of sweet flowers of melody and a masterpiece of simplicity. I shall never forgive myself for having been so unjust to a friend."

The composer himself accepted the general praise with not a little pique at the surprise that went with it, as if those who were raising the clamor were quite unaware that Berlioz had spent his life writing serene, quietly affecting, unsensational music which they had not noticed because they were too busy protesting about the other parts. "Many people imagined that they could detect a radical change in my style and manner," wrote Berlioz in his memoirs. "This opinion is entirely without foundation. The subject naturally lent itself to a gentle and simple style of music, and for that reason alone was more in accordance with their taste and intelligence. Time would probably have developed these qualities, but I should have written *L'Enfance du Christ* in the same style twenty years ago." He wrote to Liszt: "So be it — I have become a good little boy, human, clear, melodic. I am at least



IT'S NEW . . . IT'S DIFFERENT

The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

HOTEL GARDNER
 Massachusetts Ave., at Norway Street, Boston
 Louis P. Brillante, Mgr.

Reservations
 Phone
 CO 6-3110

W C R B
1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

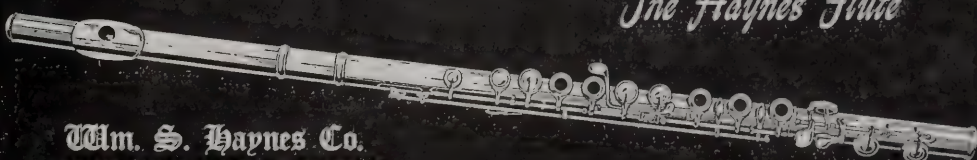
writing music like everybody else. We are all agreed on that point." And to Liszt's Princess, Caroline von Sayn-Wittgenstein, he wrote with equal irony that the reception of his latest work "is insulting to its elder brothers."

BERLIOZ AND GOD

What was the nature of Berlioz's faith? How reconcile the genuine, unmistakable fervor of *L'Enfance du Christ* with his sometimes plainly expressed skepticism, as when he sent a triangle to his friend, Richard Pohl, with this observation: "Its shape is the image of God, like all triangles, but more than other triangles, and more than God in particular, you will find it plays true." It could be said that a supreme Deity as an abstraction was to him correspondingly remote and alien; that he approached religion through sensuous beauty and found it in his art. Berlioz wrote to the Princess Sayn-Wittgenstein in 1859: "I have often asked myself what could be the possibilities of the mystification called Life: it is to know what is beautiful; it is to love. Those who do not love and do not know are the ones who are trapped by the mystification; and as for the rest of us, we are entitled to flout the great mystifier."

Those bent on fully understanding Berlioz the believer are recom-

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

mended to read the brilliant and probing chapters "Religious History" and "The Infant Christ" in Jacques Barzun's *Berlioz and the Romantic Century*. Mr. Barzun allies this particular contradiction in Berlioz with the "contradiction between heretical *thought* and religious *feeling*" which is "a fact of the century." He compares him to Delacroix "who, though a spiritual descendant of Voltaire, a non-believer and probably an atheist, was the greatest painter, perhaps the only religious painter of the nineteenth century." Mr. Barzun demonstrates "the Romanticist plan that whatever belongs to the beautiful becomes the character of God."

Perhaps the direct confession of Berlioz himself will bring a clearer understanding than the most learned investigations of the religious metaphysics in the mid-century. Berlioz wrote at the beginning of his memoirs: "I need scarcely state that I was brought up as a member of the Holy Catholic and Apostolic Church of Rome. Since she has ceased to inculcate the burning of heretics, her creeds are charming. I held them happily for seven years; and, though we quarrelled long ago, I still retain the tenderest recollections of that form of

BOSTON UNIVERSITY COLLEGE OF MUSIC

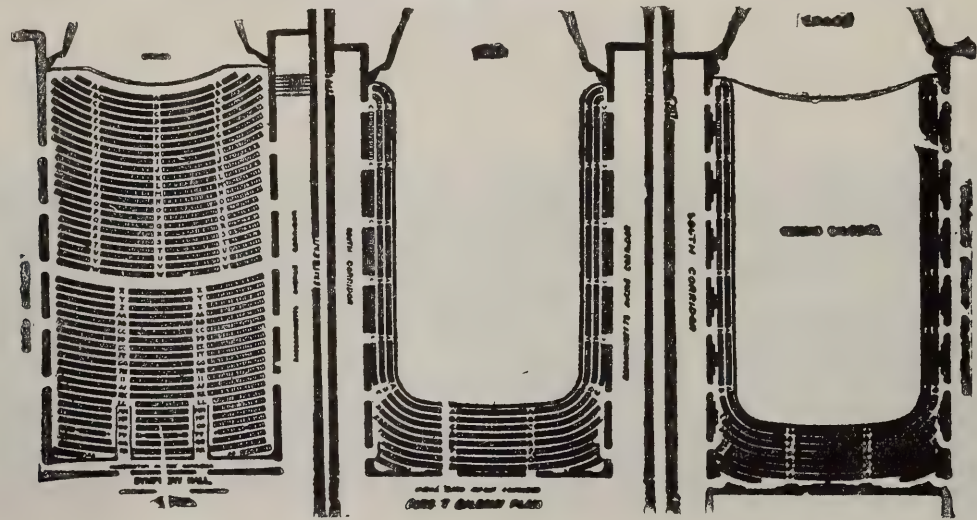
All phases of Music Instruction and Music Education
with an eminent faculty of Artists, Composers, Scholars and Educators
Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—
Opera Workshop, Sarah Caldwell, Director
Pianists' Workshop, Jules Wolfers, Director
Musicology, Karl Geiringer

MASTER CLASSES under—
Arthur Fiedler
Paul Ulanowsky
Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request
ROBERT A. CHOATE, DEAN
25 BLAGDEN STREET, BOSTON 16
CO 6-6230



religious belief. Indeed, I feel such sympathy for it that had I had the misfortune to be born in the midst of one of those ponderous schisms evolved by Luther or Calvin, my first rush of poetical enthusiasm would have driven me straight into the arms of the beautiful Roman faith. I made my first communion on the same day as my eldest sister, and in the Convent of the Ursulines, where she was being brought up. It is probably owing to this curious circumstance that I retain so tender a recollection of that religious ceremony. The almoner came to fetch me at six o'clock, and I felt deeply stirred as we crossed the threshold of the church. It was a bright spring morning, the wind was murmuring softly in the poplars, and the air was full of a subtle fragrance. Kneeling in the midst of a multitude of white-robed maidens we awaited the solemn moment, and, when the priest advanced and began to intone the service, all our thoughts were fixed on God. I was rudely awakened by the priest summoning me to take precedence of all those fair young girls, and go up to the altar first. Blushing at this act of discourtesy, I went up to receive the sacrament. As I did so the choir burst forth into the eucharistic hymn. At the sound of those virginal voices I was overwhelmed with a sudden rush of mystic passionate emotion. A new world of love and feeling was revealed to me, more

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

glorious by far than the heaven of which I had heard so much; and, strange proof of the power of true expression and the magical influence of real feeling, I found out ten years afterwards that the melody which had been so naïvely adapted to sacred words and introduced into a religious ceremony was Nina's song, *Quand le bien-aimé reviendra!* What joy filled my young soul, dear Dalayrac! And yet your ungrateful country has almost forgotten your name.

"This was my first musical experience, and in this manner I suddenly became religious; so religious that I attended Mass every day and the communion every Sunday; and my weekly confession to the director of my conscience was, 'My father, *I have done nothing*'; to which the worthy man always replied, 'Go on, my child, as you have begun'; and so I did for several years."

(Continued from page 388)

- | | |
|---|--|
| 58. Mrs. Hubert G. Ripley
<i>Flower Study</i> | 67. C. Torno Speyer
<i>Still Life</i> |
| 59. Henry C. Rosen, M.D.
<i>Still Life</i> | 68. Harriet Antoinette Steensen
<i>Portrait — Patrick Byrne</i> |
| 60. Elaine Rosenfeld
<i>Woman with Sunbonnet</i> | 69. Mrs. Edward Stone
<i>Sand Dunes</i> |
| 61. Sheila J. Rubin
<i>For Two</i> | 70. Lillian B. Strauss
<i>Marblehead</i> |
| 62. Miss Lee Saperstein
<i>A Study</i> | 71. Max H. Tobin
<i>Birches</i> |
| 63. Dr. Arthur I. Shain
<i>Waiting</i> | 72. Howard M. Turner
<i>The Hill</i> |
| 64. Margaret H. Shurcliff
<i>The Blue Gate</i> | 73. Isabel G. Wales
<i>Will to Live</i> |
| 65. Dr. H. Edgar Simons
<i>Gloucester Harbor</i> | 74. Margaret C. Wellington
<i>The Young Skipper</i> |
| 66. Erwin Singer
<i>Composition</i> | 75. Katherine Wilkins
<i>Mexican Children</i> |

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600

JENNIE TOUREL, born in Montreal of Russian parents, attained much of her musical training in France and Switzerland. She made her debut with the Opéra Comique in Paris in 1933, and her New York operatic debut at the Metropolitan Opera in 1937. During the last war she appeared in this country and more recently here and abroad, innumerable times in concert and opera. She has appeared as soloist with the Boston Symphony Orchestra in 1942, 1943, 1944, 1950, and last summer at the Berkshire Festival.

JOHN McCOLLUM was born in Coalinga, California, in 1922. He was a student at the Berkshire Music Center last year as well as the year before, and has appeared in Festival and operatic productions at Tanglewood and with the New England Opera Theatre.

LEE CASS, born in New York, graduated with honors from the Juilliard School and has since sung with numerous organizations in that city. He is in productions of light operas and in serious rôles with the Charles Wagner Opera Company. He sang with the Boston Symphony Orchestra at the Berkshire Festival last summer.

MAC MORGAN, a native of Texarkana, Texas, grew up in Florida and attended the Eastman School at Rochester. Service in the war interrupted his operatic career, which began with the Cincinnati Zoo Opera. He has sung in the opera productions at Tanglewood, in Boston (N.E.O.T.) and at the Berkshire Festival last summer.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

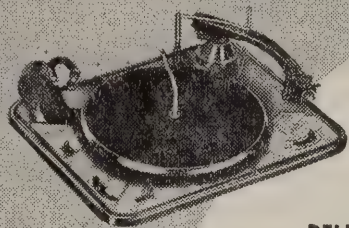
PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

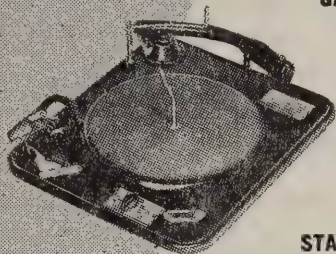
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC:
GARRARD "T"**
Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
Plus \$8.95 for
low table base
if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
FM PROGRAMS, 5 HOURS WEEKLY**

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

Tenth Program

THURSDAY AFTERNOON, DECEMBER 24, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 26, at 8:30 o'clock

AUBER.....Overture to "La Muette de Portici"

MILHAUD.....Suite Concertante

- I. Animé
- II. Lent
- III. Vif

(First performance in America)

SAINT-SAËNS.....Piano Concerto No. 3, in E-flat major, *Op.* 29

- I. Moderato assai; Allegro maestoso; Allegro animato
- II. { Andante
- III. { Allegro non troppo

(First performance at these concerts)

I N T E R M I S S I O N

BRAHMS.....Symphony No. 4 in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

SOLOIST

NICOLE HENRIOT

MISS HENRIOT plays the BALDWIN PIANO

This program will end about 4:05 o'clock on Thursday Afternoon,
10:20 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
854 BEACON ST., BOSTON

Tel. CO 6-7859

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.
Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

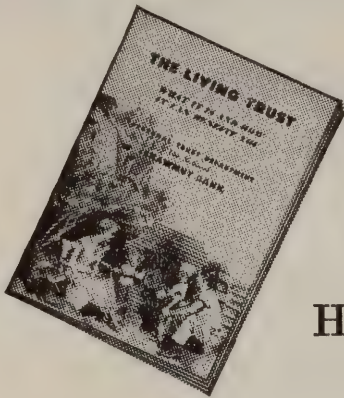
COPYRIGHT, 1953, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, <i>Manager</i>	
T. D. PERRY, Jr.	N. S. SHIRK, <i>Assistant Managers</i>



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

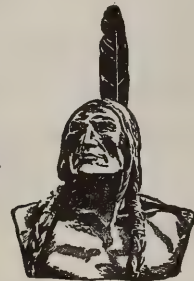
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

BOSTON MUST AID SYMPHONY ORCHESTRA

(*Boston Post*, December 20, 1953)

Not since the old Music Hall was condemned in the 1890's, which threatened to leave the Boston Symphony without a home, has there been such a furor about saving the orchestra. Boston then rose to the occasion and its citizens provided the funds with which to build Symphony Hall, involving an outlay of about \$700,000. At that time the founder of the orchestra, Major Higginson, was still living and taking care of all operating deficits. It was not until after World war I when Mr. Higginson, already past 80, turned the orchestra over to a board of trustees that any further financial assistance was asked from the citizens of Boston.

In fact, in the '20s, most of the money needed was raised privately and it was not until the '30s that wide public support was sought.

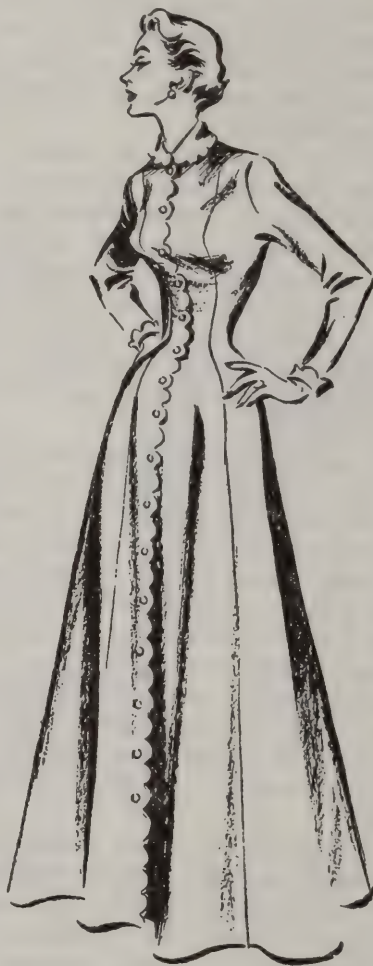
It was the great good fortune of the orchestra to be able to set its standards and policies without compromise. For 20 years now, the orchestra has needed and sought wider and wider support, and hand in hand with this expanded support has gone expanded service to the community.

In 1929, Arthur Fiedler was able to start the free Esplanade concerts, backed by a few friends, including several trustees of the orchestra. In 1936, the orchestra added to its world reputation by the establishment of the Berkshire Festival, now the most important summer Festival in the world. In 1940 it started the one and only music school supported by an orchestra. During all this period the orchestra has continued to add to the number of concerts it gives in Boston in the symphony season, until now, with its symphony concerts, Pops, Esplanade, Festival, and tours, it gives approximately two concerts in every three days throughout the year.

As if this were not enough, it now helps to carry the running cost of radio station WGBH over which Greater Boston, in fact an area with a radius of 65 miles, can hear two full Symphony

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



the all-wool housecoat . . .

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.95

416 Boylston St., Boston
54 Central St., Wellesley

broadcasts each week, another unprecedented public service.

The Boston Post has told this expanding story again and again, in its daily news columns and its Sunday feature stories. One article by Eleanor Roberts was entitled "Music for the Millions." The Post was one of the first to point out that symphony music now attracts more people annually than professional baseball.

Literally thousands of people help support the orchestra. There are the 10,000 who own season tickets, besides all those who are "regulars" at the Boston Pops and at the Esplanade, both of which are developments which grew out of an existence of a symphony orchestra in this city. Without them these popular musical contributions could not exist.

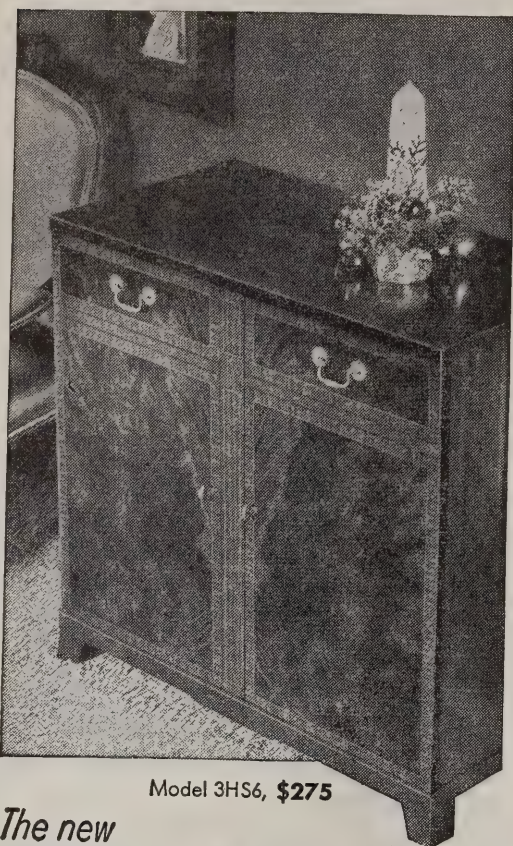
The question most often asked is why not have ticket prices high enough to pay the orchestra's bills? The simplest answer is that such a policy would keep away many of the most genuine music lovers. It has been the orchestra's policy from the beginning to make the concerts widely available.

Last week the trustees, in advertisements, told the orchestra's financial story and the need and occasion for additional support, especially from industry.

Although the day of the single patron has passed, something more substantial has taken his place. Nearly 4000 people individually assist the orchestra each year, but gifts in larger amounts are badly needed, and if obtainable, must come from business.

Within the last 20 months the Boston Symphony Orchestra has carried the name of Boston from Berlin to San Francisco. Millions of lines of news have been published in the world press, bringing this city of Boston favorably to the attention of the western world. This is promotion for Boston that could not be bought at any price. It can only be earned by our institutions, which make a national and international contribution to our good name and our fame.

For music lovers . . . no finer gift!



Model 3HS6, \$275

The new
RCA VICTOR
HIGH FIDELITY
"Victrola" phonograph

*and RCA Victor
 High Fidelity Records*

New High Fidelity "Victrola" phonographs are specially designed to reproduce the hidden "highs" and "lows" that give recorded music the brilliance and realism of the concert hall. And on RCA Victor High Fidelity records you have the world's largest and finest selection of high fidelity performances.

Make this Christmas truly memorable with the gift of "living" music . . . music brought to you with RCA Victor High Fidelity. Hear it at your dealer's now.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
 Tmks. ® DIVISION OF RADIO CORP. OF AMERICA



filene's



Pandora's holiday shoes sparkle with fashion excitement as they dance through this season's gala parties . . . glittering with rhinestones, pretend pearls or gold-look threads . . . discreetly closed or prettily bare. Designed to be worn as jewelry for your lovely feet . . . and made with Pandora's famed perfectionism of fit and craftsmanship. From Filene's exclusive Pandora collection.

Filene's Shoe Salon, Second Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Tenth Program

THURSDAY AFTERNOON, DECEMBER 24, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 26, at 8:30 o'clock

AUBER.....Overture to "La Muette de Portici"

MILHAUD.....Suite Concertante (For Piano and Orchestra)

I. Animé

II. Lent

III. Vif

(First performance in America)

SAINT-SAËNS.....Piano Concerto No. 3, in E-flat major, *Op. 29*

I. Moderato assai; Allegro maestoso; Allegro animato

II. { Andante

III. { Allegro non troppo

(First performance at these concerts)

INTERMISSION

BRAHMS.....Symphony No. 4 in E minor, *Op. 98*

I. Allegro non troppo

II. Andante moderato

III. Allegro giocoso

IV. Allegro energico e passionato

SOLOIST

NICOLE HENRIOT

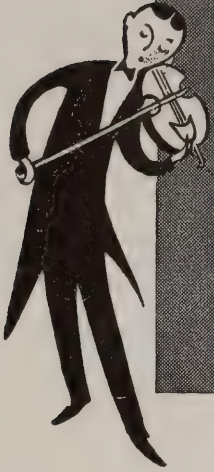
MISS HENRIOT plays the BALDWIN PIANO

This program will end about 4:05 o'clock on Thursday Afternoon,
10:20 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

OVERTURE TO "LA MUETTE DE PORTICI"

By DANIEL FRANÇOIS ESPRIT AUBER

Born in Caen, January 29, 1782; died in Paris, May 12, 1871

La Muette de Portici, an opera on a text by A. E. Scribe and Germain Delavigne, was first produced at the Paris Opéra on February 29, 1828. The famous tenor, Adolphe Nourrit, sang the part of Masaniello and Mme. Noblet acted the silent part of Fenella. A performance is on record in New York on August 15, 1831.

This Overture was performed at the concerts of the Boston Symphony Orchestra in its second season (October 13, 1882).

The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, 3 trombones and ophicleide (the part to be played by a bass trombone), timpani, bass drum, cymbals, military drum, triangle and strings.

AUBER, who devoted himself mostly to operas of light character, won his principal fame by this one on a tragic plot. Its appearance coincided with the general unrest which led to the July Revolution of 1830, and largely on account of its subject, popular at the time, of the heroic revolt of the commoner against the oppression of the nobility, it had a great vogue not only in France but in Italy, Germany, England, and even America. Alfred Loewenberg, in his valuable *Annals of Opera*, notes that it reached its hundredth performance at the Paris Opera in 1840; its 500th in 1880. He also states that it

IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

was "the first French opera which made a real success in Italy when it was produced in Naples in 1836 as *Manfredi Primo, re di Napoli* and in Rome in 1847 as *Il Pescatore di Brindisi*." In Germany it was known as *Die Stumme von Portici* and in England was *The Dumb Girl of Portici*. The title *Masaniello* was also much used.

According to more than one account, the first performance at Brussels on August 25, 1830 was the spark which set off the revolutionary uprising in Belgium and led to the independence of that country in 1831.

The opera had the emotional appeal of beauty in distress — innocence ruthlessly trampled upon by one in high power. Fenella, the wronged heroine, who was a mute and necessarily could express herself only by gesture, was usually performed by a ballet dancer, where miming, grace and beauty of figure were called for. One of the many Fenellas was Minna Planer, the actress-fiancée of Richard Wagner, who in that part only could perform under the baton of her husband-to-be.

Fenella, in Scribe's libretto, which is set in Portici, a Neapolitan



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm,
Rubies and
Sapphires 58
incl. tax

actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



YOUR TEAM...*for Estate Planning Advice*

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

suburb on the bay of Naples, about 1647, is a victim of the lust of Alfonso, son of the Viceroy of Naples, and is held in prison. Her brother, Masaniello, a fisherman, stirs up and leads a rebellion against tyrannical authority. The tyrant is overthrown, but Masaniello is killed and Fenella at last throws herself into the sea.

Auber was a pupil of Cherubini, whom he succeeded as the Director of the Paris Conservatoire, a post which he held from 1842 until his death. In 1857 he was made "*Maître de Chapelle*" to Napoleon III. Auber was a man of the world, adroit in operatic affairs. "His habits," according to Ferdinand Hiller, "were gentle and benevolent, slightly tinged with epicureanism. He was a thorough Parisian and the *bon mots* related of him are legion." B. Jouvin, in a pamphlet published in 1864, relates this anecdote about *La Muette de Portici*. After the events of February, M. Ledru Rollin, a harassed *Ministre*, received officially *M. le Directeur du Conservatoire de Musique et de Déclamation*, the great man of the world, full of grace and *politesse*. "'M. Auber,' said the *Ministre*, bowing, 'you may have thought you were creating a masterpiece, but instead you have created a revolution: 1830, and its immortal days!' 'I hesitate, *M. le Ministre*, to deprive you of an illusion favorable to myself,' answered the modest composer; 'but allow me to entertain my offspring with less pride than

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event—a birth, a change in the value of assets, a new law—can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Southbound . . . on
a cruise ship
to the Caribbean
or wintering in
Florida . . . an
enchancing silk
print and softest
wool ensemble!*



THE
Cotillion Room
CHANDLER'S

Just one of our In-
dividual Costumes
from our Cotillion
Room collection of
both North and
South fashions.

SECOND FLOOR

that; and to maintain that if the opera had been given on that evening as "*Blaise et Babet*," the July Revolution would have taken place just the same.' "

It was also said that Auber never attended a performance of one of his operas, and when questioned on this point, said, "If I had to do that, I would never write another note."

An illustration of a bottle of Pastene California Mission Cream Sherry and a glass of sherry on a table. The bottle is dark with a light-colored label that reads "PASTENE California MISSION CREAM SHERRY". The glass is partially filled with a dark liquid. The background features a draped curtain with tassels.

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

SUITE CONCERTANTE FOR PIANO AND ORCHESTRA

By DARIUS MILHAUD

Born in Aix-en-Provence, September 4, 1892

Milhaud wrote his *Suite Concertante* between 1947 and 1952, according to an inscription at the end of the score. It was first performed in Paris last summer (June 18) by the Orchestre de la Radiodiffusion under the direction of Charles Munch, when Nicole Henriot was also the soloist.

The orchestra consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones and tuba, timpani, harp, bass drum and cymbals, snare drum, military drum, tambourine, celesta, xylophone and strings.

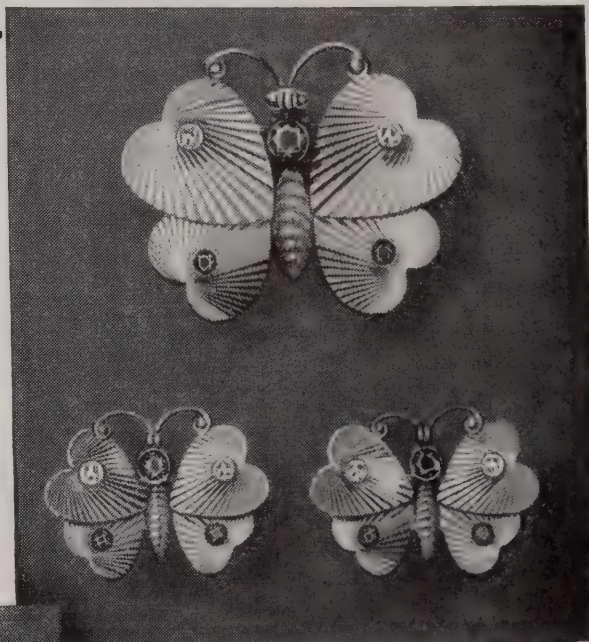
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160.** pair.

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290.** pair.

(available plain or with other stones)

Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON

According to a note on the score, "a part for marimba (and vibraphone) can be substituted for the piano part and played under the title '*Concerto for Marimba (and Vibraphone)*' with the same orchestration."

THE orchestra at once proclaims the main theme fortissimo and after 20 bars of exposition, the soloist takes it up with equal brilliance. The piano and orchestra develop this and new matter with percussive spice. In the slow movement, the piano, very lightly accompanied, puts forth a gentle swinging subject in triple time, and a second one, pianissimo, of syncopated character. An arpeggio brings in a melody from the orchestra, the piano only lightly insinuating itself. The first portion returns. The finale begins with an orchestral introduction, after which the pianist takes over and holds the forefront of attention, save for occasional tutti passages.



Crawford



HOLLIDGE

Always Identified With Quality Fashions

*In Boston . . . Tremont at Temple Place . . . Hancock 6-8800
In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824*

Lectures:

WALTER HENRY THOMPSON

"I Was Churchill's Shadow" January 19

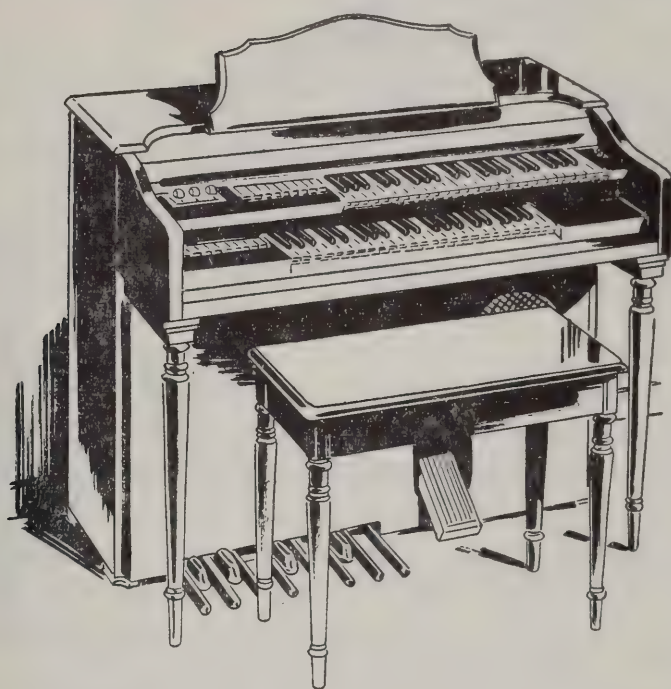
JOHN MASON BROWN

"Seeing Things" February 9

"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KEmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

***P**AINE* *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

PIANO CONCERTO NO. 3 IN E-FLAT MAJOR, Op. 29

By CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

This Concerto had what was probably its first performance at the Salle Pleyel in Paris on March 17, 1870, when the composer was the soloist and Adolphe Blanc the conductor. There is a record of a performance at the Popular Concerts of Theodore Thomas in New York, November 12, 1885, but no record is at hand of a performance in Boston.

The accompaniment calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. The score is dedicated "*à Monsieur E. M. Delaborde.*"

SAINT-SAËNS has been more than once quoted as comparing the opening of this Concerto to "the murmur of an Alpine mountain stream." The horn, woodwinds, and strings, in turn, take up a simple melody over soft arpeggios and scale figures by the piano. The second theme (*allegro maestoso*) is set forth by the piano over chords by the divided strings. Again the orchestra has the burden of the melody and the piano an ornamental function. After a cadenza the theme is

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

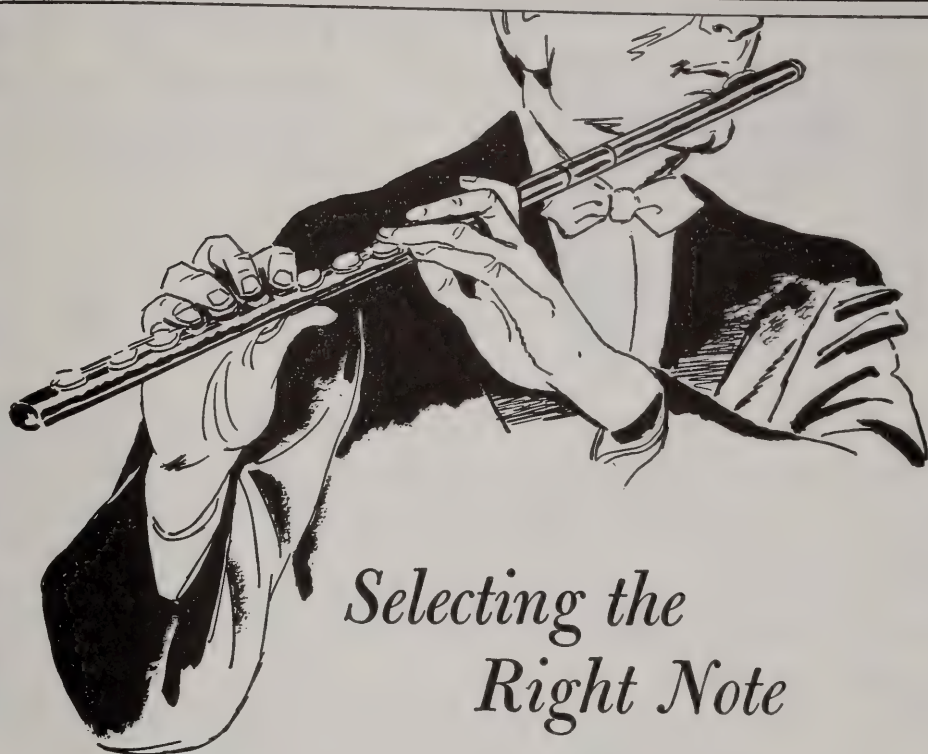


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18

31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

restated. The slow movement begins with gentle introductory chords, and a melodious subject from the strings. The oboe takes it, and again the strings, while the piano, except for one brief statement, continues to provide a sinuous background. In the third movement, the piano, no longer reticent, commands attention throughout in a brilliant and swift rondo.

NICOLE HENRIOT

NICOLE HENRIOT was born in Paris on November 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra.

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		
2 lb. bowl \$2.25		\$1.39
..... 3 lb. bowl		2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 $\frac{3}{4}$ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box ..		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner



Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300

ENTR'ACTE L'ART POUR L'ART

(By CAMILLE SAINT-SAËNS, in "Musical Memories")

What is Art?

Art is a mystery — something which responds to a special sense, peculiar to the human race. This is ordinarily called the esthetic sense, but that is an inexact term, for esthetic sense signifies a sense of the beautiful and what is esthetic is not necessarily beautiful. Sense of style would be better.

Some of the savage races have this sense of style, for their arms and utensils show a remarkable feeling for style, which they lose by contact with civilization.

By art let us understand, if you please, the Fine Arts alone, but including decorative art. Music ought to be included.

I shall astonish most of my readers, when I say that very few people understand music. For most people it is, as Victor Hugo said, an exhalation of art — something for the ear as perfume is for the olfactory sense, a source of vague sensations, necessarily unformed as all sensa-

Special morning of beauty at the Helena Rubinstein Salon

- Body Massage
- Face Treatment
- Shampoo
- Fingerwave
- Manicure
- Custom Make-up

all for 12.50

You'll look lovely from head to toe . . . ready to charm the world! Make your appointment today. Call KEnmore 6-5270.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

TO THE PATRONS AND FRIENDS OF
THE BOSTON SYMPHONY ORCHESTRA, INC.:

The Orchestra closed the 1952-53 season with an operating deficit of \$319,912 before contributions and investment income. This compares with an operating deficit of \$248,556 a year ago.

Gifts from the Friends and other contributions amounted to \$194,900, an increase of \$28,322 over the previous year. The final deficit was \$68,744 compared with a deficit of \$48,054 a year ago.

The Endowment Fund was increased by the following bequests:

Arthur W. Moors	\$35,500
Ralph W. Blackmer	2,000
Frederick L. Jack	25,000

Unrestricted bequests were received as follows:

Frederick P. Cabot	\$5,419.09
Bernard J. Rothwell	2,010.52
Grace Tuckerman	5,000.00
Samuel Sigilman	50.00
Grace G. Latimer	3,750.00

All the unrestricted bequests, as well as all other available reserves, were used to meet the deficit.

Accounts for the year were audited by Patterson, Teele & Dennis.

Respectfully submitted,

RICHARD C. PAINE, *Treasurer*
BOSTON SYMPHONY ORCHESTRA, INC.

BOSTON SYMPHONY ORCHESTRA, INC.

for the season 1952-1953

WINTER SEASON, POPS AND ESPLANADE CONCERTS:

INCOME:

Receipts from Concerts	\$882,459	
Receipts from other sources:		
Record Royalties	130,040	
Broadcasting	6,500	
Pops Tour (net)	8,825	\$1,027,824

EXPENSES:

Compensation of players, conductors, and soloists	\$768,158	
Concert costs (transportation, living allowances, hall rentals, etc.)	213,066	
Administrative and general expenses	232,817	
Operation of Symphony Hall—less credits	40,603	
Real Estate Taxes—Symphony Hall	34,001	1,288,645

Deficit before Transcontinental Tour (\$ 260,821)

TRANSCONTINENTAL TOUR:

INCOME:

Receipts from Concerts	\$139,722	
------------------------------	-----------	--

EXPENSES:

Compensation of players and conductors	\$ 67,453	
Travel and other concert costs	110,263	177,716 (\$ 37,994)

Deficit before contributions and investment income .. (\$ 298,815)

Less:

Gifts from Friends	\$ 94,484	
Gifts from Business Friends	13,450	
Gifts in response to request for 20% of cost of tickets	53,275	
Esplanade Contributions	8,511	
Endowment and Free Funds Income	56,268	225,988

Net deficit for Winter Season (\$ 72,827)

BERKSHIRE FESTIVAL AND MUSIC CENTER (Summer School) :

INCOME:

Ticket Sales	\$302,662	
Tuition	36,445	\$ 339,107

EXPENSES:

Compensation of players, conductors, soloists and living allowances ..	\$168,044	
Faculty salaries and living allowances	55,149	
Administrative and general operating expenses	86,857	
Maintenance of Tanglewood Property	31,718	
Amortization of Construction	18,436	360,204

Deficit from Berkshire operations before contributions.. (\$ 21,097)

Less:—Contributions from Friends of the

Berkshire Music Center	25,180	
------------------------------	--------	--

Surplus for Berkshires 4,083

Deficit for the Season 1952-1953 (\$68,744)

BOSTON SYMPHONY ORCHESTRA, INC.

ENDOWMENT AND OTHER TRUST FUND ASSETS

August 31, 1953

Endowment Fund — Represented by:

Investments (approximate market value \$756,108)	\$635,289	
Land and Building—Symphony Hall	\$421,330	
Less: Mortgage Payable	60,000	361,330

Cash in Bank	19,918	\$1,016,537

Trust Funds — Represented by cash and securities:

Adele Wentworth Jones Fund (market \$11,724)	\$ 12,357	
Mark M. Horblit Fund (market \$22,500)	21,233	\$ 33,590

Scholarship Funds — Represented by cash and securities:

Tanglewood Revolving Scholarship Fund — established by RCA Victor	\$ 64,158	
Carlotta M. Dreyfus Scholarship Fund	1,419	
Jascha Heifetz Fund — established by Mr. Heifetz	10,573	
Selly A. Eisemann Memorial Fund	2,591	\$ 78,741

Bequests made by will

to the

BOSTON SYMPHONY ORCHESTRA, INC.

will help to

perpetuate a great musical tradition.

Such bequests are exempt from estate taxes.

tions are. But musical art is something entirely different. It has line, modeling, color through instrumentation, all making up an ideal sphere where some, like the writer of these lines, live from childhood on, which others attain through education, while many others never know it at all. Furthermore, musical art has more movement than the other fine arts. It is the most mysterious of them all, although the others are mysterious as it is easy to see.

The first manifestation of art occurs through attempts to reproduce objects. Such attempts have been found which date back to prehistoric times. But what is primitive man's idea in such attempts? He wants to record by a line the contour of the object, the likeness of which he wishes to preserve. This contour and this line do not exist in nature. The whole philosophy of art is in that crude drawing. It bases itself on nature even while making something quite different in response to a special, inexplicable need of the human spirit. Accordingly nothing can be more chimerical or vain than the advice so often given to the artist to be truthful. Art can never be true, even though it should not be false. It should be true artistically, by giving an artistic translation which will satisfy the sense of style of which we have spoken. When Art has satisfied this sense of style, the object of artistic expression has been attained; nothing more can be asked.

la maisonette

the little house of many designers
115 newbury street, boston

**interpreting —
paris chic in an
american way —**

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

**"le dernier cri de
chapeaux"**

at the most reasonable
prices

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

But it is not the "vain effort of an unproductive cleverness," as our M. de Mun has said; it is an effort to satisfy a legitimate need, one of the loftiest and most honorable in human nature — the need of art.

If this is so, why should we demand that Art be useful or moral? It is both in its own way, for it awakens noble and honest sentiments in the soul. That was the opinion of Théophile Gautier, but Victor Hugo disagreed. The sun is beautiful, he used to say, and it is useful. That is true, but the sun is not an object of art. Besides, how many times Victor Hugo denied his own doctrine by writing verses which were merely brilliant descriptions or admirable bits of imagination!

We are, however, talking of art and not of literature. Literature becomes art in poetry but forsakes it in prose. Even if some of the great prose writers rendered their prose artistic through the beauty and harmony of their periods and the picturesqueness of their expressions, still prose is not art in its real nature. So, crude indecency aside, what would be immoral in prose ceases to be immoral in verse, for in poetry Art follows its own code and form transcends the subject matter. That is why a great poet, Sully-Prudhomme, preferred prose to verse when he wanted to write philosophically, for he feared, on account of the superiority of form to substance in

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
... moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley

poetry, that his ideas would not be taken seriously. That explains as well why parents take young girls to hear an opera, when if the same piece was played without music they would be appalled at the idea. What Christian is ever shocked by *La Juive* or Catholic frightened away from *Les Huguenots*?

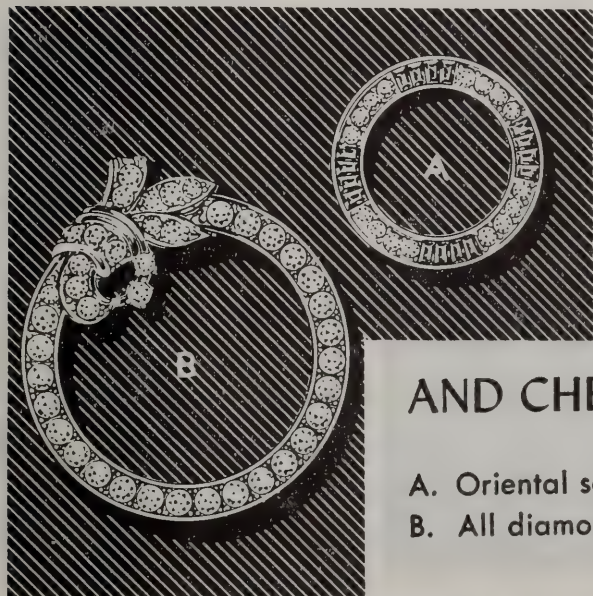
Because prose is far removed from art, it is unsuited to music, despite the fact that this ill-assorted union is fashionable to-day. In poetry there has been an effort to make it so artistic that form alone is considered and verse is written which is entirely without sense. But that is a fad which can't last long.

Sometime ago M. de Mun said:

"Not to take sides is what the author is inhibited from doing. Art, to my way of thinking, is a setting forth of ideas. If it is not that — if it limits itself solely to considerations of form, to a worship of beauty for its own sake, without regard to the deeds and thoughts it brings to light, then it seems to me no better than the vain effort of an unproductive cleverness."

The eminent speaker is absolutely right as far as prose is concerned, but we cannot agree with him if poetry is considered.

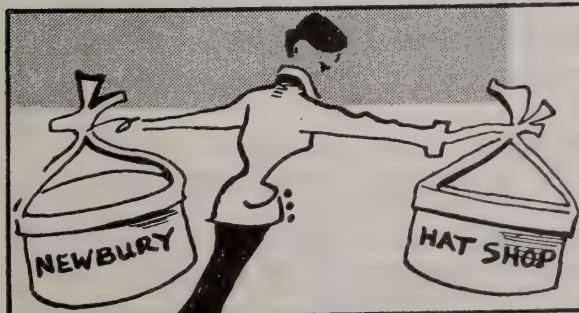
Victor Hugo, in his marvellous ode, *La Lyre et La Harpe*, brings Paganism and Christianity face to face. Each speaks in turn, and the poet in his last stanza seems to acknowledge that both are right, but



AT OUR BOSTON AND CHESTNUT HILL STORES

- | | |
|------------------------------------|--------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

newbury hat shop

33 newbury street

that does not prevent the ode from being a masterpiece. That would not be possible in prose, but in the poem the poetry carries all before it.

Why is it that geniuses like Victor Hugo, distinguished minds, thinkers, and profound critics, refuse to see that Art is a special entity which responds to a certain sense? If Art accommodates itself marvellously, if it accords itself with the precepts of morality and passion, it is nevertheless sufficient unto itself — and in its self-sufficiency lies its heights of greatness.

The first prelude of Sebastian Bach's *Wohltemperirte Klavier* expresses nothing, and yet that is one of the marvels of music. The Venus de Milo expresses nothing, and it is one of the marvels of sculpture.

To tell the truth, it is proper to add that in order not to be immoral Art must appeal to those who have a feeling for it. Where the artist sees only beautiful forms, the gross see only nudity. I have seen a good man scandalized at the sight of Ingres's *La Source*.

Just as morality has no function to be artistic, so Art has nothing to do with morality. Both have their own functions, and each is useful in its own way. The final aim of morality is morality; of art, art, and nothing else.

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHEK

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

W C R B

1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.

“AFTERNOON AT SYMPHONY”

CHRISTMAS DAY — 2:30 PM
BERLIOZ: *L'ENFANCE DU CHRIST*
(Vox Records)

NEW YEAR'S DAY — 3:00 PM
MASCAGNI: *CAVALLERIA RUSTICANA*
(RCA Victor Records)

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

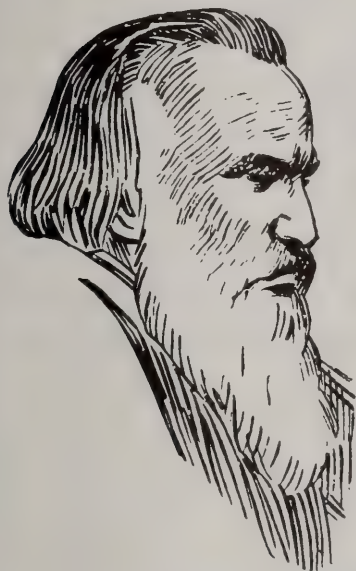
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Invented by Brahms, Not Russians



BRAHMS

Born 1833, died 1897

“**H**AVE you ever looked over a collection of examples of Brahms' wit?” Delver Forfax inquired. “Anyone who has will probably conclude that the Brahmsian wit was of a type to discourage new friendships, and strain or break up old ones.

“Imagine my delight, then, to have turned up a bit of humor from Brahms that is funny without promoting disaster. And it beats any Russian claim to having invented the idea first.

“This gem is in the form of a brief letter to a noted one-time Boston resident — George Henschel, first conductor of the Boston Symphony Orchestra. Brahms maintained his friendship with

this singer-composer-conductor before, during, and after that engagement.

“Well, on a Swiss visit, Brahms wanted to express to Henschel his feeling of treading on air. So he wrote this:

“*Menuetto grazioso da capo e poi lo stesso con*

Graceful minuet from the beginning and then the same with variazioni elegantissimi ed ancora dal segno e da most elegant variations and again from the repeat sign and from capo col ripetizione, etc.

the beginning with the repetition, etc.

Cordiali saluti.”

Hearty greetings

“Thirty-six years later Americans were convulsed by the touring Russian entertainers, the ‘Chauve Souris,’ in an hilarious travesty of Italian opera. Their libretto echoed Brahms' letter. All the words were musical terms, such as ‘piano, forte, crescendo, diminuendo.’”

ENTR'ACTE
POPULAR MUSIC: DELIBERATELY BARBAROUS
By ALDOUS HUXLEY

(In "*Along the Road*," Chatto & Windus, London)

ACH, DU LIEBER AUGUSTIN" was composed in 1770, and it was the first waltz. The first waltz! I must ask the reader to hum the tune to himself, then to think of any modern waltz with which he may be familiar. He will find in the difference between the tunes a subject richly suggestive of interesting meditations.

The difference between *Ach, du lieber Augustin* and any waltz tune composed at any date from the middle of the nineteenth century onwards, is the difference between one piece of music almost completely empty of emotional content and another, densely saturated with amorous sentiment, languor and voluptuousness. The susceptible maiden who, when she hears *Ach, du lieber Augustin*, feels no emotions beyond a general sense of high spirits and cheerfulness, is fairly made to palpitate by the luscious strains of the modern

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

**THE MERCHANTS CO-OPERATIVE
BANK**

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President



State Street Trust Company

BOSTON, MASS.

*An experienced, progressive bank
which welcomes opportunities to
be of service to those desiring
pleasant, satisfactory banking,
trust and safe deposit affiliations.*

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

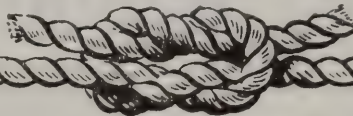
Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



waltz. Her soul is carried swooning along, over waves of syrup; she seems to breathe an atmosphere heavy with ambergris and musk. From the jolly little thing it was at its birth, the waltz has grown into the voluptuous, heart-stirring affair with which we are now familiar.

And what has happened to the waltz has happened to all popular music. It was once innocent but is now provocative; once pellucid, now richly clotted; once elegant, now deliberately barbarous. Compare the music of *The Beggar's Opera* with the music of a contemporary revue. They differ as life in the garden of Eden differed from life in the artistic quarter of Gomorrah. The one is prelapsarian in its airy sweetness, the other is rich, luscious and loud with conscious savagery.

The evolution of popular music has run parallel, on a lower plane, with the evolution of serious music. The writers of popular tunes are not musicians enough to be able to invent new forms of expression. All they do is to adapt the discoveries of original geniuses to the vulgar taste. Ultimately and indirectly, Beethoven is responsible for all the languishing waltz tunes, all the savage jazzings, for all that

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

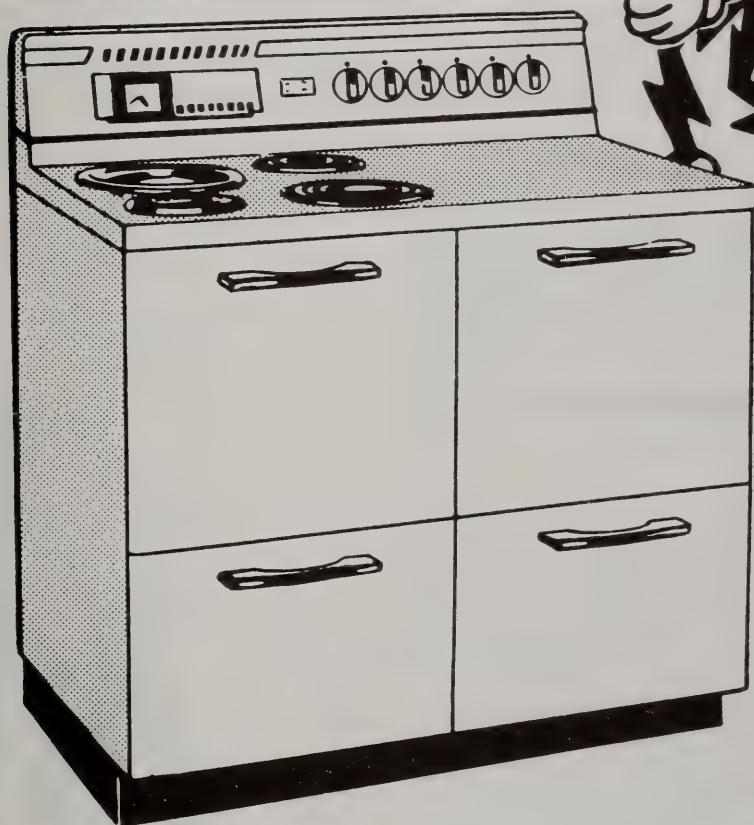
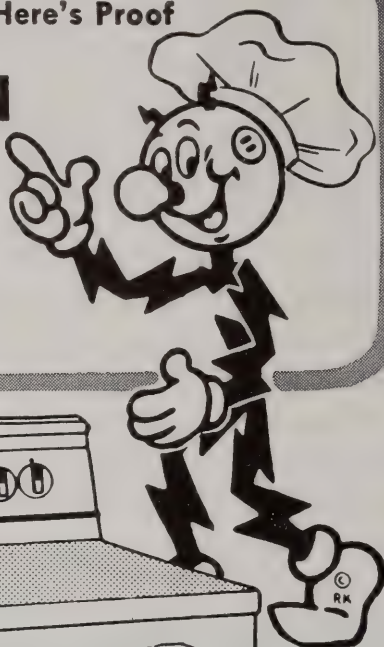
51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

is maudlin and violent in our popular music. He is responsible because it was he who first devised really effective musical methods for the direct expression of emotion. Beethoven's emotions happened to be noble; moreover, he was too intellectual a musician to neglect the formal, architectural side of music. But unhappily he made it possible for composers of inferior mind and character to express in music their less exalted passions and vulgarer emotions. He made possible the weakest sentimentalities of Schumann, the baroque grandiosities of Wagner, the hysterics of Scriabine; he made possible the waltzes of all the Strausses, from the *Blue Danube* to the waltz from *Salome*. And he made possible, at a still further remove, such masterpieces of popular art as "You made me love you" and "That coal-black mammy of mine."

For the introduction of a certain vibrant sexual quality into music, Beethoven is perhaps less directly responsible than the nineteenth-century Italians. I used often to wonder why it was that Mozart's operas were less popular than those of Verdi, Leoncavallo and Puccini. You couldn't ask for more, or more infectiously "catchy" tunes than are to be found in *Figaro* or *Don Giovanni*. The music though "classical, is not obscure, nor forbiddingly complex. On the contrary it is clear, simple with that seemingly easy simplicity which only con-

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Distillery, Inc. Louisville Ky



summate genius can achieve, and thoroughly engaging. And yet for every time *Don Giovanni* is played, *La Bohème* is played a hundred. *Tosca* is at least fifty times as popular as *Figaro*. And if you look through a catalogue of gramophone records you will find that, while you can buy *Rigoletto* complete in thirty discs, there are not more than three records of *The Magic Flute*.

This seems at first sight extremely puzzling. But the reason is not really far to seek. Since Mozart's day composers have learned the art of making music throatily and palpitatingly sexual. The arias of Mozart have a beautiful clear purity which renders them utterly insipid compared with the sobbing, catch-in-the-throaty melodies of the nineteenth-century Italians. The public, having accustomed itself to this stronger and more turbid brewage, finds no flavour in the crystal songs of Mozart.

No essay on modern popular music would be complete without some grateful reference to Rossini, who was, so far as I know, the first

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

the bar is back

on the World-Famous

MERRY-GO-ROUND



LLOYD B. CARSWELL, Gen. Mgr.

Dine in a
Panoramic Illusion
of a Terrace Cafe

Entertainment Nightly

**SHERATON
PLAZA
HOTEL**



Boston Cab

KENmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

composer to show what charms there are in vulgar melody. Melodies before Rossini's day were often exceedingly commonplace and cheap; but almost never do they possess that almost indefinable quality of low vulgarity which adorns some of the most successful of Rossini's airs, and which we recognize as being somehow a modern, contemporary quality. The methods which Rossini employed for the achievement of his melodic vulgarity are not easy to analyse. His great secret, I fancy, was the very short and easily memorable phrase frequently repeated in different parts of the scale. But it is easiest to define by example. Think of Moses' first aria in *Moses in Egypt*. That is an essentially vulgar melody; and it is quite unlike the popular melodies of an earlier date. Its affinities are with the modern popular tune. It is to his invention of vulgar tunes that Rossini owed his enormous contemporary success. Vulgar people before his day had to be content with Mozart's delicate airs. Rossini came and revealed to them a more congenial music. That the world fell down and gratefully worshipped him is not surprising. If he has long ceased to be popular, that is because his successors, profiting by his lessons, have achieved in his own vulgar line triumphs of which he could not have dreamed.

Barbarism has entered popular music from two sources — from the



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

music of barbarous people, like the Negroes, and from serious music which has drawn upon barbarism for its inspiration. The technique of being barbarous effectively has come, of course, from serious music. In the elaboration of this technique no musicians have done more than the Russians. If Rimsky-Korsakoff had never lived, modern dance music would not be the thing it is.

Whether having grown inured to such violent and purely physiological stimuli as the clashing and drumming, the rhythmic throbbing and wailing glissandos of modern jazz music can supply, the world will ever revert to something less crudely direct, is a matter about which one cannot prophesy. Even serious musicians seem to find it hard to dispense with barbarism. In spite of the monotony and the appalling lack of subtlety which characterize the process, they persist in banging away in the old Russian manner, as though there were nothing more interesting or exciting to be thought of. When as a boy, I first heard Russian music, I was carried off my feet by its wild melodies, its persistent, its relentlessly throbbing rhythms. But my excitement grew less and less with every hearing. Today no music seems to me more tedious. The only music a civilized man can take

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS.

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

unfailing pleasure in is civilized music. If you were compelled to listen every day of your life to a single piece of music, would you choose Stravinsky's *Oiseau de Feu* or Beethoven's *Grosse Fugue*? Obviously, you would choose the fugue, if only for its intricacy and because there is more in it to occupy the mind than in the Russian's too simple rhythms. Composers seem to forget that we are, in spite of everything and though appearances may be against us, tolerably civilized. They overwhelm us not merely with Russian and Negroid noises, but with Celtic caterwaulings on the black notes, with dismal Spanish wailings, punctuated by the rattle of the castanets and the clashing harmonies of the guitar. When serious composers have gone back to civilized music — and already some of them are turning from barbarism — we shall probably hear a corresponding change for the more refined in popular music. But until serious musicians lead the way, it will be absurd to expect the vulgarizers to change their style.



IT'S NEW . . . IT'S DIFFERENT
The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

Reservations
Phone
CO 6-3110

HOTEL GARDNER
Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

SAVE TIME

CONVENIENT

PARK YOUR CAR
at the
WESTLAND AVE. GARAGE
We are one minute from Symphony Hall

SYMPHONY IN E MINOR, NO. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The last performances in this series were on November 2 and 3, 1951, when Richard Burgin conducted.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

them, I'll play them for you.' I went to open the piano. 'No,' he protested. 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

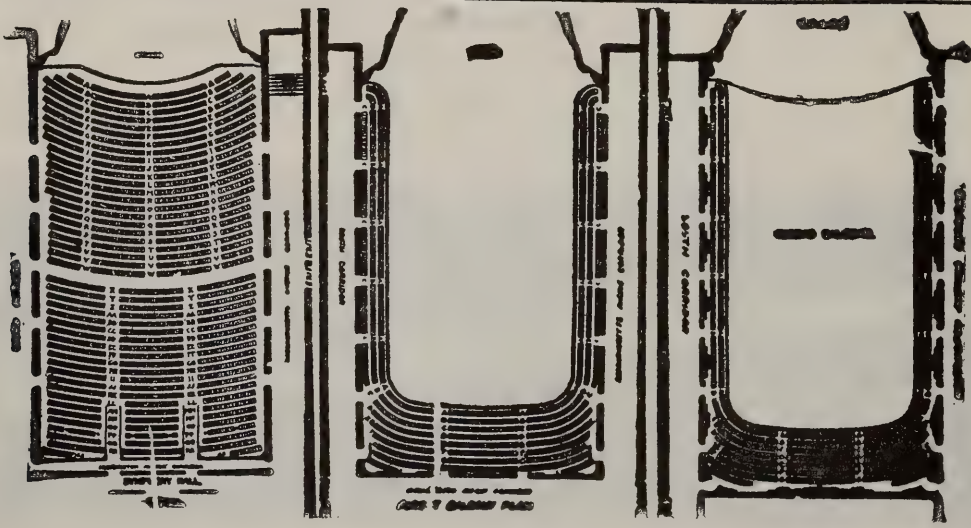
Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600



famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

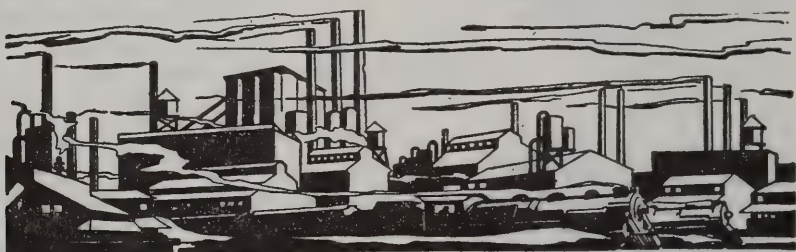
UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

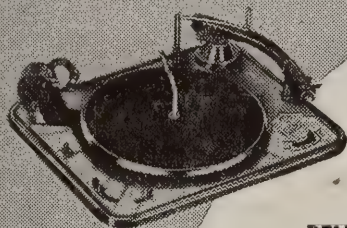
PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

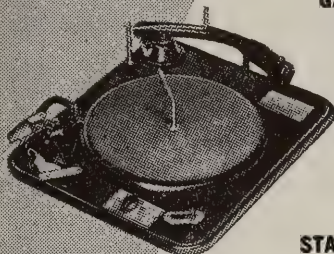
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
 GARRARD RC-90**
 Net \$64.68



**STANDARD MODEL
 GARRARD RC-80**
 Net \$45.08



**NON-AUTOMATIC:
 GARRARD "T"**
 Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50

Plus \$8.95 for
 low table base
 if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
 FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Eleventh Program

FRIDAY AFTERNOON, JANUARY 1, at 2:15 o'clock

SATURDAY EVENING, JANUARY 2, at 8:30 o'clock

BACH.....Chorale Prelude and Chorale, "The Old Year is Past"
(Arranged for Orchestra by Charles Munch)

HAYDN.....Symphony in G major, "Military," No. 100
I. Adagio; Allegro
II. Allegretto
III. Menuetto
IV. Finale: Presto

PISTON.....Fantasy for English Horn, Harp and Strings
English Horn: LOUIS SPEYER *Harp:* BERNARD ZIGHERA
(First performance)

I N T E R M I S S I O N

SAINT-SAËNS.....Symphony No. 3, in C minor
(with Organ), *Op. 78*
Adagio; Allegro moderato; Poco adagio
Allegro moderato; Presto; Maestoso; Allegro
Organ: E. POWER BIGGS

This program will end about 3:50 o'clock on Friday Afternoon,
10:05 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

854 BEACON ST., BOSTON

Tel. CO 6-7859

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.

DEAN VOCAL DEPT.
STALEY COLLEGE

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

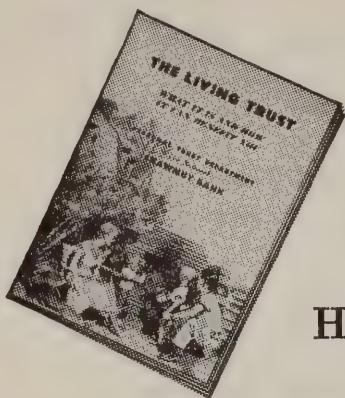
HENRY B. CABOT	. President
JACOB J. KAPLAN	. Vice-President
RICHARD C. PAINE	. Treasurer

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, Jr.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

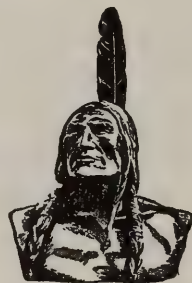
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

WOMEN'S WORK

An exhibition presented by the Institute of Contemporary Art, Boston

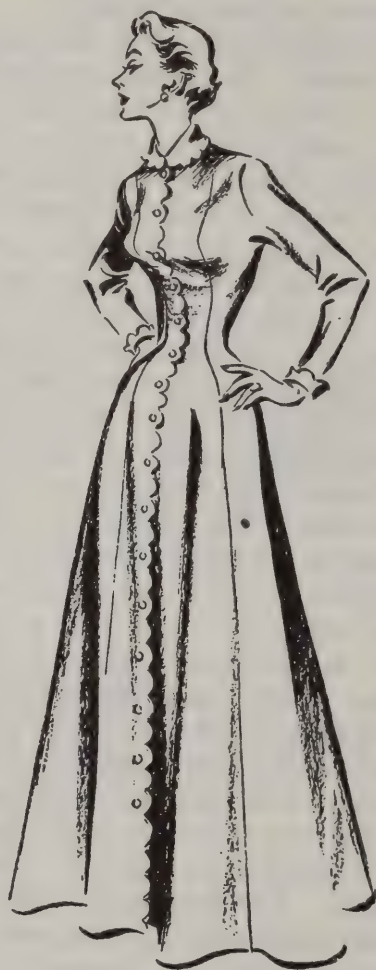
Twentieth Century history moves so fast that it is difficult to remember that the hand which rocks the cradle was doing almost exclusively that even in the third decade of this century. In July 1920, a fashion writer for the *New York Times* querulously observed that "The American woman . . . has lifted her skirts far beyond any modest limitation." This was another way of saying the hem was now all of nine inches above the ground. It was freely predicted that skirts would come modestly down again. But no. Instead they rose a few more scandalous inches. The Battle of the Hemline was symbolic of the rapid change in the female status.

The time scene changes to early 1950; the revolution is complete. For example: a Boston art critic was commenting on an exhibition by six women painters from New England. "It is interesting to note," said the male critic with a note of pathos in his printed voice, "the lack of femininity in many of the works. Except for occasional (lapses) . . . there are no telling characteristics which label these as women's work."

The same, without the pathos, is true of the current exhibition in the Symphony Hall Gallery, arranged by the Institute of Contemporary Art. Seven women painters, all of them with New England roots and ties, are well and worthily represented. They are Ruth Cobb, Esther Geller, Fannie Hillsmith, Maud Morgan, Marilyn Powers, Katharine Sturgis and Barbara Swan. Between the seven of them, they have been widely seen in one-man shows, and in important group exhibitions; their work has been purchased for the per-

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



the all-wool housecoat . . .

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.95

416 Boylston St., Boston
54 Central St., Wellesley

manent collections of such institutions as the Boston Museum of Fine Arts, the Fogg Art Museum, the Museum of Modern Art, the Philadelphia Museum of Art, and they are represented in numerous private collections.

To single out individual achievements, the record shows that Boston-born Esther Geller received a grant for a year's work at the American Academy in Rome; Fannie Hillsmith was one of three artists selected by Bartlett H. Hayes, Jr., to represent the state of New Hampshire at the Boston Art Festival in 1952; Barbara Swan won the Albert Whiting Traveling Fellowship from the Boston Museum School in 1948; Ruth Cobb, wife of the painter Lawrence Kupferman, won a prize in the International Hallmark Art Award competition; Maud Morgan, who is married to the painter Patrick Morgan, and Marilyn Powers, wife of the painter Jason Berger, have each won purchase prizes of the Boston Society of Independent Artists; and Katharine Sturgis, former pupil of Hans Hofmann, carries on in a strong New England tradition.

In short, here are seven women painters who have proved beyond a shadow of a doubt that rocking the cradle is merely a limbering-up exercise for achievement in other fields of endeavor.

The exhibition was selected by the Institute of Contemporary Art, the only organization in New England devoted solely to all phases of the contemporary arts. A non-profit, educational corporation, the Institute enriches the New England scene by its circulating exhibitions of the art of our time which are eagerly sought after by leading museums across the country; by an educational program which provides popular instruction in the arts; and by a design program which assists an important cross-section of American industry to a better realization of the benefits and importance of good design in the manufacture of consumer goods. Full details of forthcoming programs and membership privileges may be obtained by writing The Director, Institute of Contemporary Art, 138 Newbury Street, Boston 16, Massachusetts.

For music lovers . . . no finer gift!



Model 3HS6, \$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs are specially designed to reproduce the hidden "highs" and "lows" that give recorded music the brilliance and realism of the concert hall. And on RCA Victor High Fidelity records you have the world's largest and finest selection of high fidelity performances.

Make this Christmas truly memorable with the gift of "living" music . . . music brought to you with RCA Victor High Fidelity. Hear it at your dealer's now.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA



filene's



Pandora's holiday shoes sparkle with fashion excitement as they dance through this season's gala parties . . . glittering with rhinestones, pretend pearls or gold-look threads . . . discreetly closed or prettily bare. Designed to be worn as jewelry for your lovely feet . . . and made with Pandora's famed perfectionism of fit and craftsmanship. From Filene's exclusive Pandora collection.

Filene's Shoe Salon, Second Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Eleventh Program

FRIDAY AFTERNOON, JANUARY 1, at 2:15 o'clock

SATURDAY EVENING, JANUARY 2, at 8:30 o'clock

BACH.....Chorale Prelude and Chorale, "The Old Year is Past"
(Arranged for Orchestra by Charles Munch)

HAYDN.....Symphony in G major, "Military," No. 100

- I. Adagio; Allegro
- II. Allegretto
- III. Menuetto
- IV. Finale: Presto

PISTON.....Fantasy for Solo English Horn, with Strings and Harp
English Horn: LOUIS SPEYER *Harp:* BERNARD ZIGHERA
(First performance)

I N T E R M I S S I O N

SAINT-SAËNS.....Symphony No. 3, in C minor
(with Organ), *Op. 78*

Adagio; Allegro moderato; Poco adagio
Allegro moderato; Presto; Maestoso; Allegro

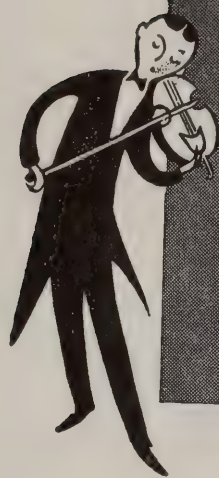
Organ: E. POWER BIGGS

This program will end about 3:50 o'clock on Friday Afternoon,
10:05 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

CHORALE PRELUDE AND CHORALE, "DAS ALTE JAHR VERGANGEN IST"

By JOHANN SEBASTIAN BACH

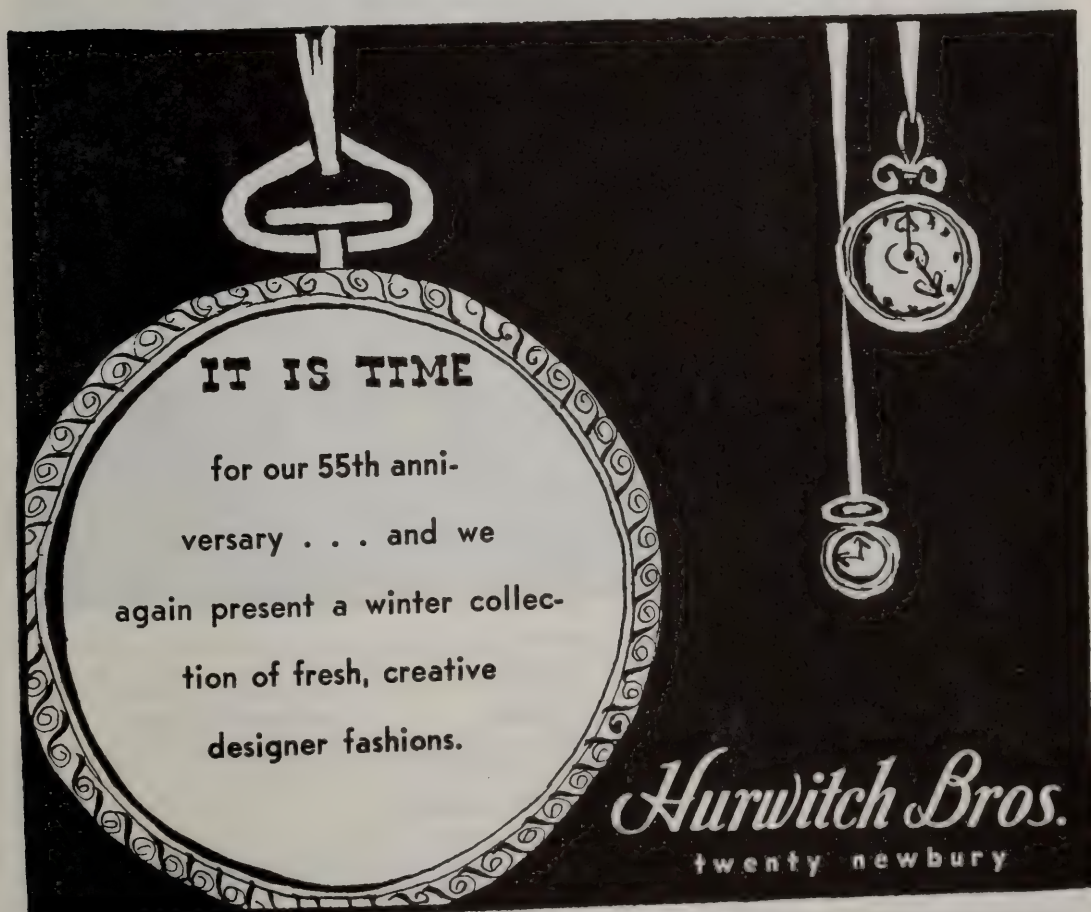
Born in Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

Arranging the Prelude and Chorale for orchestra, Charles Munch has used the following instruments: 2 flutes, 2 oboes and English horn, 2 bassoons, 2 horns, trumpet, trombone and strings. The first performance of his orchestration was at these concerts, January 2, 1952.

THE Chorale tune was first published in 1588 and its composer was Johann Steurlein. Bach made two settings of the Chorale (No. 35 and 36 in the Bach Gesellschaft, Vol. 39) and the first of these is the one he used for the Chorale Prelude in his *Orgelbüchlein*.

*Das alte Jahr vergangen ist,
Wir danken dir, Herr Jesu Christ,
Dass du uns in so grosser G'fähr
Behütet hast lang' Zeit und Jahr.*

(The old year is past — we thank Thee Lord Jesus, that through the long year Thou has protected us in such great danger).



IT IS TIME

for our 55th anni-
versary . . . and we
again present a winter collec-
tion of fresh, creative
designer fashions.

Hurwitch Bros.
twenty newbury

SYMPHONY IN G MAJOR NO. 100, "MILITARY"

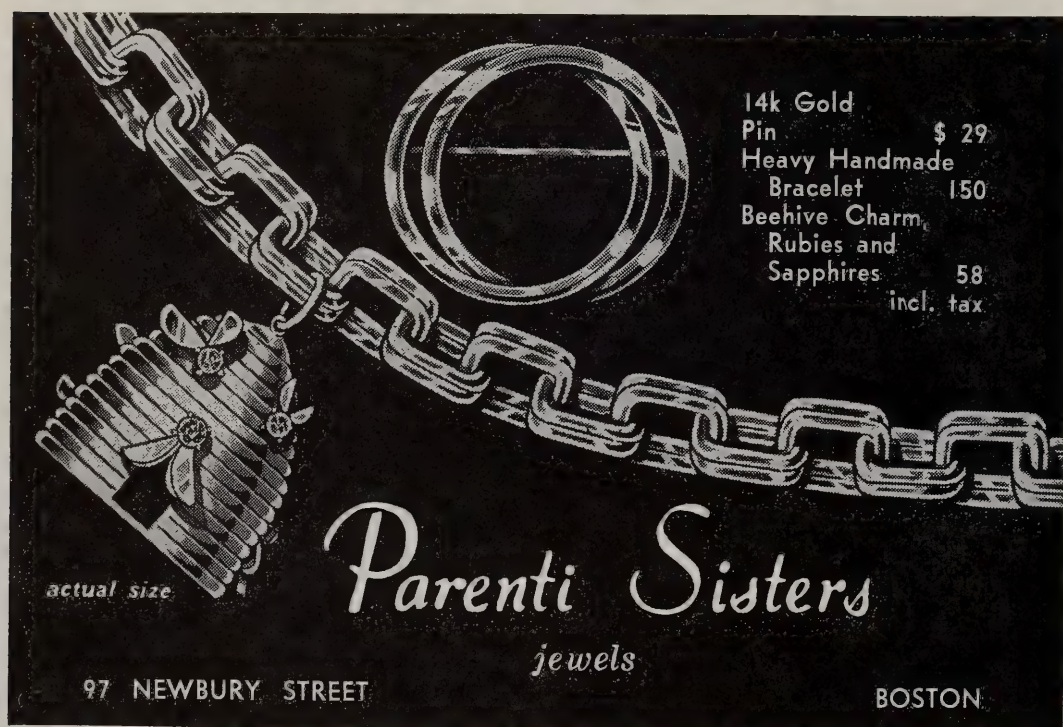
By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

Haydn composed this symphony for his second visit to London, where it had its first performance on May 2, 1794. Philip Hale has written about early performances in Boston: "No doubt this symphony was performed here before the '30's. It was played at a concert of the Boston Academy of Music on January 8, 1843; at concerts of the Harvard Musical Association on November 27, 1868 and March 29, 1877." The symphony was first performed by the Boston Symphony Orchestra November 3, 1883, and repeated February 12, 1887; April 14, 1900; and January 14, 1921.

The Symphony requires 1 flute, 2 oboes, 2 clarinets in C, 2 bassoons, 2 horns, 2 trumpets, timpani, bass drum, cymbals, triangle and strings.

THIS symphony might have been called "Turkish" rather than "Military." The bass drum, cymbals and triangle were at that time looked upon as an exotic trio; they had been popular through the centuries as typical of Turkish color, suggestive of the Sultan's bodyguard, and called "Janizary music." Classical instances of "alla



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm
Rubies and
Sapphires 58
incl. tax

actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

turca" are in Mozart's *Die Entführung aus dem Serail*, composed before this symphony, and later on Beethoven's "Ruins of Athens" and Ninth Symphony (the march episode). Haydn makes use of the then astonishing instruments only in the allegretto and at the close of the finale. They always appear as an inseparable three, sometimes with a special droll effect. The dress parade character of the symphony is nothing more than a touch here and there, and is mostly confined to the allegretto, where there is an unexpected trumpet fanfare, and where the instrumentation is touched up by the hard quality of two clarinets in C (an instrument now obsolete).

This is the most cheerful of symphonies, having after the opening adagio not a grave note in its whole course. The opening theme of the first movement is introduced by the flutes and oboes alone in the high register (another "military" touch). The second theme is even gayer than the first, and this theme, contrary to custom, takes over the greater part of the development, whereby the movement sparkles prodigiously. The usual slow movement is replaced by an allegretto, built upon nothing else than a little French arietta, "*La gentille et jeune Lisette*." Haydn showed his fondness for the "catchy" and also workable tune by using it in three different scores. In his Symphony No. 73, written for France, and known as *La Reine*, he also makes an allegretto from it, shaping the second phrase differently. Again he

ESTABLISHED 1833

A Woman's Inheritance

...in most cases must provide for two futures: her own and that of her children. A Living Trust can make sure that *both* receive adequate care by providing a steady income for the widow and later, continuing to benefit those who survive her.

We shall be glad to work with your attorney and provide you with appropriate information about Living Trusts—without obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Southbound . . . on
a cruise ship
to the Caribbean
or wintering in
Florida . . . an
enchancing silk
print and softest
wool ensemble!



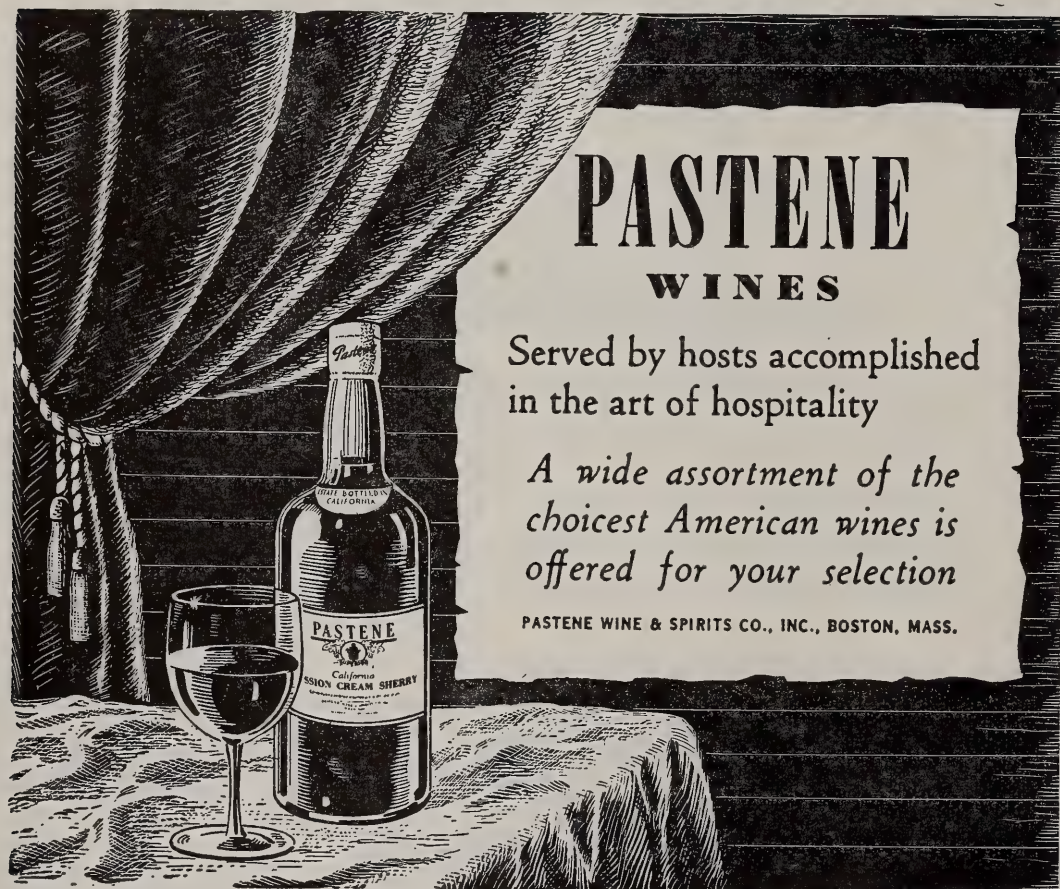
THE
Cotillion Room
CHANDLER'S

Just one of our In-
dividual Costumes
from our Cotillion
Room collection of
both North and
South fashions.

SECOND FLOOR

makes a movement of it in one of five concertos which he wrote for the *lira organizzata** for the delectation of the King of Naples, who cultivated that strange instrument. Here the treatment is virtually the same, save for the different instrumentation — a reliance upon varying color combinations, rather than upon the traditional ornamental variations which he used in *La Reine*. He brings in his Turkish trio at each forte return of the French melody with a delightful tendency to diminish the boom-clash-tinkle combination to pianissimo. Sprightliness is not forfeited in the minuet, nor in the finale which trips along in a presto 6/8. There are quiet passages and sudden outbursts in Haydn's best jocular vein. The Turkish three return before the close.

* The *lira organizzata* was a variety of the hurdy-gurdy, the string instrument which dated back into medieval times. The strings of the hurdy-gurdy were made to sound by a wheel inside the instrument which, turned by a crank, scraped against them from beneath instead of a bow. The strings were fretted by little wooden pieces pressed upon them instead of by the free fingers. In other words, the hurdy-gurdy was designed not for delicate and artistic uses, but for crude performance by the less than skilled. As such, it became the instrument of the begging itinerant musician, and accordingly came to be looked down upon by refined artists. Praetorius dismissed the hurdy-gurdy in 1615 (*SYNTAGMA MUSICUM*) as a "lyre for peasants and women of the road." The *lira organizzata* obtained its name by a supplementary attachment of small wind-pipes, operated by the cranked wheel. Haydn's concertos seem designed to protect a struggling monarch from embarrassing exposure. There are two "lira" parts, perhaps in case one should fail, and both instruments are well supported by the strings and horns, which make up the tutti. There are no fast or intricate passages.



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY
President

CARL J. GILBERT
Treasurer Gillette Company

EDWARD F. MACNICHOL
Vice President & Secretary

FRANCIS GRAY
Trustee

JAMES O. BANGS
Vice President & Treasurer

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

RALPH B. WILLIAMS
Vice President & Trust Officer

DAVID H. HOWIE
Trustee

ROBERT H. GARDINER
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER
President Incorporated Investors

WINTHROP H. CHURCHILL
Investment Counsel

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

CHARLES K. COBB
Scudder, Stevens & Clark

JAMES N. WHITE
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

The concert at which the Military Symphony was introduced was given for the composer's benefit in the Hanover Square Rooms, London, May 2, 1794, at five o'clock. The program, according to a handbill:—

PART I

- Grand Symphony (M.S.) Haydn
- Aria, sung by Mr. FISCHER
- Pianoforte Concerto, played by Mr. DUSSECK Dusseck
- Scena, sung by Miss PARKE

PART II

- Grand Symphony (M.S.) (Military Symphony) Haydn
- Scena, sung by Mr. FISCHER
- Violin Concerto, played by Sig. VIOTTI Viotti
- Aria, sung by Miss PARKE
- Finale Haydn

Tickets were sold at half a guinea at “Dr. Haydn’s, #1 Bury St., St. James,” and at three other addresses. Maria Hester Parke, then nineteen, was a pianist as well as a soprano. Ludwig Fischer was a bass singer prominent in the opera houses of Central Europe. The other two soloists referred to were Johann Dussek (1761–1812) and Giovanni Battista Viotti (1753–1824).



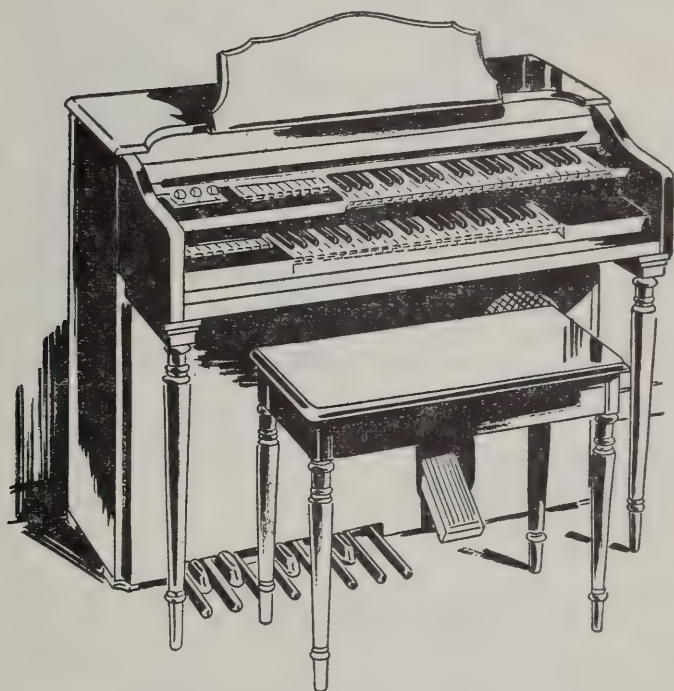
Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800
In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Lectures: **WALTER HENRY THOMPSON**
 “I Was Churchill’s Shadow”.....January 19
 JOHN MASON BROWN
 “Seeing Things” February 9
 “The World of Shaw” March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN’S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KEmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.

Also see WURLITZER PIANOS at Paine's.

PAINE *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

FANTASY FOR SOLO ENGLISH HORN, WITH STRINGS AND HARP

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This piece was composed in 1953, and is dedicated to Louis Speyer.

WALTER PISTON writes of his Fantasy that it "is in a simple ternary form, the entire piece developed from motives contained in the first phrase. In contrast to the quiet expressive character of the first part, the middle section is dance-like, and there is a cadenza for the solo instrument, accompanied by the harp, leading to the return of the principal mood. The work intends primarily to exhibit, and indeed may be said to have been inspired by, the poetic beauty of the English horn as played by Louis Speyer."



fine shoes for every member of the family



Thayer McNeil

boston and welllesley

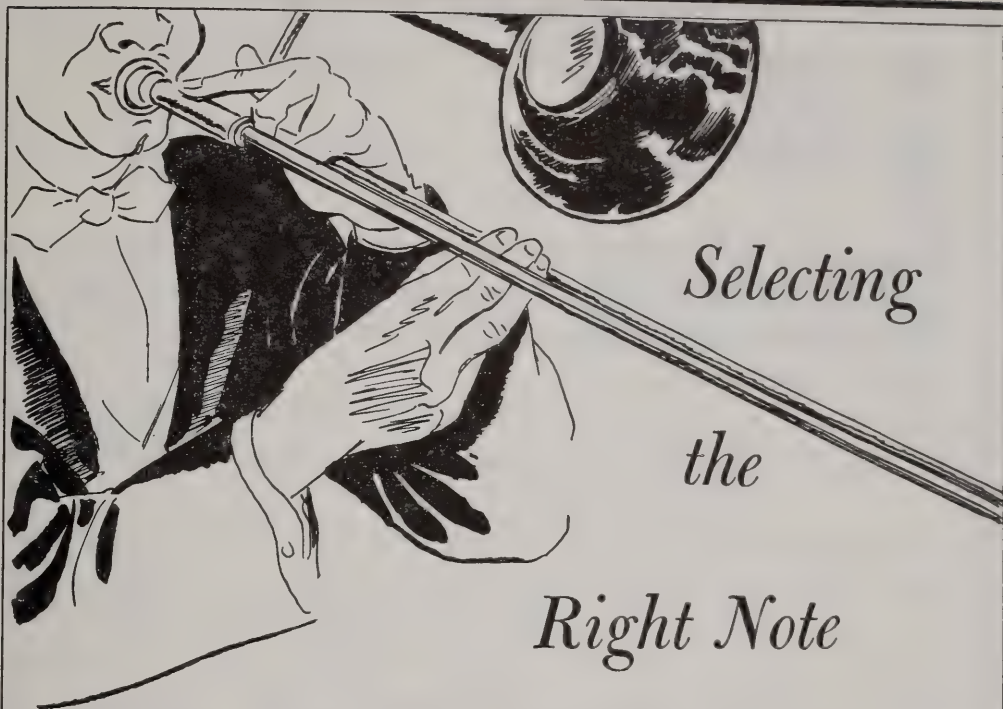


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

ENTR'ACTE
THE ARTIST VIEWS THE CRITIC

By CHRISTOPHER FRY

(Quoted from *Experience of Critics*, Oxford University Press)

I FEEL like a fourth-form boy who has been invited up to the masters' common room to comment on the year's teaching: somewhat overwhelmed by the privilege, somewhat emboldened by the nudgings of my schoolmates and their last urgent whispers of "Go on; you tell them, Fry," and, as a precautionary measure, copies of all the newspapers folded into the seat of my trousers, the dramatic criticism outwards.

I don't know how I can help feeling like this, for to some extent this is what the relationship has become between critic and artist or whatever word will serve to cover actor, playwright, producer, and designer. The masters write their report: "Could do better if he tried," or "Seems to make no effort to be intelligible," or "Has ability, but should try to concentrate on the matter in hand"; and the boys draw irreverent caricatures in the margins of their manuscripts. It isn't a very rewarding relationship; neither is it one which is unavoidable,

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 $\frac{3}{4}$ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box ..		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner



Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300

but it has come about, and it would be good if we could discover why.

The simplest explanation is that, on the one hand, no man's judgment is infallible; and, on the other, that an artist thinks well only of a critic who thinks well of *him*; and, I admit, it is interesting to hear the writer say to the painter, or the film director say to the theatre producer, "Of course, your critics aren't so bad, but *ours* are terrible," and the cry of anguished protest that comes in reply.

So simple an explanation, however, accounts for no more than the moments of disappointment or injured vanity. No man in his senses expects a critic always to be right — indeed, it would be very disconcerting if he were: we should have to believe him, and the knowledge of his fallibility is often a great comfort. The simple explanation also falls short on another point: the artist, at some level of himself, will respect an adverse criticism if he can understand it; he has no wish to get away with anything, and he is so close to his work that he is, or should be, glad of a more distant eye.

But he must also be allowed a certain arrogance: a degree of care-free confidence, if his work is not to be in some way blunted. Whatever medium he works in, words, or paint, or notation, will see to it that he

Special morning of beauty at the Helena Rubinstein Salon

- Body Massage
- Face Treatment
- Shampoo
- Fingerwave
- Manicure
- Custom Make-up

all for 12.50

You'll look lovely from head to toe . . . ready to charm the world! Make your appointment today. Call KEnmore 6-5270.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



State Street Trust Company

BOSTON, MASS.

*An experienced, progressive bank
which welcomes opportunities to
be of service to those desiring
pleasant, satisfactory banking,
trust and safe deposit affiliations.*

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

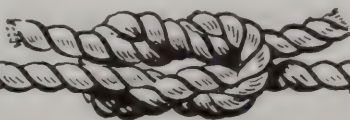
Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



Appeal For Broader Support B

EDITORIALS

INDI

New Bedford Standard-Times, December 14:

"There is no way of evaluating in terms of dollars and cents what this majestic instrument means to the cultural life of Boston, of Massachusetts and of the nation, but certainly it is vastly greater than \$250,000. Chicago and Detroit raised more than \$300,000 each to underwrite their orchestras. Boston, with its tradition of culture and its immeasurably superior symphony, can do no less."

The Jewish Advocate, December 10:

SAVE OUR SYMPHONY!

"On page 12 of this issue there appears 'A Frank Statement from the Trustees' of the Boston Symphony Orchestra. It describes the sad financial plight of this great musical organization, the pride of Boston culture and joy of music lovers the world over.

"It reveals that the very survival of Boston's greatest civic asset is hanging in the balance.

"A swift reading of the 'Statement' is reminder enough of the priceless benefits which are ours by virtue of the Boston Symphony's presence here. Does anyone doubt how calamitous its passing would be? It is a possibility too awful to contemplate.

"The 'Statement' also points out that of nine large cities which raise sums to support their symphony orchestras, the Boston public contributes the least."

The Woonsocket (R.I.) Call, December 11:

SAVE THE SYMPHONY

". . . the symphony is in financial difficulties. But New Englanders who regard the orchestra as their own will, we have no doubt, come to its aid and keep in this area the world's finest symphony orchestra."

The following excerpt from letters received so far:

"Last week I happened that the Boston Symphony difficulties. I am offering enclosed check. If there help you I shall be very haps I can help solicit listeners who are now liv

"I owe those who have enjoy this great, inspiring unlimited acknowledgme

"Please accept the en In one way or another of our lives for many ye and I were in college in

Many letters have also WGBH. The following

"In common with most afford series tickets to Orchestra. However, we broadcasts of the Friday-WGBH, and we have able pleasure to these br ception.

"If we had had to pay at regular concert rates, have cost us over \$400. nothing. Consequently, Orchestra was in need thought that the least we you some very small part the value of the broadcast could be more, and perh you surely must have ma help you make up your d

EVERY CONTRIBUTOR BECOME

Please make check payable to Boston Symphony Orchestra, Inc. and mail

GIFTS TO THE BOSTON SYMPHONY ORCHESTRA ARE

gs a Rich Variety of Response

ALS

taken from the many

ear on a news program
rchestra is in financial
small contribution the
y other way that I can
to give my time. Per-
s from former B.S.O.
the Los Angeles area."

e it possible for me to
, magic-winged music,

l toward your deficit.
mphony has been part
ince the days my wife
bridge forty years ago."

a addressed to Station
cal:

ent families, we cannot
mances of the Boston
and do listen to the
day performances over
stening with consider-
sts ever since their in-

his amount of listening
oncerts by now would
y have in fact cost us
we heard that the
additional funds, we
d do would be to send
what we consider to be
ncerts. We wish that it
me day it will be; but
ore listeners who will

INDUSTRY

The following messages are taken from letters received from business firms and radio stations:

"I read with great interest the advertisement in the Jewish Advocate last Thursday, and in response thereto, I am happy to enclose our check.

"It is my belief that messages of this character, addressed to the general citizenry, will be most effective in bringing about the popular support you so richly deserve."

— GLOBE PLAN INC.

"As requested by the advisory Trustees and in accordance with the provisions of a Deed of Trust, we are pleased to enclose our check."

— ROCKLAND-ATLAS NATIONAL
BANK OF BOSTON

"We are both proud and happy to be able to send you the enclosed donation for the Boston Symphony Orchestra. As the only AM broadcast station in Greater Boston with musical programs devoted entirely to 'fine music,' and as the only AM station in this area with a large part of its daily program given over to concert music, WCRB certainly owes a large debt of gratitude to the Boston Symphony Orchestra which this check can only partly hope to repay."

— RICHARD L. KAYE, *Music Director*
RADIO STATION WCRB

"We hope many of the local business firms recognize the importance of the Symphony to New England. We would like to become part of a growing list of business concerns that the Symphony can rely upon for continuing annual support.

"We would be pleased to contribute \$100.00 each year and there must be many other local firms that would do the same."

J. J. SMITH, *President*
A. L. SMITH IRON COMPANY

FRIEND OF THE ORCHESTRA

Richard C. Paine, Treasurer, Symphony Hall, Boston 15, Massachusetts

UCTIBLE UNDER THE FEDERAL INCOME TAX LAWS

is never far from humility. He knows before he starts that he is attempting the impossible; he knows that existence cannot be demonstrated, or even adequately commented upon, except by existence; and he would sometimes prefer to be doing something comparatively easy, such as cleaning the Augean stables, or, as he may think in his less amiable moments, such as being a critic.

An artist's sensitiveness to criticism is, at least in part, an effort to keep unimpaired the zest, or confidence, or arrogance, which he needs to make creation possible; or an instinct to climb through his problems in his own way as he should, and must; and it isn't surprising to look back to Hardy putting down his novelist's pen after the reception of *Jude the Obscure*; or to Tennyson walking the Downs and saying over and over again, "He says I'm not a great poet; he says I'm not a great poet."

He may not have been a great poet, but he was a good one, and might, I think, have been even better if the critics had been as creative in their way as he was in his. But creative criticism — by which I mean criticism that takes as its starting place the individual talent it deals with, and not some ready rule of thumb or personal preference — creative criticism has always been rare, and continues so, and much of the rest, though plentiful, is as boring as a small child who insists

la maisonette

the little house of many designers
115 newbury street, boston

interpreting —
paris chic in an
american way —

Elise Molire
chapeaux

recently arrived
from paris
with

"le dernier cri de
chapeaux"

with "la maisonette"

at the most reasonable
prices

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

on being looked at. And everywhere today can be heard the patter of tiny criticism, the busy sound of men continually knowing what they like. How anything manages to create itself at all is a wonder. The newly sprouting acorn is dug up several times a week, and solemnly told that, whatever it may think to the contrary, it is not an oak tree. It must understand that it is nothing more or less than an acorn being pretentious.

I am not, you will have noticed, yet talking particularly of dramatic criticism. That is a grave thought towards which I am feeling my way sentence by sentence; for if I think that dramatic criticism is not all that it should be, it is because I think that no criticism is all that it should be. And artists themselves are often the worst offenders. One might think that a man who knows, by his own experience, how difficult it is to convey anything to anybody, even to himself, would be patient and forgiving to his fellows, however clumsily they flounder forward; but the history of literary feuds is long; and it is no uncommon thing to find one writer attacking another, ignoring what strength, or promise of strength, there may be for the pleasure of declaring the weakness.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

*... presenting an unusual collection for the woman and
the college deb with a flair for fashion ...
... moderately priced. ...*



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

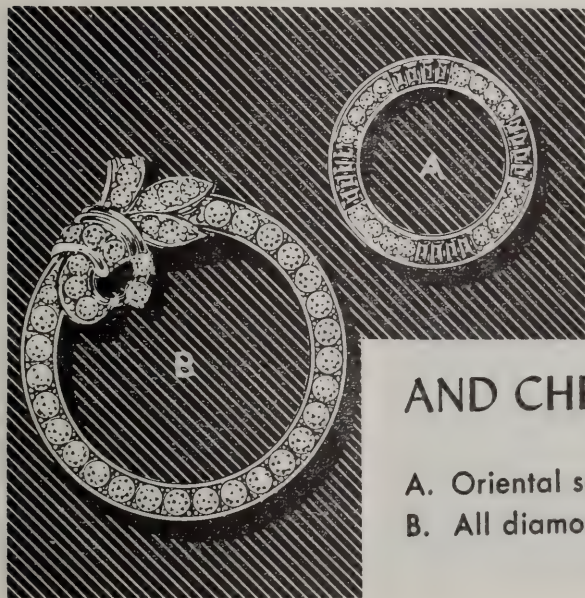
372 BOYLSTON STREET — between Arlington and Berkeley

Whereas he should know to fall on his knees and cry, "This man has written a sentence: he has actually written a sentence!" — or, if that should be an overestimation, he might say: "Look, look; here are two words which have come together in God."

That is the only true method of criticism between artists. But critics may reasonably feel that something further is expected of them. Dramatic critics, for example, may hesitate to say, "No one who loves the theatre should fail to pay fifteen shillings for a stall at the Globe where, in the second act of Mr. Fry's new play, he may hear several minutes of dialogue which is not entirely inapt."

Something further is expected of them; and something so difficult that I wonder if there is a pin to choose between the ardors of creating and criticizing.

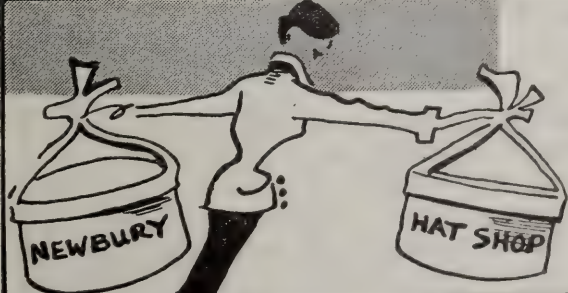
A fine dramatic critic of the future is already with us. He paid, not long ago, his first visit to the theatre. He sat in the front of a box, with five years' experience of the world behind him, and watched a pantomime. His eyes never left the stage; even through the intervals he refused to be distracted by ice cream or lemonade; he stared at the



AT OUR BOSTON AND CHESTNUT HILL STORES

- | | |
|------------------------------------|---------------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

curtain, waiting for it to go up again. Neither the Dame, nor the comedy horse, nor the Broker's men, nor the Dagenham Girl Pipers could win a smile from him. He remained, expressionless and absorbed, the representation of the perfect critic. At the Transformation Scene he turned to his father and made his only comment. He said: "Well, we didn't expect that, did we?"

I take up your time with this story because it may be that, on our first visit to the theatre, we are innocent of everything except sensibility; there is no confusion: we know when we are touched; and this is a good condition for criticism. I don't mean that a critic must abandon all thought of ice cream or lemonade in the interval, but ideally there should be nothing, no preconception of what a play is, no impatience, no demands, between him and the stage; only a readiness to receive.

I do not know how it is to be done, and of all places at a first night. A first-night audience is as though a very large family had suddenly been reunited in the bronchial ward of a hospital. And the critic

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

W C R B
1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M. "AFTERNOON AT SYMPHONY"

CHRISTMAS DAY — 2:30 PM
BERLIOZ: L'ENFANCE DU CHRIST
(Vox Records)

NEW YEAR'S DAY — 3:00 PM
MASCAGNI: CAVALLERIA RUSTICANA
(RCA Victor Records)

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

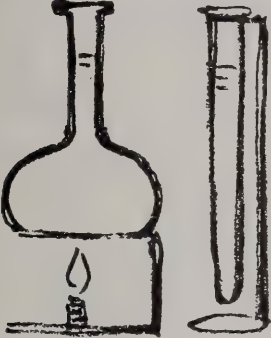
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

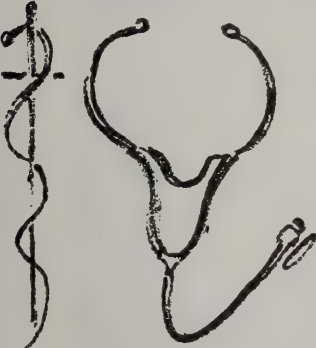
AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

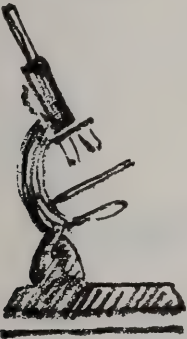
Scientist-Musicians



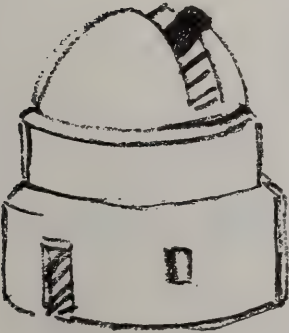
“THE discovery of B hydroxybutyric aldehyde may seem to have no connection with the world of music, but it really has,” Delver Forfax declared with gusto. “It was discovered simultaneously by a French and a Russian chemist. The Frenchman was Charles Adolphe Wurtz. His rival bore a name more familiar outside scientific circles — Alexander Borodin, who by turn was practicing physician, professor of medical chemistry, amateur performer on the flute and 'cello, and, intermittently, a distinguished composer. To my mind, he was a scientist on loan to music. He published twenty major articles on chemico-medical subjects.



“This case has set me on the trail of other interchanges between music and medicine and other sciences. Back in the sixteenth century we have the case of Paracelsus. A mad genius, if there ever was one, he was a notable organist and builder of organs, and a revolutionary thinker in the study and treatment of diseases. Quackery was interjected in his activities as a practicing physician and writer on medical subjects, yet nevertheless he made contributions to science in advance of his times. For one thing, he seems definitely to have been a pioneer in musical therapy.



“In the eighteenth century we have England's great astronomer, Sir William Herschel. He began his career as an organist and composer. Four of his compositions were performed earlier this year by the Observatory Philharmonic Orchestra, formed by Harvard astronomer-musicians.



“Most of the chamber music of Brahms was perfected as the result of try-outs at soirées held by his friend, Dr. Theodore Billroth. This great devotee of music was both an excellent pianist and a famous surgeon. Known in medical history as the ‘Father of Visceral Surgery,’ he also made his mark in musical literature as the author of ‘Who Is Musical?’ ”

must reach across this uneasy state of affairs, and be in perfect communion with the complexities of play, players, and production. Upon his judgment depend the livelihood and career of nerve-jangled men and women who have been working at high pressure for several weeks. He must have a subtle understanding of play-writing, acting, and production, so that a fault shall not be laid at the wrong door — a misjudgment which happens in criticism often enough to be a major problem. He must have the patience and concentration of a bird-watcher, the eye of a sleuth, the capacity for experience of an explorer. I wouldn't undertake a profession so full of complications and pitfalls if you paid me; and if, in this essay, I am only a faultfinder, it is not because I can see no good in critics, for I do; and I know how willing many of them are to turn and say, "Well, we didn't expect that, did we?"; it is because I should like to trace, if I can, those things which divide us in understanding.

I suggest that if it is possible for the artists to learn from the critics (and I think it is), then it shouldn't be altogether improbable that the critics could sometimes learn from the artists. The history of

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

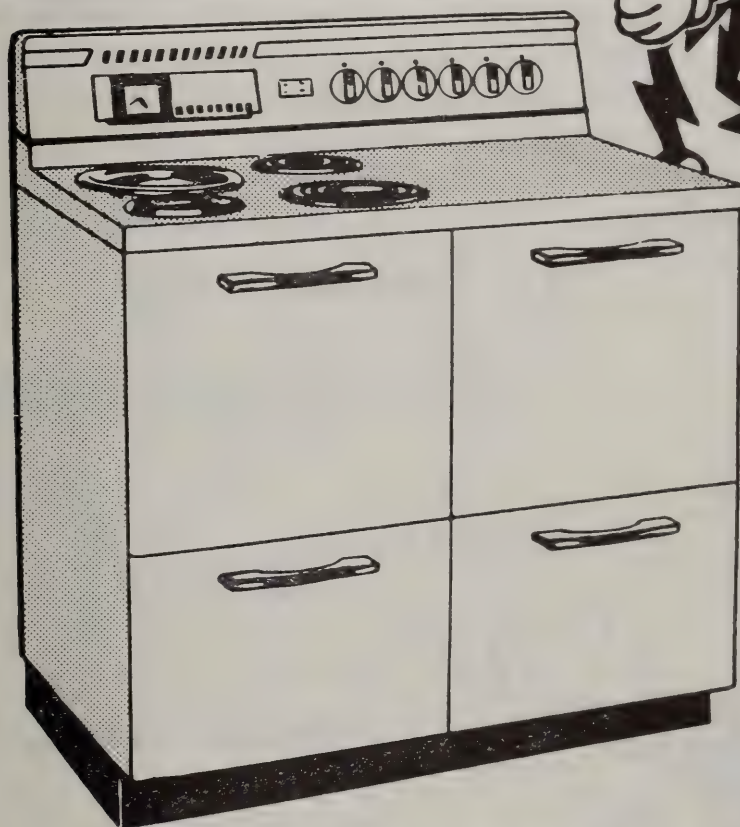
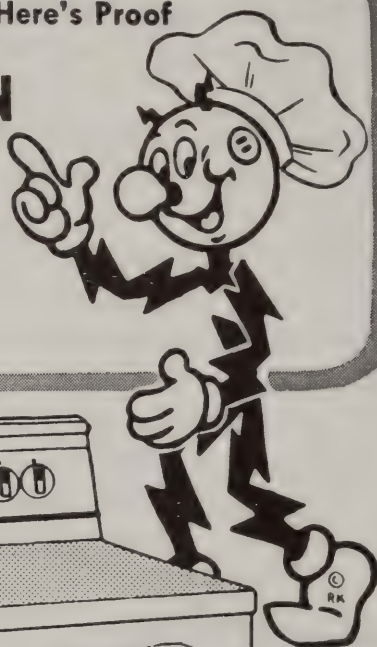
THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**

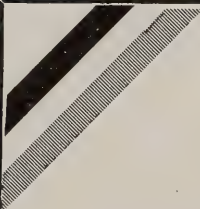


Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

criticism through the centuries isn't one unbroken progress of accurate judgment; and I don't know why critics, like Victorian parents, should be disturbed by admitting to their children that they also make mistakes. There is no progress that way. It's a hardening of the arteries of understanding. A man's work is what his life is; and he can only grow where he seeks.

Sometimes when I am trying to work I think of the picture of myself which emerges from the press cuttings, and it seems, in a way, very splendid. I see a man reeling intoxicated with words; they flow in a golden — or perhaps pinchbeck — stream from his mouth; they start out at his ears; they burst like rockets and jumping crackers and Catherine wheels around his head; they spring in wanton sports at his feet and trip him; but trip him or not, he loves them: let them all come, go where they may; let them strangle sense, flood the stage, break the dams of form; facility shall have its day. His typewriter continues to chatter long after it has been put back in its case. Words will grow out of him, like fingernails, for some time after his death.



Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out



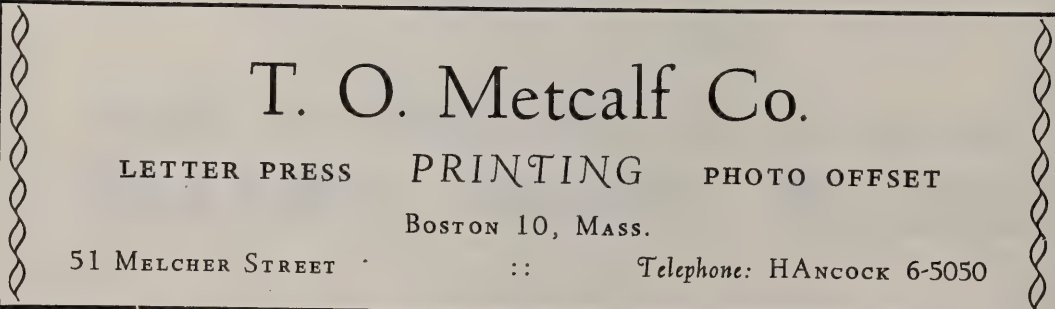
Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français



T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

Then, having looked at his picture and marveled, I turn back to my typewriter. Like an ancient Red Indian chief, I sit for some hours in silence. At last I am ready to speak, and say "How," or perhaps some slightly longer word. My two fingers withdraw from the typewriter and the night wears dumbly on towards dawn.

The Lady's Not for Burning, the play which first gave rise to the bacchic figure vomiting his careless words, was five or six months finding its shape before writing began, and eight months in writing. I don't mean that slowness in writing is a virtue: it is an incapacity; but it's hard to relate it to verbal intoxication; it feels more like a slow death by ground glass.

What do I think I'm doing, then, so painfully creating a false impression? Why so many words? Why so many apparent interruptions of the relevant action of the play? There is no doubt that, looked at from many points of view, these are most reasonable questions to ask; and I can only try to explain what was in my mind.

So many words, for instance. We know this criticism doesn't precisely mean what it says. There are the same number of words as in any other play; you have only to count them. It means, I think, that I don't use the same words often enough; or else, or as

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

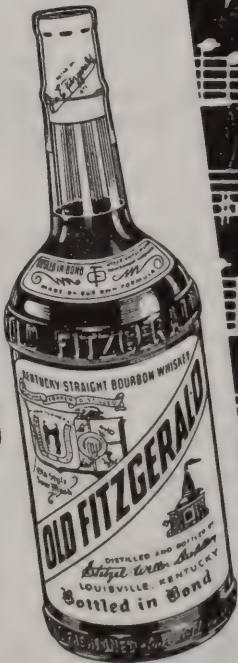
You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



well, that the words are an ornament on the meaning and not the meaning itself. That is certainly sometimes — perhaps often — true in the comedies, though almost as often I have meant the ornament to be, dramatically or comedically, an essential part of the meaning; and in my more sanguine moments I think the words are as exact to my purpose as I could make them at the time of writing.

And then the question of relevance. The question is, relevance to what? The relevance of one kind of play is not necessarily the relevance of another; I tried to say so in *The Lady* in the line: "That same laughter, madam, is an irrelevance that almost amounts to revelation," and I think what I am most anxious to do here is to ask that criticism should look more deeply into the nature of a play, and to pursue the reason for its nature, rather than to try to force it into a category to which it doesn't belong. If a criticism is to be understood and profited by, writer and critic must start with the same premise.

Comedy is not a drama with the addition of laughs. It is a world of

BOUND VOLUMES of the

*Boston Symphony
Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

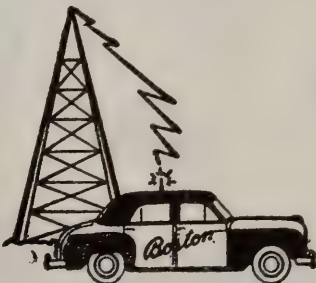
Address, SYMPHONY HALL
BOSTON, MASS.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

Kenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

its own, and when we leave it again, it can have given to the world of action we rejoin something of a new cast. It is a world of its own, but not a world all of one kind — it may be of situation; or the sunny, tensionless world of *As You Like It* where, for all Jacques' talk of time, there is all the time in the world; or a world of wit, such as *The Way of the World*, where plot is an infernal nuisance.

As comedy is not a drama with laughs, so a verse play is not a prose play which happens to be written in verse. It has its own nature. In a talk on *Poetry and the Theatre* I tried saying something more about this, in these words: "The dramatist must view the world of his play, and the people of that world, with great precision: the poet-dramatist with the greatest poetic precision. The whole structure depends upon it, what scene follows another, what character goes and what character enters, where description of landscape becomes part of the action, or where it needs a bare exchange. The poetry and the construction are inseparate. Who understands the poetry understands the construction, who understands the construction understands the poetry, for the poetry is the action, and the action — even apart from the words — is the figure of the poetry" I do not mean that my own plays live



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

up to this definition; but this is the ground upon which, now and in the future, I must meet the critics.

If this all seems to be turning into a defense of Fry, it is not at all what I mean by it. For every point I raise there are half a dozen more which, in the circumstances, I don't intend to refer to, preferring to withhold, as far as possible, the stick which the critics could beat me with. But it is a fairly general experience of writers, producers, actors, to find themselves being judged from some altogether other part of the forest, where the critic has dug himself in as though for a siege; and I can best show the kind of misunderstanding I mean by instances from my own experience.

There are many orders of such misunderstanding. There is the criticism which seems wantonly to misrepresent, so that it can make a point; as when, for instance, a well-known critic, to prove that I sometimes wrote pretentious nonsense, quoted a line which was not in the play at all!

Or there is the kind of criticism which seems anxious to pick a hole at all cost: such as that which soundly berated an artificial comedy for having no lines in it as simply and highly charged as those in *King*

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

Lear. Or this: in *Venus Observed* the Duke ends a speech with "And I, as unlaborious as a laburnum tree, hang in caresses of gold," and the critic then comments, "An inaccurate observation, since a laburnum is only apparently 'unlaborious.'" I see what he means: like the only apparently untoiling and unspinning lilies of the field. These are small matters, but they show the larger fault: that sometimes a critic will rather cavil at the surface than give judgment in depth.

A few paragraphs ago I mentioned the word "pretentious." I will state my belief that it is not a critical word. It usually means that, in the critic's opinion, a man's reach has exceeded his grasp, and what hope is there for the theatre without such temeritous reaching? There may be times when we lay ourselves open to it by an insincerity, but even so, it is a dangerously facile word, and too easily covers up a critic's impatience.

A critic rightly expects that those he criticizes should go as far as their powers will take them in whatever art they practice: they should be honest, devoted, sensitive, laborious to perfect what they do, never content to rest on what they have done, but ever restless to increase the scope of what is still to follow. Are they not to expect as much from their critics? But round and about those who know the gravity of their work are others whose ability is to make rapid decisions about



IT'S NEW . . . IT'S DIFFERENT
The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

HOTEL GARDNER
Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

Reservations
Phone
CO 6-3110

SAVE TIME	CONVENIENT
PARK YOUR CAR	
at the	
WESTLAND AVE. GARAGE	
We are one minute from Symphony Hall	

everything and everybody and the less they are inclined to consider, the greater is their air of omniscience.

We are all, I think, anxious to mend our ways, once we can see clearly where and how they should be mended. But we cannot trust the critic to tell us unless he *also* knows moments of prayer and fasting and self-distrust; unless he judges, not by a jaunty reflex action, but by drawing into himself what he judges before giving judgment; unless we can be sure that he gets no pleasure from wounding, or belittling others to give himself the appearance of size; and that he has always before him, like a fearful warning, those evasions, dishonesties, and tricks protective of self-esteem which are the badges of the little critic who knows what he likes but will never know anything more. I made a character in a play describe justice as the crossing of mind with mind; and I believe this to be true of just and creative criticism.



• PIANOS • RADIOS • ORGANS • MUSICAL	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS
TOYS & GIFTS		Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

SYMPHONY IN C MINOR, NO. 3, Op. 78

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction. It was first heard in Paris and in America in the following season (the American performance was at a concert of the Philharmonic Society in New York, Theodore Thomas conductor, February 19, 1887). The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1901. Saint-Saëns conducted this symphony at a special concert of this orchestra in Boston, November 26, 1906. After his death, the *Adagio* was played (December 23, 1921) in his memory. The most recent performance was on March 3, 1950.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, organ, piano (four hands), and strings. It is dedicated to the memory of Franz Liszt.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

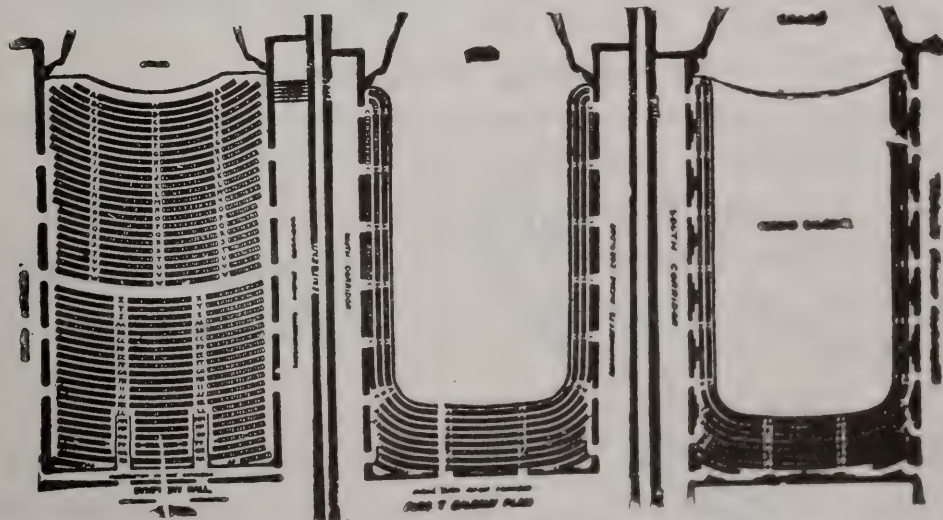
Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	6823
	6824
	2600



THE following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio*, and the *Scherzo* is connected after the same manner with the *Finale*. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Lady of Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*
272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio*. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the *Presto*. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto*, which at first is apparently a repetition of the first *Presto*; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with full strength of the orchestra. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work."

MASON MUSIC FOUNDATION

presents

DUO DI ROMA

ORNELLA SANTOLIVIDO, *pianist*. MASSIMO AMFITHEATROF, *cellist*.

In Two programs of Sonatas by *Beethoven, Mendelssohn, Brahms, Strauss*.

THURSDAY, JANUARY 21 at 8:30 P.M. JORDAN HALL

FRIDAY, JANUARY 22 at 8:30 P.M. JORDAN HALL

Tickets will be required. Apply only by mail to: Mason Music Foundation, 59 Fayerweather Street, Cambridge, Mass. Mail orders must be accompanied by self-addressed stamped envelope. This concert is open to the public and tickets will be given out to the capacity of the hall. No telephone orders accepted. Seats not held after 8:30 P.M.

Paul Doguereau, *President*

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENmore 2076 and 2077 opposite Symphony Hall

R C A VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7

Symphony No. 1

Berlioz "Romeo et Juliette" (with chorus and soloists)

Brahms Symphony No. 4

Brahms Piano Concerto No. 2

Soloist, Artur Schnabel

Bruch Violin Concerto No. 1, in G minor

Soloist, Yehudi Menuhin

Handel "Water Music"

Haydn Symphony No. 103 ("Drum Roll")

Symphony No. 104 ("London")

Honegger Symphony No. 5

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures,

Berlioz, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys";

Saint-Saëns, "La Princesse Jaune"

*Among the recordings under the leadership of
SERGE Koussevitzky*

Bach Brandenburg Concerto No. 1,
in F; Brandenburg Concerto No.
6, in B-Flat; Suite No. 1, in C;
Suite No. 4, in D

Beethoven Symphony No. 3, in E-
Flat, "Eroica"; Symphony No. 5,
in C Minor, Op. 67; Symphony No.
9, in D Minor, "Choral"

Brahms Symphony No. 3, in F, Op. 90

Haydn Symphony No. 92, in G, "Or-
ford"; Symphony No. 94, in G,
"Surprise"; Toy Symphony

Khatchaturian Concerto for Piano
and Orchestra, William Kapell,
pianist

Mendelssohn Symphony No. 4, "Ital-
ian"

Mozart Eine kleine Nachtmusik;
Serenade No. 10, in B-Flat, K.
361; Symphony No. 36, in C, K.
425, "Linz"; Symphony No. 39, in
E-Flat, K. 543

Prokofiev Concerto No. 2, in G Minor.
Op. 63, Heifetz, violonist; Sym-
phony No. 5; Peter and the Wolf,
Op. 67, Eleanor Roosevelt, narrator

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony No. 8, in B
Minor, "Unfinished"

Tchaikovsky Serenade in C, Op. 48;
Symphony No. 4, in F Minor, Op.
36; Symphony No. 5, in E Minor,
Op. 64

COMMEMORATIVE ALBUM

Sibelius Symphony No. 2, in D, Op. 43

R. Strauss Don Juan, Op. 20

Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 $\frac{1}{3}$ r.p.m.) and
(in most cases) 45 r.p.m.

The following are available on 45 r.p.m. only:

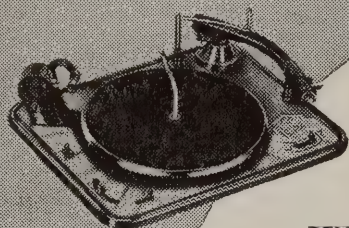
SERGE KOUSSEVITZKY conducting: *Haydn*, "Toy" Symphony; *Wagner*, Prel-
ude to "Lohengrin."

Some of the above recordings and many others not here listed are also
available on 78 r.p.m.

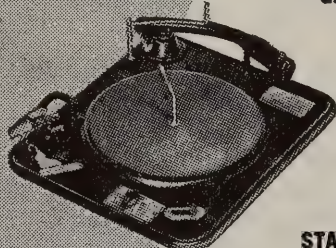
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
 GARRARD RC-90**
 Net \$64.68



**STANDARD MODEL
 GARRARD RC-80**
 Net \$45.08



**NON-AUTOMATIC:
 GARRARD "T"**
 Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50

Plus \$8.95 for
 low table base
 if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
 FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK
 CORPORATION

167 Washington St., Boston 8, Mass.

Twelfth Program

FRIDAY AFTERNOON, JANUARY 8, at 2:15 o'clock

SATURDAY EVENING, JANUARY 9, at 8:30 o'clock

MENDELSSOHN.....Overture, "Sea Calm, and Prosperous
Voyage," Op. 27

DUTILLEUX Symphony
(First performance in the United States)

INTERMISSION

IBERT.....Concerto for Flute and Orchestra

- I. Allegro
- II. Andante
- III. Allegro scherzando

(First performance at these concerts)

RAVEL....."Daphnis et Chloé" Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

SOLOIST

DORiot ANTHONY

The Third Open Rehearsal of the Season will take place next
Wednesday Evening, January 6, at 7:30.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
854 BEACON ST., BOSTON Tel. CO 6-7359

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.
Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

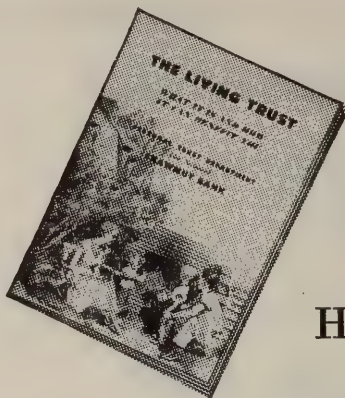
PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS

OLIVER WOLCOTT

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Exhibition

Coming Concerts

Berlioz at the Berkshire Festival

Contributors

Requests

Koussevitzky Fund

EXHIBITION

The Exhibition of paintings kindly loaned by the Institute of Contemporary Art is now having its final showing in the gallery. It includes seven women artists: Ruth Cobb, Esther Geller, Fannie Hillsmith, Maud Morgan, Marilyn Powers, Katharine Sturgis and Barbara Swan.

COMING CONCERTS

In New York City next week Charles Munch will introduce the Symphony by Dutilleux on Wednesday evening, and on Saturday afternoon Paul Tortelier, formerly of the 'cello section of this Orchestra, will appear as soloist. The soloist at the thirteenth pair of concerts in Boston, here announced, will be Pierre Fournier, the 'cellist. He made his début at these concerts in 1951.

Pierre Monteux will conduct as guest the concerts of January 29 and 30 and February 5, 6. At the first pair the soloist, new to these concerts, will be Leon Fleisher, playing in Brahms' First Piano Concerto with which this artist made a great impression at the New York Philharmonic-Symphony Society concerts in New York last week. At the second pair of concerts Tossy Spivakovsky, likewise making his first Boston appearance, will be heard in Bartok's Violin Concerto.

BERLIOZ AT THE BERKSHIRE FESTIVAL

The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox next summer with a performance of a number of the great works of this composer.

"The Damnation of Faust" will be performed with the Choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony," and the song cycle, "Summer Nights." The Festival Chorus of the Berkshire Music Center will appear with the Orchestra in "Romeo and Juliet" in its complete form and in the famous "Requiem," which will conclude the Festival. The Festival will extend from the first week of July through August 15th.

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

our greatest JANUARY SALE

•

FIRST TIME in YEARS SALE of MARTEX LUXOR TOWELS

•

important savings WAMSUTTA SUPERSCALE SHEETS and CASES

•

20% to 50% OFF
on a special collection
of our own

- **linens**
- **lingerie**
- **negligees**
- **teagowns**
- **children's wear**
(Wellesley shop only)

416 Boylston St., Boston
54 Central St., Wellesley

In Boston, this season, "The Damnation of Faust" will be revived, and "Romeo and Juliet" repeated. "Romeo and Juliet" will also be performed when this orchestra visits Washington, D.C., on March 11, and New York City on March 13.

CONTRIBUTORS

From various business firms which have contributed to the Boston Symphony Orchestra, the following paragraphs, taken from letters, are quoted:

"In response to your letter of December 18, we are very conscious of the advantages of maintaining the Boston Symphony Orchestra, both to the community and to the cultural life of all the inhabitants of New England, and therefore we are pleased to enclose our check, which we hope will be of assistance to your campaign."

—THE BETTINGER CORPORATION,
Waltham, Mass.

"We are pleased to enclose a check for the Symphony Fund called to our attention. Although ordinarily we confine ourselves to the Rockland area in the matter of Company contributions, in this particular instance we are departing from our usual policy, as we should like very much to make at least a small donation toward this very worthwhile drive."

—E. T. WRIGHT & CO., INC.,
Rockland, Mass.

BEQUESTS

For financial stability this Orchestra is greatly indebted to those who have made bequests for its support.

Its well-wishers include members of the Orchestra itself. The following letter has been received:

"A continuing interest in the Orchestra and its financial welfare has been shown by a former member who retired some years ago. Mr. Karl Rissland, who was a first violinist for over twenty-five years, donated \$1,000 to be held in trust by Massachusetts Hospital Life Company as trustee of the Massachusetts Life Fund. Mr. Rissland, who is now over 80, hopes to add to this fund during his lifetime. Upon his death the principal will be paid to the Orchestra."

KOUSSEVITZKY FUND

"As a memorial to Dr. Koussevitzky, and with the approval of Mrs. Koussevitzky, the Trustees of the Orchestra have transferred from its general funds the sum of \$6,000 to its Koussevitzky Fund and an additional sum of \$6,000 to its Scholarship Fund."

For music lovers . . . no finer gift!



Model 3HS6, \$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs are specially designed to reproduce the hidden "highs" and "lows" that give recorded music the brilliance and realism of the concert hall. And on RCA Victor High Fidelity records you have the world's largest and finest selection of high fidelity performances.

Make this Christmas truly memorable with the gift of "living" music . . . music brought to you with RCA Victor High Fidelity. Hear it at your dealer's now.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA



filene's



Pandora's holiday shoes sparkle with fashion excitement as they dance through this season's gala parties . . . glittering with rhinestones, pretend pearls or gold-look threads . . . discreetly closed or prettily bare. Designed to be worn as jewelry for your lovely feet . . . and made with Pandora's famed perfectionism of fit and craftsmanship. From Filene's exclusive Pandora collection.

Filene's Shoe Salon, Second Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twelfth Program

FRIDAY AFTERNOON, JANUARY 8, at 2:15 o'clock

SATURDAY EVENING, JANUARY 9, at 8:30 o'clock

MENDELSSOHN Overture to "A Midsummer Night's Dream," *Op. 21*

DUTILLEUX Symphony

- I. } Passacaille
- II. } Scherzo molto vivace
- III. Intermezzo: Lento
- IV. Finale, con variazioni

(First performance in the United States)

INTERMISSION

IBERT Concerto for Flute and Orchestra

- I. Allegro
- II. Andante
- III. Allegro scherzando

(First performance at these concerts)

RAVEL "Daphnis et Chloé" Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

SOLOIST

DORIOT ANTHONY

This program will end about 4:00 o'clock on Friday Afternoon,
10:15 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

OVERTURE TO "A MIDSUMMER NIGHT'S DREAM,"
IN E MAJOR, *Op. 21*

By FELIX MENDELSSOHN

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

Composed in 1826, this Overture was first publicly performed at Stettin in February, 1827, under Karl Löwe. It was first performed at the concerts of the Boston Symphony Orchestra February 9, 1883, and last performed November 9, 1951, when Richard Burgin conducted.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, ophicleide, timpani and strings. It is dedicated to "His Royal Majesty, the Crown Prince of Prussia."

MENDELSSOHN, reading translations of Shakespeare by Schlegel and Tieck, composed this Overture as a concert number in his seventeenth year, when he was living at 3 Leipziger Strasse, a suburban house with ample gardens, a garden house for amateur theatricals included. Discernible in the Overture are the fairy chords of the introduction and scherzo-like character of the main theme, the references to the Bergamask Dance from the fifth act of the play, the imitation of the braying of Bottom, and a descending 'cello passage which is supposed to have been suggested to the composer by the buzzing of a fly as he worked in his summer garden.

The Overture was originally written for piano duet. It was not until



IT IS TIME

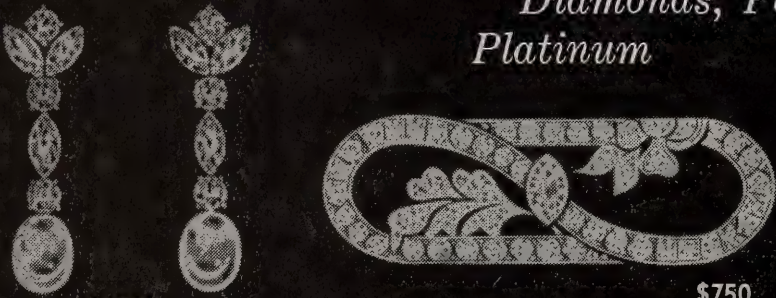
to pack a resort
collection that you'll star
in . . . our distinctive fashions
created by the finest
designers in the season's
brilliant fabrics.

Hurwitch Bros.
twenty newbury

1843, in the height of Mendelssohn's fame, that he added to the Overture the incidental numbers intended for Shakespearean performances at the Royal Theatre in Berlin.

When Friedrich Wilhelm IV took the throne of Prussia in 1840, his first step was to establish an Academy for an illustrious representation of the arts at his court. His choice of a musician for this department fell at once upon the celebrated and popular Mendelssohn, who had dedicated the overtures "Melusina," "Midsummer Night's Dream," and "Hebrides" to him as Crown Prince. Mendelssohn found Berlin far less responsive and congenial than Leipzig, and the circuitous ways of officialdom and court etiquette were onerous; but he composed what was required of him for the most part cheerfully enough. Incidental music for stage productions was no small part of these requirements, which included Sophocles' "Antigone" in 1841, and according to a royal command in the following year, Racine's "Athalie," Sophocles' "Oedipus Coloneus," Shakespeare's "A Midsummer Night's Dream." Mendelssohn worked industriously upon his commissions, of which "Antigone" and "A Midsummer Night's Dream" were produced in the autumn of 1843.

*Diamonds, Pearls,
Platinum*



\$1080. \$750. incl. tax
actual size

Parenti Sisters

jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

SYMPHONY

By HENRI DUTILLEUX

Born in Angers, January 22, 1916

Composed in 1950–1951 and published in 1952, this Symphony was first performed from the manuscript in Paris, by the *Orchestre Nationale*, January 7, 1951, Roger Desormière conducting. It was included in the Neues Musikfest in Cologne, May 28, 1953, when Ferenc Fricsay conducted.

The following orchestration is required: 2 flutes and piccolo, 3 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, xylophone, glockenspiel, vibraphone, harp, piano, celesta, bass drum, snare drum, cymbals, antique cymbals, triangle and strings.

WITH a scherzo and a slow movement each on a single theme, and with a first and a last movement in variation form, the symphony could be called monothematic. The form in general is simple and classical, the context is dramatic and challenging in the clash of voices. The composer admits having deliberately divorced himself from the sonata form — “no themes A and B, no re-expositions. . . . Often, and in the first and fourth movements particularly, small orchestral groups detach themselves from the general ensemble. The instruments are then treated each as a soloist, as opposed to the orchestral body.” The composer disavows “any literary intention, or

ESTABLISHED 1833

You and Your Husband's Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There's no obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

One of our
famous Miss-Mrs.
Originals in a
superb pure silk
printed in a dis-
tinguished design.
Women's regular
sizes 18 to 42.

79.95



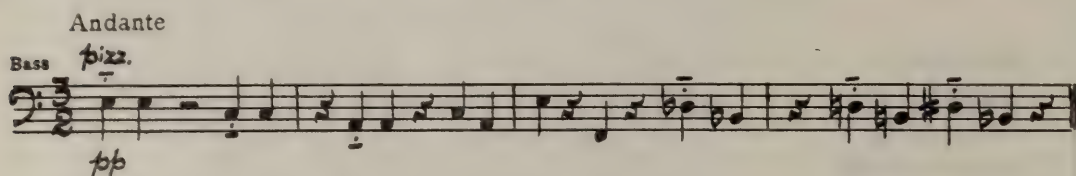
THE
Cotillion Room
CHANDLER'S

Our Cotillion Room
announces the daily
arrival of individual
fashions to wear to-
day and all through
the coming spring.

SECOND FLOOR

attempt to follow a program." He has arrived at "a sort of voluntary symmetry," wherein "the music emerges from shadow in the first measures, only to return whence it came in the very last ones. Thus there is established a transition between the real and the imaginary world. It is a little like the inception and unfolding of a dream."

The first movement is a passacaglia on the following bass, first stated by the double basses and cellos pizzicato*:



The texture of the development, at first spare, grows gradually richer, but the constantly repeated ground bass, with its plucked notes, never allows itself to be forgotten. It becomes an ominous ostinato to weird and even macabre passages in the various and colorful upper voices of the winds and percussive instruments which it underlies. Tension grows with the urgency of tremolo strings as the bass is momentarily silent. But the theme reappears in the upper orchestra.

* Musical examples by permission of the publishers — *Amphions Editions Musicales*.

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

From Shreve's Choice Jewels

brilliant new drama of fourteen
karat gold and sapphires,
festooned with a creamy
wealth of cultured pearls.
In the supporting cast,
ear clips swirled and
pearled to match.

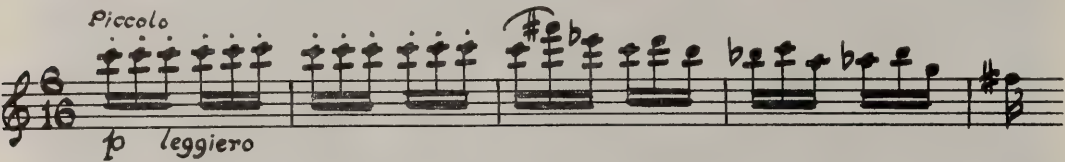
Necklace
\$590.

Ear clips
\$250.

Shown actual size
Prices include Federal tax

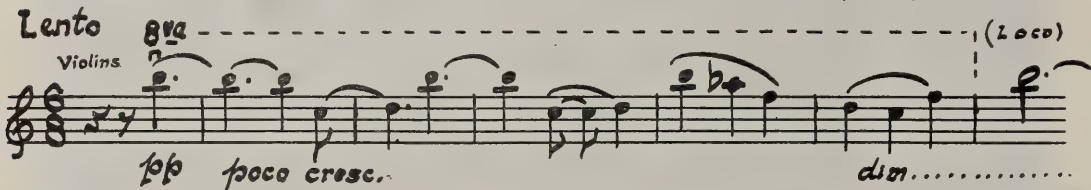
Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

The Scherzo follows without interruption, which is as it should be, since the macabre mood is maintained, and indeed intensified by a driving rapidity. The movement, which the composer has called “a sort of perpetuum mobile,” is based on the following figure, introduced by the piccolo:



The celesta, xylophone and presently the entire orchestra carry the swift running figure. The duple beat momentarily falls into 2/8 and returns to 6/16, which is, of course, a duplication in speed of the usual 6/8.

The third movement, Intermezzo, *lento*, is in 6/8. It begins *pianissimo* with a light, melodious theme:



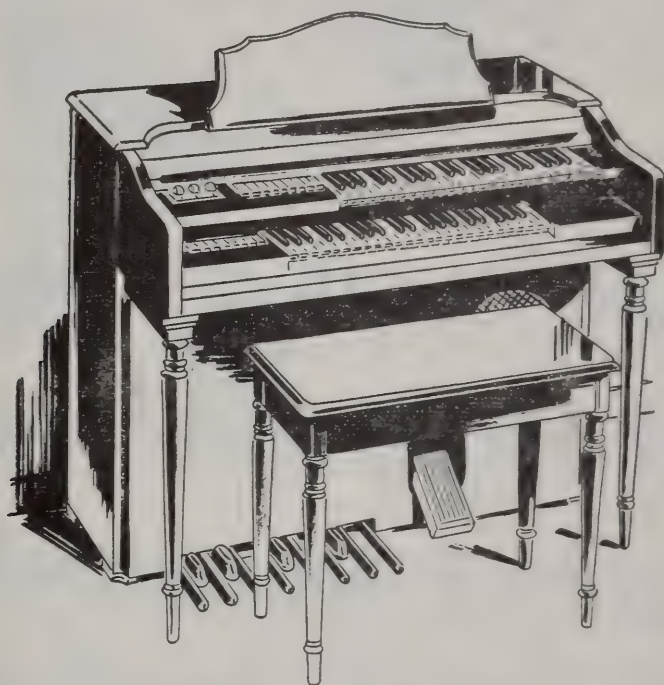
Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800
In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Lectures: **WALTER HENRY THOMPSON**
 “I Was Churchill’s Shadow” January 19
JOHN MASON BROWN
 “Seeing Things” February 9
 “The World of Shaw” March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN’S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.

Also see WURLITZER PIANOS at Paine's.

PAINE *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

It is first heard from the bassoon, but is presently attached to the violins.

The composer calls this movement a departure from his general procedure, in that this phrase is "sung almost continuously by the violins while the brass, timpani, piano, harp, and certain lower woodwinds provide a rhythmic basis in a perpetually indeterminate balance."

The finale develops variations on the following theme by the entire orchestra, the strings here giving the notation:

Largamente

The musical notation is for a string quartet or quintet. It consists of four staves: 1st Violin, 2nd Violin, Viola, and Cello/Bass. The key signature has one sharp (F#), and the time signature is 3/4. The tempo/mood is marked *Largamente*. The notation shows a continuous melodic line in the violins and a more rhythmic, supporting line in the viola and cello/bass.

fine shoes for every member of the family



Thayer McNeil

boston and welllesley

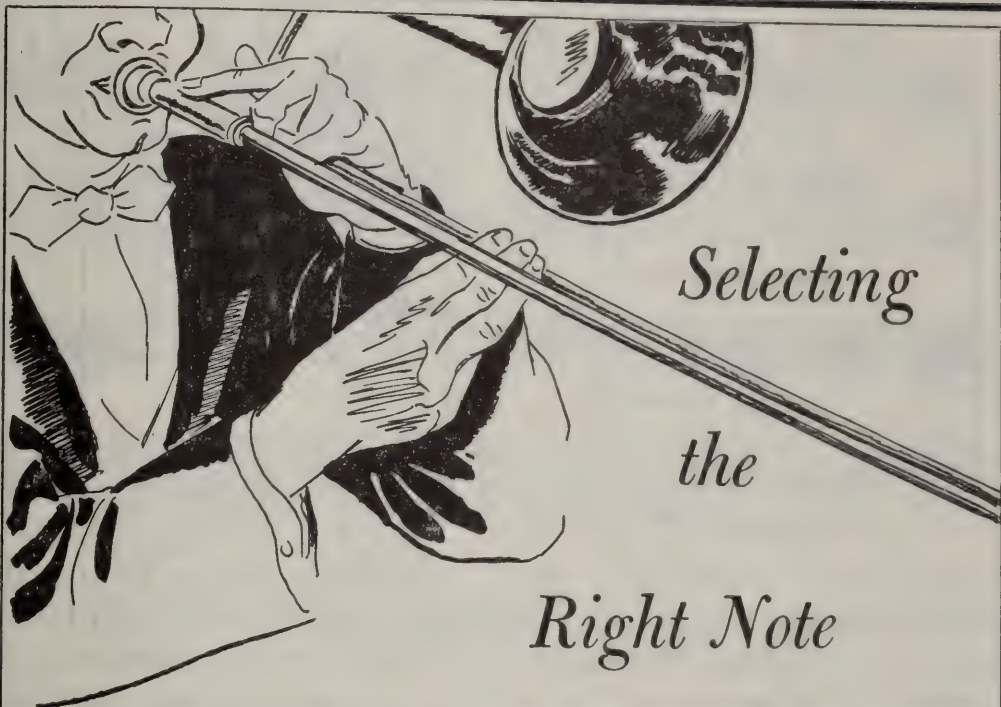


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

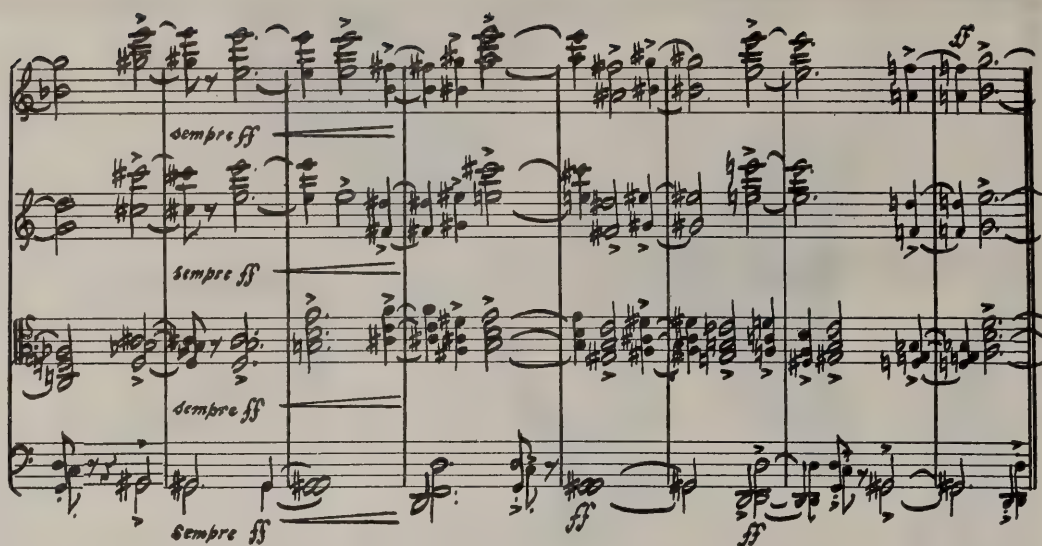
You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION



The dissonant chords and their characteristic rhythm keep it discernible through most of the elaborate weavings which are to follow, as the Intermezzo melody becomes the thematic core. An allegro by the woodwinds and percussion works into ornamental figures with harp glissandi. There is another variation with a basic 4/8 and many changes in beat, and a scherzo in 3/8 which is staccato throughout. Having proposed a strongly dissonant subject, the composer proceeds in like vein. His considerable percussive resources are displayed to the utmost. Gradually the asperities are resolved, and at last the movement

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers , 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



expands into a harmonic calm, glowing with fervor. The conclusion is melodic and gentle, subsiding to a *ppp* cadence.

Frederick Goldbeck, reviewing the first performance in the *Musical Quarterly* (October, 1951) remarked of Dutilleux' orchestration: "His strings are ordinarily fiddles, his brass and woodwinds regular trumpets and flutes. And his technique of blending the timbres is the art of keeping them un-blended; again the polyphonic, not the harmonic, principal. His orchestra is glassy, of agreeable slimness even when led up to fortissimo." This critic describes what he calls Dutilleux' "post-Rousselian polyphonic style. With the technique of counterpoint, the sense of musical invention itself seems to have shifted: melodic, and other elements are neutral until their juxtaposition, their clash, provides them with life." He concludes, "Listening to the Symphony of this spotless and tireless choirmaster of contradictory voices leaves an endearing after-taste of 'right or wrong, my counterpoint.' And it's this quality of being as it were haunted by its technique which, ultimately, makes this work interesting — at least for its present reviewer."

Special morning of beauty at the Helena Rubinstein Salon

- Body Massage
- Face Treatment
- Shampoo
- Fingerwave
- Manicure
- Custom Make-up

all for 12.50

You'll look lovely from head to toe . . . ready to charm the world! Make your appointment today. Call KEnmore 6-5270.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



State Street Trust Company

BOSTON, MASS.

*An experienced, progressive bank
which welcomes opportunities to
be of service to those desiring
pleasant, satisfactory banking,
trust and safe deposit affiliations.*

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation

Henri Dutilleux, an "independent" composer of increasing prominence in contemporary Paris, studied at the Paris Conservatoire, where his principal masters were the brothers Jean and Noël Gallon. He also studied with Henri Busser. In 1938 he won the Grand Prix de Rome. His sojourn at the Villa Medici was brought to a sudden end by the coming of war after three months. He has since lived in Paris.

His principal works are as follows*:

1942 — *Danse Fantastique*, for orchestra.

1942 — *Quatre Mélodies*, for voice and piano, with orchestra.

1943 — *Sonatine*, for flute and piano.

1944 — *La Geôle*, for voice and orchestra.

1947 — *Sonate*, for oboe and piano.

1948 — *Sonate*, for piano.

1952-1953 — *Concertino pour 38 instruments*.

Also 2 ballets, incidental music for the stage and for radio.

* This list and the description of the symphony by the composer are taken from the program of the Cologne Festival of New Music, May, 1953, kindly loaned by Nicolas Slonimsky.

la maisonette

the little house of many designers
115 newbury street, boston

**interpreting —
paris chic in an
american way —**

*Elise Molire
chapeaux*

recently arrived
from paris
with

**"le dernier cri de
chapeaux"**

with "la maisonette"

at the most reasonable
prices

1853 — 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

ENTR'ACTE

PABLO CASALS TALKS ABOUT MODERN MUSIC

By JAY S. HARRISON

(Quoted from the New York Herald Tribune, Sunday, October 4, 1953)

(The characters: the renowned cellist Pablo Casals and a reporter. The place: Prades, Pyrenees Orientales, France. The time: June of the year.)

Mr. Casals: Welcome! What a wonderful day for our talk. It is warm and sunny — a friendly day.

The Reporter: It is. And you are very kind to allow me some of your limited time.

Mr. C: Not at all. Chatting is recreation. For a moment — and that is all I have — I will not think of my festival and all the decisions I still have to make. No, no decisions. I will free myself. What shall we talk of?

The R: Since you have never made any statement on the matter, I would like to hear some of your views on twentieth century music. Is that possible?

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

Mr. C: A touchy subject, I admit. But we shall discuss it. How shall I start and where?

The R: Anywhere and as you wish.

Mr. C: I must say at first that I have tried very hard to enter into the musical world of the twentieth century. But, alas, until now I have found nothing to my satisfaction.

The R: And the reason for this?

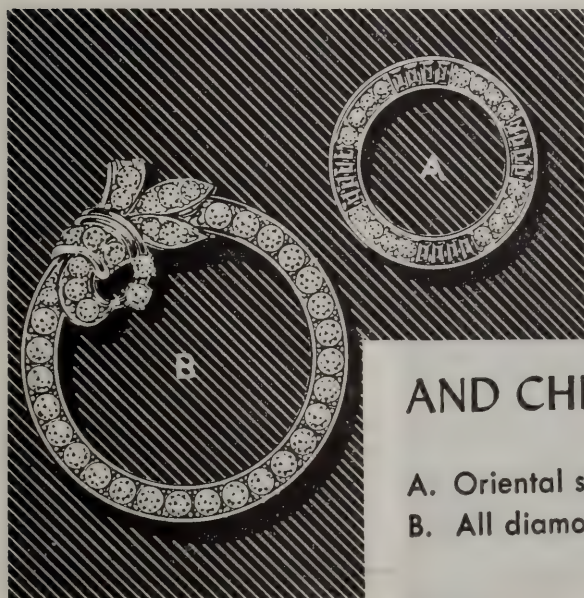
Mr. C: Because I do not see what the music wants to give to humanity. Therefore I do not see its direction.

The R: I'm sorry, I don't understand. What are the elements that you consider give music a direction?

Mr. C: Exaltation of beauty, logic, consolation, hope — these are what I must find. And they must be presented in an absolutely understandable way. For me, twentieth century music does not do this. For me it is a wrong path.

The R: A wrong path?

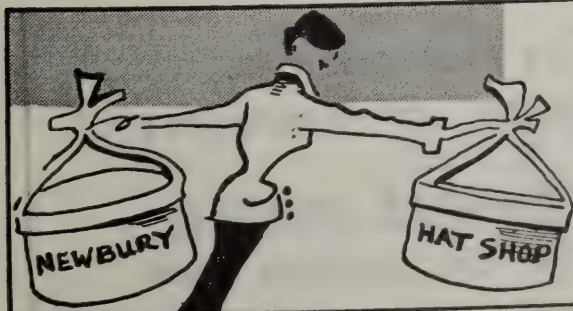
Mr. C: Indeed, for it leads nowhere. I have the personal *aveu* — how do you say — avowal of Schoenberg that he wanted to see what could be done with the freedom of atonality. And to a point he succeeds on



AT OUR BOSTON
AND CHESTNUT HILL STORES

- | | |
|------------------------------------|--------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

account of his great genius. But if the movement had been started by a lesser musician, I do not think that modern music would have had any importance.

The R: But would you not agree that Schoenberg *had* to be heard?

Mr. C: Exactly. And for the same reason so did Stravinsky — unhappily. At moments I can see that these musicians do great things even in their nonsense. But I have not been able to overcome the suspicion that these men and their followers are what they are because they are afraid to be considered old-fashioned.

The R: Would you say as a consequence that you dislike all their work?

Mr. C: Not at all. Nor do I say that these new listening experiences are useless or unnecessary. It can, I believe, contribute eventually to the normal development of music. Normal, remember, not cerebral. I accept the new harmonies. I accept many things in Schoenberg. Not in Stravinsky, I am afraid. In Schoenberg, perhaps his elements and ideas may serve for a new normal music. But not Stravinsky.

The R: In no degree?

HARRY STRAUSS (1928-1951)

LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHEK

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

W C R B

1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Beginnings



COL. HIGGINSON

“JANUARY is a month of curiosities in musical history,” Delver Forfax averred. “It saw the births of Mozart and Schubert, but they were alone among the greatest of European composers to begin their lives in that part of the calendar.

“Now, to advance from the sublime to the popular, we have the first use, at off-stage nuptials, of the Wedding March from Mendelssohn’s music for *A Midsummer Night’s Dream*. This establishment of a cherished custom took place on January 25, 1858, at the marriage of Queen Victoria’s eldest child, Victoria, the Princess Royal, to the Crown Prince of Prussia, later known as Frederick III.

“A Saint-Saëns work familiar at the Pops had its world first performance in January, 1875. This was *Danse Macabre*. About seven years later it became the first music to be given an encore at a symphony concert of the Boston Symphony Orchestra. Gericke conducted.

“America’s first symphonic composer and first professor of a full-fledged college course in music, John Knowles Paine of Harvard, was born January 9, 1839.

“You may agree with me, after what I have to say now, that America’s richest contribution to musical history — the Boston Symphony Orchestra — had its foundation laid on January 1, 1868.

“That was the date when young Col. Henry Lee Higginson joined the banking firm of Lee, Higginson, & Co. He had had his wish to study music in Berlin and Vienna, with the object of a musical career instead of his family’s preference of one in banking. He had studied voice, composition, and piano. And from over-zealous practice at the keyboard, he had crippled an arm, then had decided that his talents were insufficient for an alternative career as singer or composer. But the love of music remained.

“He served as an officer in the Union Army in the Civil War, and was wounded. The havoc of war had even intensified his craving to create something of musical beauty. He became a banker largely to gain the means to create a great instrument, the joys of which he would share with thousands of others. This dream he began to realize thirteen years later, when he established the Boston Symphony Orchestra.”

Mr. C: None. And yet Stravinsky I admire. What Stravinsky has given us in his last works is not the real Stravinsky. It is more mental than anything else. The real Stravinsky is melodic, colored and beautiful. Now, unfortunately, he tries to avoid these. That is what is sad.

The R: But I assure you, Maestro, that here are thousands upon thousands who would disagree with you, who would say, in fact, that Stravinsky is the great composer of the century. Also that contemporary music, in America, at any rate, has become very much a part of the main stream of our concert life.

Mr. C: Does the general public say that? I do not think so. And one cannot go against the taste and general feelings of the public. All the efforts of the new music champions have not succeeded. Have they? One must still play Mozart and Beethoven to live. People pay to hear these composers, and that is why the basis of the repertory is always the same.

The R: And you don't think that this basis will eventually change?

Mr. C: Never. Twentieth century music, I tell you, has taken the wrong path. But wait — music will come again.

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will

be welcome to

Save Money

and

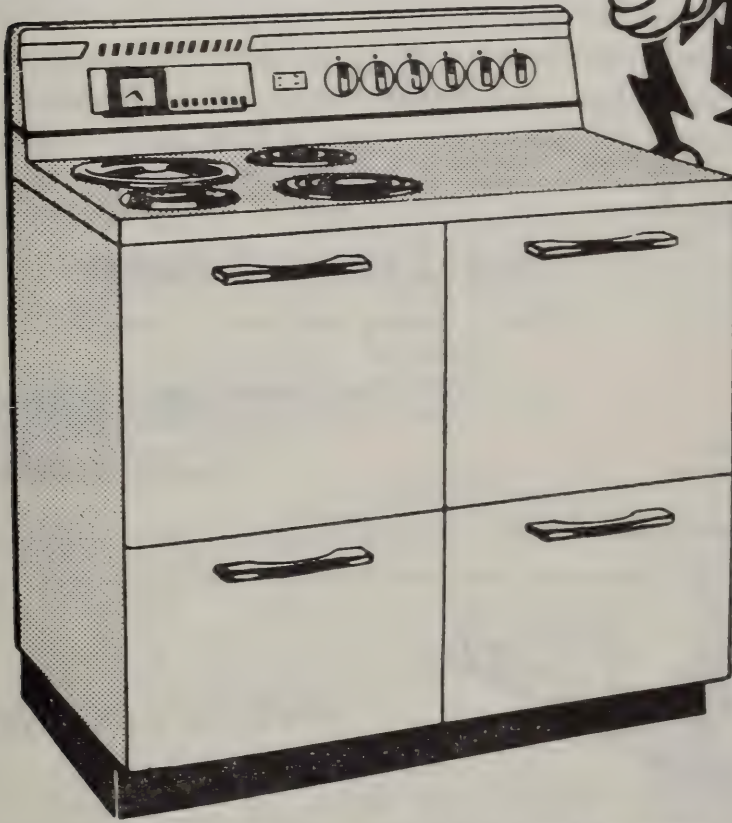
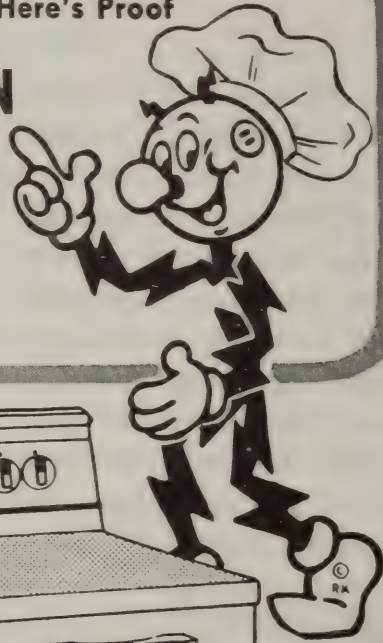
Finance Your Home

Henry H. Pierce

President

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

The R: Perhaps you are weary of the topic. Would you like to change it?

Mr. C: That would be wise.

WHY HE AVOIDS AMERICA

The R: May I ask you then if you ever expect to return to America?

Mr. C: I cannot. I cannot play where the present Spanish government is recognized. I am waiting for a change in Spain. There should be one. But that depends on so many things. Still, I am grateful to my American friends and especially to Alexander Schneider. It was he who came to me and said, "Please return to us and play and be in contact with the American people." But this is impossible. I have sadness in my heart that I cannot perform in your country. But for a human ideal I will sacrifice anything.

The R: And Schneider realized that your decision was final?

Mr. C: Not only that — he decided to do something about it. He convinced me that if I would not come to him, he would come to

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

me. Here is my home in exile. Here I can make music. And that was the beginning of our summer festivals. It was through Schneider that I am honored every year by the presence of great American talents who come here to play and be happy with me.

The R: Are you able to say how you feel about American musicians?

Mr. C: Astonishing. Absolutely astonishing. American talent is not only great but it is thorough as well. And what techniques! How, I ask myself, since my last trip to America in 1928 can ever one have improved so much and to such a really unexpected degree? After all, the development of technique is based upon a tradition you do not have. Nevertheless, American technique surpasses anything we can do in Europe.

The R: Are you also surprised at your observations above and beyond the realm of technique?

Mr. C: Surprised? Dumbfounded is a better word. In Prades every year I experience a miracle. During the winter your musicians play day and night, night and day. They never rest. And yet in the summer they cannot wait to get together and play some more. This is wonderful. America is full of fantastic professionals who behave like good amateurs. They enjoy music. It is all very beautiful. In Europe we have no such spirit.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Stitzel-Weller Distillery, Inc. Louisville Ky



The R: How you must relish teaching these men, your friends.

Mr. C: I do. What I want them to know is how to make themselves understood. They must say in their playing only essential things. They must know what it is to make music come out of themselves. They must communicate. It is such a beautiful thing, communication. It makes us all know each other.

The R: A final question, Maestro, and one I am sure you have been asked many times. Of all composers, who is your especial preference?

Mr. C: Bach, undoubtedly. He is the greatest of all time. But then I think of Mozart, another miracle, and Beethoven —

The R: But it is Bach —

Mr. C: Yes, Bach. *He* is the incredible thing. For Bach, you see, is nature itself.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

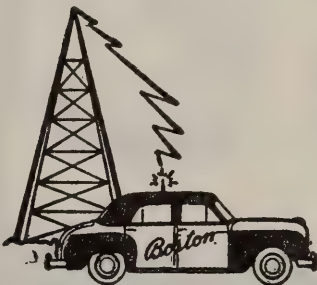
BOUND VOLUMES of the
*Boston Symphony
Orchestra*
Concert Bulletins

Containing
analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.
"A Musical Education in One
Volume"
"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.



Boston Cab

KEenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

SCIENTISTS GET CURIOUS

By VIRGIL THOMSON

(New York Herald Tribune)

THE scientific schools, long a fortress of pure reason and practicality, have lately been encouraging in their students a curiosity about the arts. The Massachusetts Institute of Technology and other technical training centers have introduced music to the elective part of curriculum with notable success. Even on the philosophic plane the scientific world, classically disciplined to a positivistic attitude, has begun to wonder if perhaps there is not something to be learned from the more spontaneous working methods of the musician, the painter, the poet.

Last week at a convention held in the city the Engineering College Research Council of the American Society for Engineering Education devoted a whole morning to "creativity." The painter John Ferren, the novelist Ralph Bates and the present writer, as composer, were asked to explain "creativity" and answer questions about it.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

The assignment was a tough one, partly because artists and scientists do not use the same vocabulary and also because the very word "creativity" assumes a good deal.

For scientists it seems to imply that something has been invented out of nothing, or at least that some object or principle has been arrived at without its discoverer having followed completely the deductive procedures. For artists it implies nothing at all about method; it means originality rather, the bringing into existence of something different from everything else. This difference may be vast or very small, but it must be there *and essential*. If it is, something has been created. If not, we have merely a copy.

Copies are legitimate of course. The world lives on them. Their production and distribution are a province of engineering — as witness the printing press and the gramophone, the packaging and shipping of books, pictures and recordings. But music recognizes two kinds of copies — the multiple and the unique. Multiple copies, all pretty much alike, are an industrial product. Single copies made by hand are an art product. A painter's copy of another painter's picture has a personal expression in spite of all attempts to keep it out. And an

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

executant musician's rendering of a composition is as individual an achievement as what a builder erects from an architect's plan or design. This duet of design and execution, thoroughly familiar to engineers, is characteristic of music. Painting is a one-man job and does not, in its high-art aspects, envisage reproduction. Poetry is a one-man job which envisages (or hopes for) multiple reproduction by print. Music, like architecture, envisages from the beginning collaboration. It is a design for execution.

Now, considering the design as "creative" and its execution merely an "interpretation" is customary among musicians, and there is some common sense in the usage. But it applies better to the execution of scores from the past than to contemporary musical design. Co-operation between the living composer and his executants is an essential part of musical creation, of bringing a work into real existence. Because music's real existence is auditory; it is sound, not notes on a page. Actually, music and architecture, music and engineering, are similar in their dependence on execution. Who am I to say that the executant's contribution to my work is not a "creative" act? It is certainly part of one.

What scientists want to know, of course, is how a composer arrives at his design. Well, sometimes an idea, an expressive, a communicable idea is arrived at by conscious reasoning. Sometimes it bursts up from the unconscious. And its organization into a piece of music comes in the same two ways. Often a practical workman will write it all down



IT'S NEW... IT'S DIFFERENT
The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

HOTEL GARDNER
Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

Reservations
Phone
CO 6-3110

SAVE TIME **CONVENIENT**

PARK YOUR CAR
at the
WESTLAND AVE. GARAGE
We are one minute from Symphony Hall

quite rapidly, as if he were taking dictation from the inner mind. At other times it comes more slowly. And if he hits a snag he has to reason his way around it. The simplest parallel I know for what a composer does is what anybody does when he writes a letter. He wants or needs to make a communication. He thinks about it a little. He writes it. Then he reads it back critically to find out whether he has said what he meant to say and, most important of all, whether he is willing to mean what he has actually said.

Music, all art for that matter, depends on meaning. The prestige of non-Euclidean geometry has all through this century caused artists to insist that their work at its best and most "advanced" is theoretical, an abstraction comparable to the higher equations. At the same time they have hoped that within twenty years its acceptance as communication would make them loved and famous. Actually music does not work like that. The most novel modern music has always had a public that understood and accepted it. The battle has been one of obtaining access for it to the existing mechanisms of distribution. All music is about something, just as all music that can stand up under concert usage has a sound technical structure. There is no abstract music. There is only expressive music. This expression may depict an inner or an outer reality. But it always depicts something. And unless both the reality depicted and its manner of depiction have an essential

• PIANOS • RADIOS • ORGANS • MUSICAL	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS
TOYS & GIFTS		Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		

The Haynes Flute



Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

uniqueness, a personality strongly different from that of all other existing artifacts, there is no work of art. "Creation" in its true sense, which is its commonest sense, has not taken place.

Science deals with a unified universe governed by laws universally applicable. Art deals with a multiple universe in which no two apples or carburetors or love affairs are alike. Revealing the common properties of apples and carburetors and love affairs is the business of science. To individualize them is the province of art. As to what is "creative" and what not, I suppose that the defining of all that is the critic's job. But critics can be terribly presumptuous. Who is to say that Stravinsky is more creative than Einstein? As Gertrude Stein used to say, there is the "human mind" and there is "human nature." There is also the visible or knowable universe. The human mind, like the rest of the knowable universe, follows patterns. That is its strength. Human nature, which is essentially unknowable, is at its grandest when most elaborately varied. And art, poetry, music are similarly most powerful when from work to work, school to school, age to age and decade to decade they show the widest imaginable diversity from standard patterns of style, of subject-matter, of communicative effect.

BOSTON UNIVERSITY COLLEGE OF MUSIC

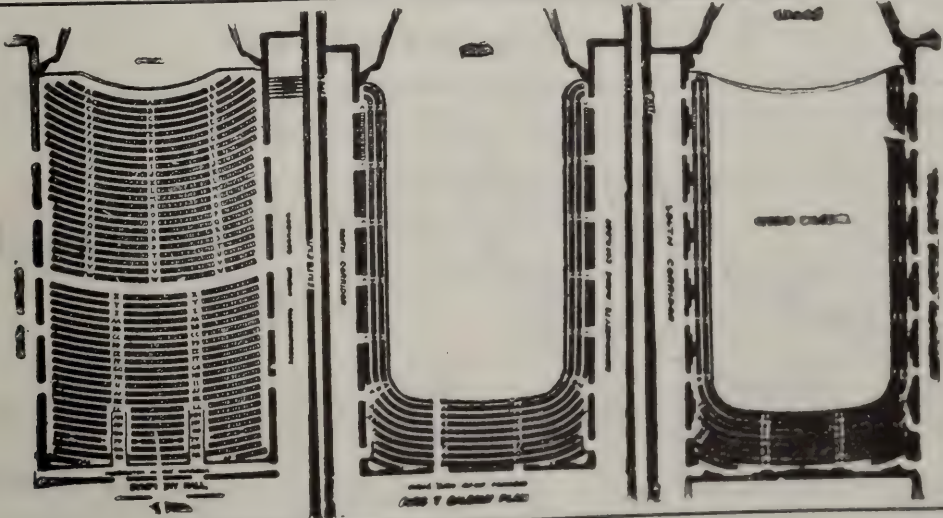
All phases of Music Instruction and Music Education
with an eminent faculty of Artists, Composers, Scholars and Educators
Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—
Opera Workshop, Sarah Caldwell, Director
Pianists' Workshop, Jules Wolfers, Director
Musicology, Karl Geiringer

MASTER CLASSES under—
Arthur Fiedler
Paul Ulanowsky
Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request
ROBERT A. CHOATE, DEAN
25 BLAGDEN STREET, BOSTON 16
CO 6-6230



CONCERTO FOR FLUTE AND ORCHESTRA

By JACQUES IBERT

Born in Paris, August 15, 1890

This Concerto, composed in 1934, was first performed at a concert of the Société des Concerts du Conservatoire in Paris, February 25, 1934, by the flutist to whom it is dedicated. Philippe Gaubert conducted.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani and strings (reduced in number).

The score is dedicated to Marcel Moyse.

THE Concerto opens brilliantly with ornate passages for the soloist. A quiet section follows with a melodic theme for the flute. The two themes alternate in the development.

The Andante (3/4) proposes a melody *dolcissimo* for the soloist over muted strings. The orchestra still *pianissimo* takes over and introduces a second gentle melody with woodwind parts interwoven. There is a climax and a dying away, the soloist alternating with the strings in an *obbligato* of sixteenth notes.

The Allegro Scherzando (4/4), is a lively piquant finale to which the flute contributes running triplets, a pattern seldom departed from

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

except for a section in a virtual 6/8 rhythm before the close. There is a free cadenza.



“In whatever Jacques Ibert presents to his hearers,” André George has written, “there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work.”

Ibert studied at the Paris Conservatoire with André Gédalge, and after the interruption of service in the First World War, returned to study with Paul Vidal, profiting by his association with such distinguished members of the faculty at the time as Gabriel Fauré and Roger-Ducasse. In 1919 he won the Prix de Rome with a cantata, *Le poète et la fée*. In 1937 he became Director of the French Academy at Rome. In the summer of 1950 he visited the United States to teach composition in the Berkshire Music Center at Tanglewood in associa-

Bequests made by will
to the
BOSTON SYMPHONY ORCHESTRA, INC.
will help to
perpetuate a great musical tradition.

Such bequests are exempt from estate taxes.

tion with Aaron Copland. His opera *Le Roi d'Yvetôt* was produced by the Opera Department of the Center in that season, and in 1952 his farcical one-act opera, *Angélique*. Music by Ibert performed at the Boston Symphony concerts (with years of performance) are *Escales* (1925), the ballet, *Les Rencontres* (1926), *Feériques*, drawn from *Les Rencontres* (1928), *Chant de Folie*, for Chorus and Orchestra (1926), and *Concertino da Camera* for Saxophone (1939).

His symphonic works also include *La Ballade de la geôle de Reading* (after Oscar Wilde), *Noël en Picardie* and a *Festival Overture*; his operas, *Persée et Andromède*, *L'Uomo la Bestia e la Virtù*, *Le Jardinier de Samos*, and *Les petits Cardinals*. This and *L'Aiglon* were written in collaboration with Honegger. Ballets also include *L'éventail de Jeanne*, and *Gold Standard*. There are concertos for 'cello and for harp as well as this one for flute. Chamber works include the well-known *Divertissement*, and a quartet for winds. There is music for piano solo and for voice.

DORIOT ANTHONY

DORIOT ANTHONY was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Barrère, William Kincaid, and Ernest Liegl. She played in the National Symphony in Washington, D.C., for two years and later joined the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. Miss Anthony has devoted much of her time in California to chamber music, participating in many first performances of contemporary works. She joined the Boston Symphony Orchestra as principal flute in the autumn of 1952, and here likewise has played in chamber combinations.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city;
Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	6823
	6824
	2600

DAPHNIS ET CHLOË — BALLET IN ONE ACT — ORCHESTRAL
FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel ex-

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

pressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

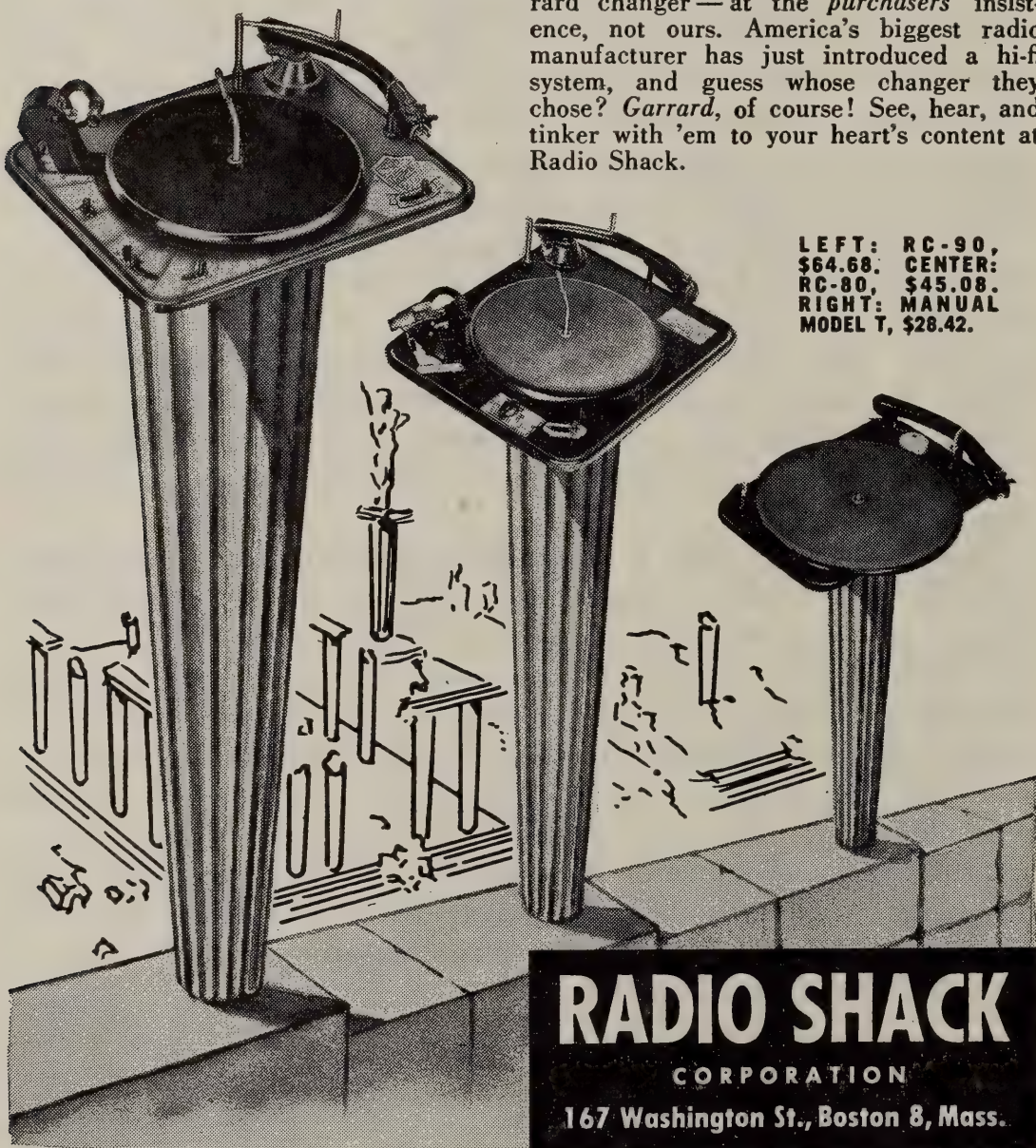
The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at $33\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



Next week the Orchestra will give concerts in Philadelphia, New York, Washington, and Brooklyn. The next regular pair of concerts will take place on
January 22 and January 23

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 22, at 2:15 o'clock

SATURDAY EVENING, JANUARY 23, at 8:30 o'clock

- SMETANA.....Overture to "The Bartered Bride"
- DVORÁK.....Concerto in B minor for Violoncello, *Op.* 104
- I. Allegro
 - II. Adagio ma non troppo
 - III. Finale: Allegro moderato

INTERMISSION

- BERGER.....Ideas of Order
(First performance in Boston)
- ELGAR.....Variations on an Original Theme, *Op.* 36
- Enigma: Andante
- Variations:
- | | |
|---------------------------------|----------------------------------|
| I. "C. A. E." L'istesso tempo | VIII. "W. N." Allegretto |
| II. "H. D. S. — P." Allegro | IX. "Nimrod" Moderato |
| III. "R. B. T." Allegretto | X. "Dorabella — Intermezzo" |
| IV. "W. M. B." Allegro di molto | Allegretto |
| V. "R. P. A." Moderato | XI. "G. R. S." Allegro di molto |
| VI. "Ysobel" Andantino | XII. "B. G. N." Andante |
| VII. "Troyte" Presto | XIII. "* * * — Romanza" Moderato |
| | XIV. "E. D. U. — Finale" |

SOLOIST
PIERRE FOURNIER

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO 6-7359

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.
Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

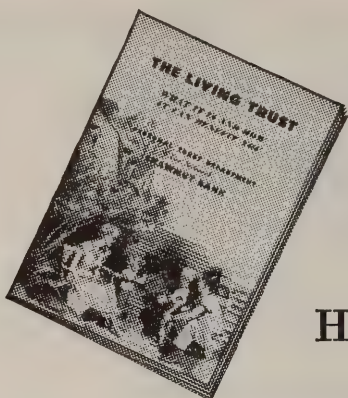
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, Jr.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

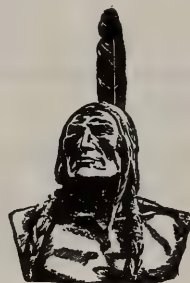
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Exhibition
Berlioz Redivivus

EXHIBITION

Photographs by Edward Weston are now on view in the Gallery.

• •

BERLIOZ REDIVIVUS

Public notice is being taken of an increased awareness of the special qualities of the music of Hector Berlioz — an interest prompted by the 150th anniversary of his birth, but surely greater than that prompting would account for. Olin Downes noted in the *New York Times* the conspicuous absence of a Berlioz Festival in the present season (this before the Tanglewood announcement for next summer), and James Lyons wrote of Berlioz in the *Herald Tribune* (January 10): "By now most of the essayists have their sesquicentennial say, and the consensus is that he was an audaciously unique creator indeed. Also that it is high time we got around to the corpus of his music beyond the handful of masterpieces now in the repertory."

Mr. Lyons welcomes the inception of a "Berlioz Society," the outgrowth of a conversation on "a Friday afternoon in Boston, several months ago, on the steps of Symphony Hall." The occasion was evidently the performance of *Romeo and Juliet* last spring, and the conspirers were two enthusiasts who had journeyed far to hear the music — W. E. Gillespie of Phillips Exeter Academy, New Hampshire, and John Squadra, a plastics designer of New York City. The two enlisted the advice and help of Jacques Barzun, the biographer *par excellence* of Berlioz in English, and the result, with further organization, is a project to make Berlioz accessible by the publication of small scores, the publication of unpublished

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

our greatest JANUARY SALE

•

**FIRST TIME
in YEARS
SALE of
MARTEX LUXOR
TOWELS**

•

**important savings
WAMSUTTA
SUPERCAL
SHEETS and
CASES**

•

**20% to 50% OFF
on a special collection
of our own**

- **linens**
- **lingerie**
- **negligees**
- **teagowns**
- **children's wear**
(Wellesley shop only)

416 Boylston St., Boston
54 Central St., Wellesley

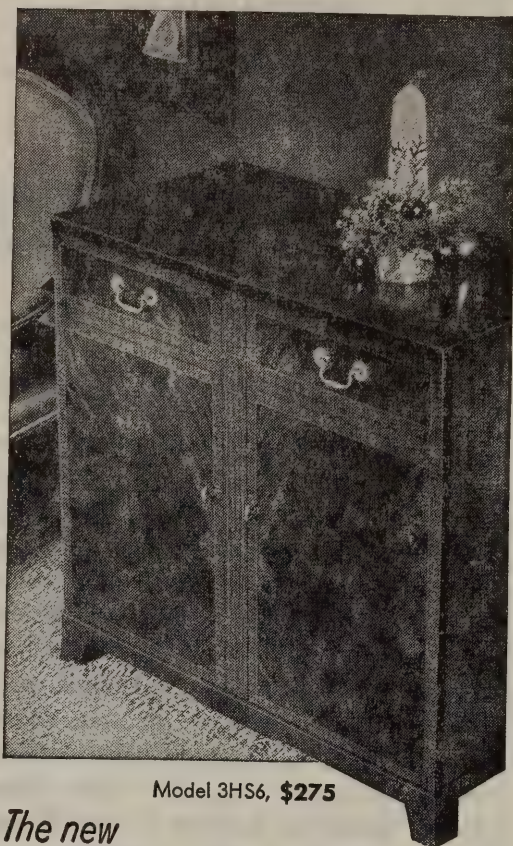
large scores, the enlargement of the list of recordings, further translation of the "literary legacy," and a provision of "headquarters for the collation and dissemination of information about Berlioz and his works." Charles Munch has been made Honorary President.

Nothing, of course, could be more admirable and fruitful than such facilitation of Berlioz performances — except actual performances. It could be added that these actual performances have every prospect of gaining their ends even without organized promotion. When the aesthetic taste of a period turns away from the orchestral opulence of an earlier day and cherishes fine economy and inspired discrimination in the use of color, then the music long overlooked which bears these qualities needs only to be heard to be enjoyed.

It is Boston's present good fortune that Berlioz' music has been much performed under the direction of Charles Munch, and will so continue. *L'Enfance du Christ*, like *Romeo and Juliet* last year, was introduced to Boston. *Romeo and Juliet* will be repeated on March 5 and 6, and carried to New York and Washington. The *Damnation of Faust* will be performed on February 19 and 20, and it is hoped, will be recorded as *Romeo and Juliet* was last spring.

The principal works of Berlioz will be the feature of the Berkshire Festival at Tanglewood next summer. The *Damnation of Faust*, with the Harvard and Radcliffe Choruses, will open the Festival and the *Requiem* will close it. The Festival Chorus will participate in this and in *Romeo and Juliet* in the fourth of the six weeks of Festival concerts, according to the new Tanglewood plan (see page 621). The Song Cycle *Nuits d'Été* with Eleanor Steber as soloist, will be performed in the second week, *Harold in Italy* with William Primrose in the third, the *Fantastic Symphony* in the fifth week.

For music lovers . . . no finer gift!



Model 3HS6, \$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

and RCA Victor
High Fidelity Records

New High Fidelity "Victrola" phonographs are specially designed to reproduce the hidden "highs" and "lows" that give recorded music the brilliance and realism of the concert hall. And on RCA Victor High Fidelity records you have the world's largest and finest selection of high fidelity performances.

Make this Christmas truly memorable with the gift of "living" music . . . music brought to you with RCA Victor High Fidelity. Hear it at your dealer's now.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tms. ® DIVISION OF RADIO CORP. OF AMERICA

Filene's

French Shops

Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 22, at 2:15 o'clock

SATURDAY EVENING, JANUARY 23, at 8:30 o'clock

SMETANA.....Overture to "The Bartered Bride"

DVORÁK.....Concerto in B minor for Violoncello, *Op.* 104

- I. Allegro
- II. Adagio ma non troppo
- III. Finale: Allegro moderato

I N T E R M I S S I O N

BERGER.....Ideas of Order
(First performance in Boston)

ELGAR.....Variations on an Original Theme, *Op.* 36

Enigma: Andante
Variations:

- | | |
|--------------------------------------|----------------------------------|
| I. "C. A. E." <i>L'istesso tempo</i> | VIII. "W. N." Allegretto |
| II. "H. D. S. — P." Allegro | IX. "Nimrod" Moderato |
| III. "R. B. T." Allegretto | X. "Dorabella — Intermezzo" |
| IV. "W. M. B." Allegro di
molto | Allegretto |
| V. "R. P. A." Moderato | XI. "G. R. S." Allegro di molto |
| VI. "Ysobel" Andantino | XII. "B. G. N." Andante |
| VII. "Troyte" Presto | XIII. "* * * — Romanza" Moderato |
| | XIV. "E. D. U. — Finale" |

SOLOIST

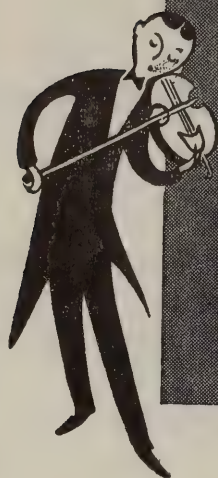
PIERRE FOURNIER

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

OVERTURE TO THE OPERA "THE BARTERED BRIDE"

By FREDERICK SMETANA

Born at Leitomischl, Bohemia, March 2, 1824; died at Prague, May 12, 1884

"The Bartered Bride" (original title "*Prodana nevesta*"; German title "*Die verkaufte Braut*") , a comic opera in three acts, libretto by Karl Sabina, was composed in the early months of 1866, although preliminary sketches were made as far back as 1863. It was first performed at Prague, May 30, 1866. There have been many performances of the Overture at these concerts since the first in 1887. The most recent of them was November 13, 1942.

The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

"THE BARTERED BRIDE," an opera of folk character, both in music and story, has been thus described by Rosa Newmarch:

"The opera opens with a scene at a village festival in Bohemia. The pretty peasant-girl Marenka Krusina is sad because her lover Jenik is a poor unknown orphan, and because the professional village match-maker is arranging her marriage with the son of a rich peasant, Micha Tobias. Vasek is only the second son of Tobias, the eldest, a mere 'good-for-nothing,' having left home some years previously. Vasek is next door to a fool, and stutters very badly — a comic feature which Smetana uses with great discretion and humor. He meets Marenka



IT IS TIME

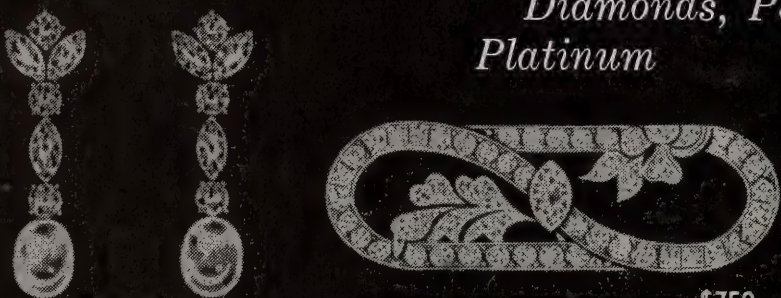
to pack a resort
collection that you'll star
in . . . our distinctive fashions
created by the finest
designers in the season's
brilliant fabrics.

Hurwitch Bros.
twenty newbury

and tries to make love to her, without realizing that she is his future bride. The girl, however, guesses his identity and leads him on, profiting by the occasion to tell him that the Marenka to whom he is going to be married has already a lover, and a shrewish temper that will drive him into his grave. Meanwhile the match-maker tries to persuade Jenik to sell his rights in his sweetheart 'to the son of Tobias.' When Jenik hears to whom he is to dispose of his bride, he does not hesitate to sign the document. The miserable Vasek, terrified at the prospect of marriage as depicted by Marenka, runs after the beautiful gipsy-dancer Esmeralda. When he is found — dressed up in a bearskin — he refuses to sign the marriage contract. Marenka, who has heard of Jenik's mercenary conduct, is now rather disposed to marry Vasek out of pique. At this moment, however, her lover comes forward with the contract in which he sold her 'to the son of Tobias,' who, of course, proves to be none other than himself."

The Overture is based upon themes from the opera. The theme which begins it is connected with the marriage contract. The lyric

*Diamonds, Pearls,
Platinum*



\$1080. \$750. incl. tax
actual size

Parenti Sisters
jewels

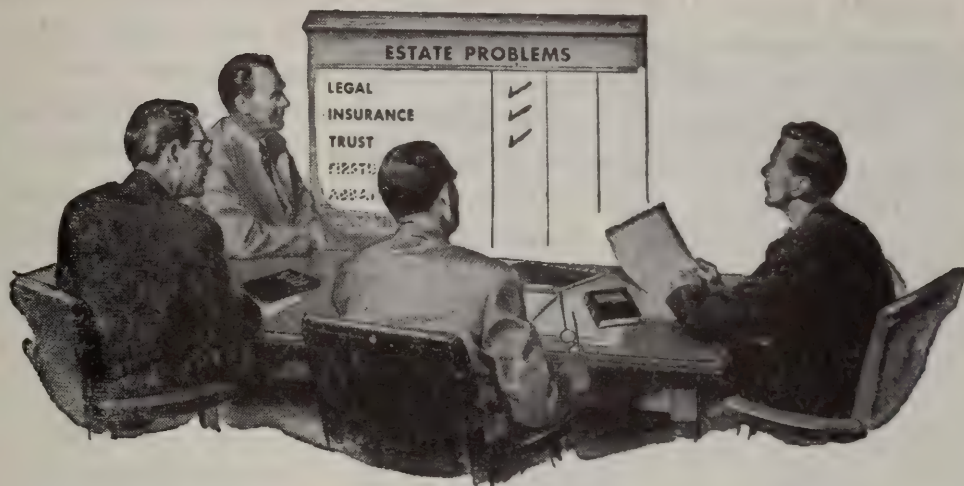
97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
 Members Million Dollar Round Table Insurance Adviser
*Pension Plans, Group Insurance,
 Group Annuities*

BOSTON 10, MASSACHUSETTS

75 FEDERAL STREET

Hubbard 2-4900
 Brockton 2186



YOUR TEAM...for Estate Planning Advice

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

theme for oboes is expressive of the sorrow of Marenka, the bride. The sprightly principal theme is at once given forth by the strings and wood winds in unison, *vivacissimo*. The motive is then tossed into a swift fugato, the voices of the string sections entering one after another. There is an equally bright subsidiary theme first proclaimed by the full orchestra, and then set as a counter-subject to the first theme. There is a brief middle section, *pianissimo*, but in the same tempo, introducing the wood-wind theme connected with the bride, and another in the strings. The riotous first subject returns, and is treated with increased brilliance to the conclusion.



ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone Richmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

One of our
famous Miss-Mrs.
Originals in a
superb pure silk
printed in a dis-
tinguished design.
Women's regular
sizes 18 to 42.

79.95



THE
Cotillion Room
CHANDLER'S

Our Cotillion Room
announces the daily
arrival of individual
fashions to wear to-
day and all through
the coming spring.
SECOND FLOOR

CONCERTO IN B MINOR FOR VIOLONCELLO, *Op.* 104

By ANTON DVORAK

Born September 8, 1841, Mühlhausen (Bohemia); died May 1, 1904, Prague

Dvorák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova).

The orchestration is for woodwinds in twos, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892-95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Violoncello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY

President

CARL J. GILBERT

Treasurer Gillette Company

EDWARD F. MACNICHOL

Vice President & Secretary

FRANCIS GRAY

Trustee

JAMES O. BANGS

Vice President & Treasurer

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

RALPH B. WILLIAMS

Vice President & Trust Officer

DAVID H. HOWIE

Trustee

ROBERT H. GARDINER

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER

President Incorporated Investors

WINTHROP H. CHURCHILL

Investment Counsel

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

CHARLES K. COBB

Scudder, Stevens & Clark

JAMES N. WHITE

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE

Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

Sourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Violoncello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first violoncellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian 'cellist, Hans Wihan, who as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year, concerning the publication of the Concerto, it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called



Always Identified With Quality Fashions

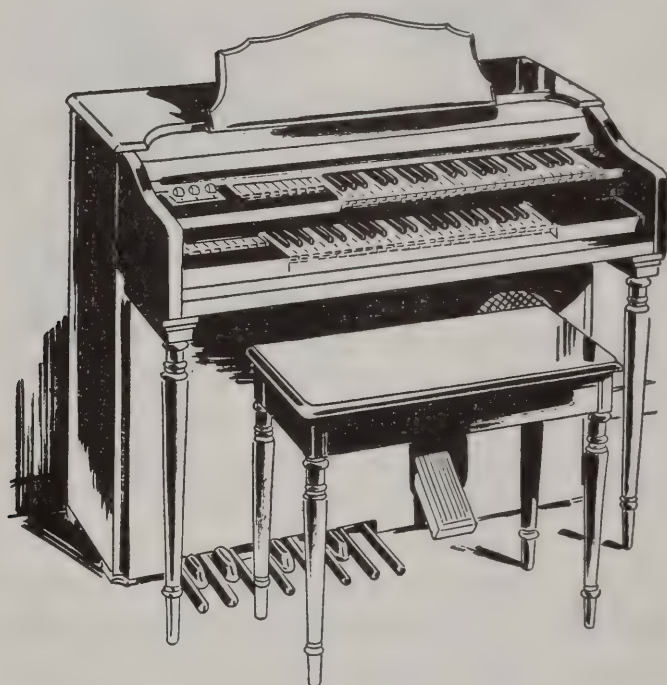
*In Boston . . . Tremont at Temple Place . . . Hancock 6-8800
In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824*

Lectures: JOHN MASON BROWN

"Seeing Things" February 9
"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make any alteration in it without my knowledge and permission — also no cadenza such as Wihan has made in the last movement — and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo — like a breath — with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

The first movement, allegro, in B minor, 4-4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3-4. The finale, allegro moderato, in B minor, 2-4, is a fully developed rondo on three themes.

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

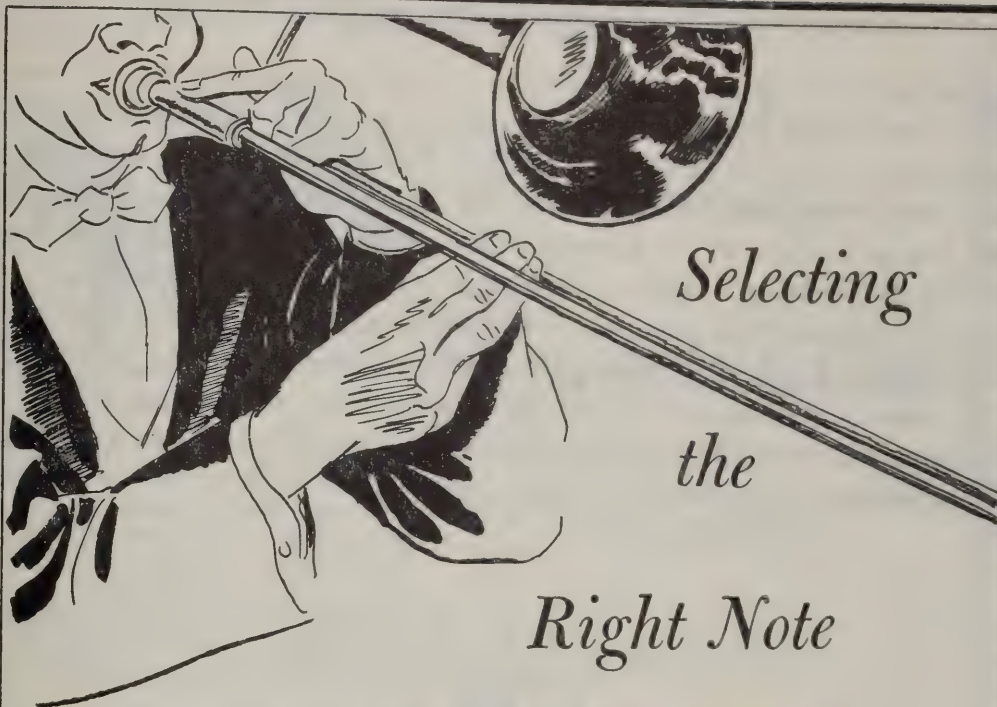


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

PIERRE FOURNIER

PIERRE FOURNIER, born in Paris, studied music with the intention of becoming a pianist until a partial paralysis from polio, which interfered with his pedalling, obliged him to change his instrument. His only master of the 'cello was the Dutch 'cellist, André Hekking. He began his career in Europe before the Second World War and, unable to serve in the Army, accepted a post at the Conservatoire. In 1945 he resumed his concert tours both as soloist and in quartet playing. He made his American début in November, 1948, in New York. The music dedicated to him includes sonatas by Martinu and by Poulenc. Mr. Fournier appeared with the Boston Symphony Orchestra on January 5, 1951, in the Concerto by Lalo.



SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers , 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner



Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300

ENTR'ACTE
PERILS OF PRECIPITANCY

By ERNEST NEWMAN

(Reprinted from the London Sunday Times, January 25, 1953)

THE musicians of today, whether composers or performers, cannot complain that authors and journalists do not do them proud: relatively few of them manage to escape immortality, or at any rate canonisation, while they are still in the land of the living. How much harder was the lot of such artists in antiquity! I have searched the pages of history in vain for contemporary press notices of the Lorelei's performances, though her recitals seem to have been almost as lethal in their effects on too sensitive listeners as are those of some of her descendants now among us. The versatile Orpheus, who could earn big money today in the dual capacity of builder's mate and menagerie attendant, is credited with some astonishing things in the way of shifting rocks and trees and taming wild beasts merely by singing at

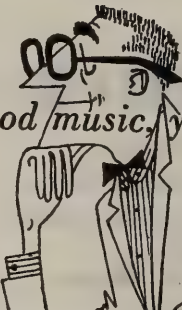
REDUCE — WHILE YOU RELAX

At the **Helena Rubinstein Salon** superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, 5.00
Course of 6 treatments, 25.00.

Call KEnmore 6-5270 for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Banking Connections

While we are constantly looking for new business, it is never our intention to disturb satisfactory relations elsewhere. However, when a change or increase in banking connections is being considered, we would like very much to be kept in mind.

You will always find us ready and willing to discuss banking or trust matters with you any time at your convenience.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



Letters from Friends

INDIVIDUALS

The following excerpts are taken from the many letters received so far:

"It is with great pleasure that I enclose this small check. I only wish it could be more. We enjoy the Orchestra so much, both "in the flesh" and over F.M.!"

"I enclose herewith a cheque of which half is my subscription to the Friends of the Symphony and the other half is in appreciation of the fine performance of Berlioz' "L'Enfance du Christ."

"Enclosed please find my bit, hoping it may be of some help. I only wish I could make it ten times ten, for Boston Symphony means much to me. Although I have to take it wholly by ear — I can remember how it looks in action and bless the power of F.M. radio to bring me so much joy."

"We, as Bostonians, would like to contribute to the Fund for our wonderful Symphony. It is often not appreciated enough."

"How grateful we were on Christmas Day to have the privilege of hearing the full length concert of the Boston Symphony Orchestra. Please feel assured that for every letter of thanks you receive from our family we express our verbal thanks over and over again."

"Another mite for the Orchestra which is doing such fine work under our great conductor."

"It would be a calamity if this fine organization were unable to continue its service to the people of this community."

EVERY CONTRIBUTOR BECOMES

Please make check payable to Boston Symphony Orchestra, Inc. and mail
GIFTS TO THE BOSTON SYMPHONY ORCHESTRA ARE

Every Side Continue

INDUSTRY

"The Boston Symphony Orchestra is one of the great cultural assets of our wonderful community, and it behooves every citizen to rally to its support. I am sure that the very generous community in and around Boston is not unmindful of the great treasure that we have in such a wonderful musical aggregation and will meet whatever deficits there are."

COLONIAL TANNING CO., INC.

"We realize the necessity of helping the Boston Symphony maintain its prestige, and regret it has been operating at a deficit for the last few years.

"We are enclosing a check as a contribution for its welfare."

—HAWKRIDGE BROTHERS COMPANY

"I am more than shocked that this is such a serious annual drain, and I very strongly urge that the community should put its energy and effort into raising an endowment fund of two or three million dollars so that the future of this great institution may be insured for all time. I think many people might give largely to such a plan as that rather than face the annual task of huge sums which fail to insure the future. I offer this suggestion in no spirit of criticism, but rather in an effort to offer something which I hope may prove helpful."

—HALE AND DORR,
Counsellors at Law

"I think it is fair to say that all of us in Boston, and for that matter in New England, are very proud of the contribution the Boston Symphony Orchestra has made to the general good. Always of surpassing excellence with outstanding direction, it has for years been a standard of musical enjoyment and musical perfection."

—BOSTON ENVELOPE COMPANY

FRIEND OF THE ORCHESTRA

Richard C. Paine, Treasurer, Symphony Hall, Boston 15, Massachusetts
UCTIBLE UNDER THE FEDERAL INCOME TAX LAWS

them; but the newspapers of his day are unanimously silent on these exploits of his.

Or take the case of Lasos of Hermione (c. 500 B.C.), who, if we are to believe our classical dictionaries, "by several innovations in music and rhythm, especially by a stronger and more complete instrumentation, gave [the dithyramb] greater variety and a more complete secular character." Evidently the Monteverdi or the Wagner of his epoch; but so far as I know there survives no contemporary biography of him. Or the case of Terpander, who is credited with having added a further three strings to the four of the earlier lyre — an achievement, pregnant with technical and expressive possibilities, which, if the facts were as stated, would surely have entitled him to as much contemporary discussion in Greek manuals of orchestration as has fallen to the lot of that modern Terpander, Adolphe Sax, the famous inventor of a notorious instrument much in vogue in quarters distantly associated with the art of music.

It is in the prescient critical appraisal of composers still young, however, that our generous century has surpassed itself and all others. I cannot recall any contemporary treatise on the young Bach, the young Mozart, the young Haydn, or the young Beethoven; whereas a young

la maisonette

the little house of many designers
115 newbury street, boston

interpreting —
paris chic in an
american way —



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

● In Massachusetts and New Hampshire new Steinway Pianos
are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

successor of theirs of today has only to dash off in his spare moments a dozen symphonies, half a dozen operas, and a cartload of works in other genres for him to become the subject of books and articles innumerable by writers apparently unaware of the perils of precipitancy in such matters.

I am doubtful whether any composer can be wisely and safely written about on any large scale, with a view to determining his ultimate place in the history of music, until he has been dead for some time, when his total output lies open to leisurely study and we can see it in some sort of perspective, personal and historical. For who can foresee how any young composer will develop during the second thirty years or so of his life? The history of musical criticism is packed with warnings on this point; the young Brahms, for instance, who was later to be thanked heaven for as the last bastion of the "classical" fortress, was in some contemporary German quarters regarded as a potentially dangerous adherent of the "New German" school, the school of Wagner and Liszt and the "music of the future."



I will not enlarge now on the outer influences, good or bad, in the music of his own day that may go to make a composer in his sixties

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

*. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .*



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

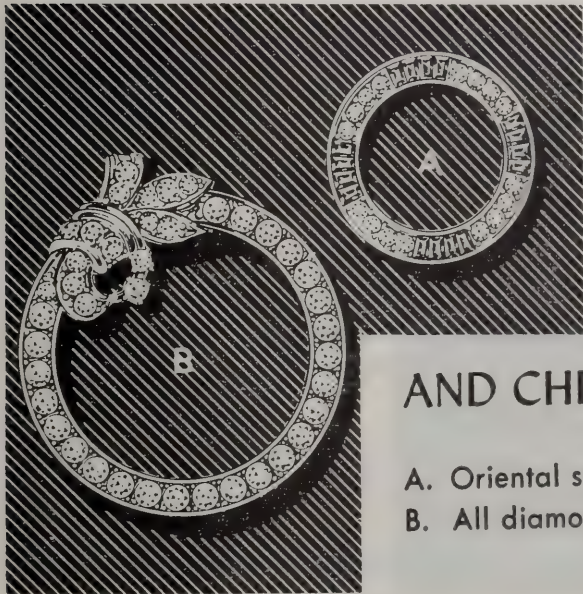
439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

something very different from what he was in his thirties, influences good and bad the effect of which no panegyrist, however valorously precipitant, can hope to foresee. It is more profitable, for my present purpose, to consider the composer as an organism than as a link in an historical chain. In the course of the years he may change profoundly, from causes rooted in the obscurest depths of his personal being. We all know Bulow's epitaph on Mendelssohn — he began as a genius and ended as a talent. But there have been converse cases of composers who have begun as seemingly very limited talents and ended as first-line geniuses, resembling their early selves so slightly that we have some difficulty in recognising them as the same person. Who could have guessed in 1840 that the composer of a certain *Rienzi* would have ended his days as the creator of *Parsifal*, or that the sombre Verdi of the earlier operas would crown his life-work with the delicate wit and humour of *Falstaff*?

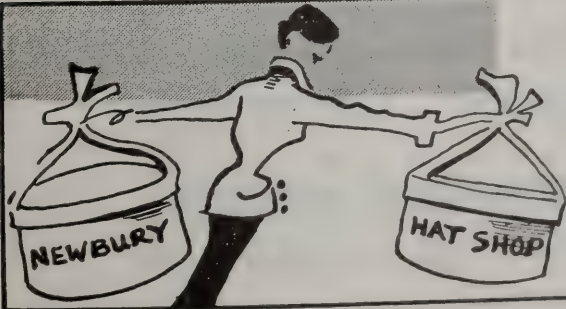
For the most important factor in the development of a real composer is not the pressure of the outer world on him but the mysterious hidden permutations and combinations of what we may call his internal chemistry. It is so, indeed, in all really vital matters of the



AT OUR BOSTON
AND CHESTNUT HILL STORES

- A. Oriental sapphires and diamonds \$500
B. All diamond pin with bowknot \$1000

tax included



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

intellect or of what we vaguely call the soul. More must have gone to the transformation of a Saul into a Paul than hearing a voice and seeing a light one afternoon on the dreary jog-along road to Damascus. These phenomena may have supplied the spark; but the materials for the explosion must surely have been subconsciously assembling for some time before then. So with the marvellous new flowering of Beethoven's art in his final brief phase. Is it not just possible, then, that corresponding chemical changes in his spiritual substance may make this or that young composer about whom we are now writing an entirely different being, for better or worse, from what he is today? And in that case what will be the verdict of posterity on what we critics have to say about him now?



HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.
Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

**Curry of Shrimp
Calcutta**

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

**BOSTON'S NEWEST
RESTAURANT**

Somerset HOTEL

**Broiled Chicken
On Flaming Sword**

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

**W C R B
1330 KC**

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Power of a Woman's Whim



DVORAK

“NOT ONLY a woman's love, but just her whim, can alter the course of musical history,” Delver Forfax declared. “Here is an example.

“The woman was a Viennese pianist, Adele Margulies, who had become a teacher at the National Conservatory in New York.

“The Conservatory's founder, Mrs. Jeanette M. Thurber, asked her advice about importing a notable European musician to head the school and enhance its prestige. She in turn wrote to Vienna for guidance from her teacher. His reply named two possibilities — Anton Dvořák and Jean Sibelius. At that time — 1890 — the Czech was forty-nine, the Finn, twenty-

five. The Viennese had a high regard for Dvořák as a man and as composer of many works in many forms. But the personality of Sibelius during a sojourn in Vienna had made a big impression, and much was expected of the young man in the near future.

“On receipt of the two names, Miss Margulies decided to make her own estimate by personal contact. Before she could make the journey, however, Sibelius had gone home. It was no longer possible to meet both composers in Vienna. Miss Margulies decided that a trip to Finland had no appeal for her. Accordingly, she planned to meet Dvořák in Vienna or Prague.

“As everyone knows, Dvořák came to New York, and became director of the National Conservatory; later spent a summer in a Czech immigrant community, Spillville, Iowa; wrote compositions reflecting here and there his interest in music of the American Negro and Indian.

“He was voluminously quoted and misquoted on his views about the state of musical culture in this country — which he considered much too spotty — and the state of American musicians and composers, which he declared sadly lacking in encouragement.

“Now what would have happened if Miss Margulies had not decided against journeying to Finland? Suppose the striking personality of Sibelius, as against the simplicity of Dvořák, had swayed her to bring about his appointment as director of the Conservatory?

“It is to be wondered what the effect on American musical affairs and on his own career might have been from several years' residence of Sibelius in this country in the early nineties — as opposed to his hurried visit in 1914.”

IDEAS OF ORDER

By ARTHUR BERGER

Born in New York City, May 15, 1912

Ideas of Order, commissioned by Dmitri Mitropoulos for performance by the New York Philharmonic-Symphony Society of New York, was composed between mid-summer and November, 1952 and first performed by the Society in New York April 11, 1953.

The following orchestra is called for: 2 flutes and piccolo, 2 oboes, 3 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, tuba, harp, timpani, bass drum and strings.

THE composer supplied the following description of his score for the program at its first performance:

"The title reflects a devotion to the American poet, Wallace Stevens, which dates back to my days as a graduate student in music at Harvard in the mid-1930's. It was around the time that his second book, *Ideas of Order*, was published by Alfred A. Knopf. Since my work for Mitropoulos was neither program music nor in any standard form, I sought a neutral name like *Composition* and thought of almost everything that is common to all music, including an "order of tones," when

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will

be welcome to

Save Money

and

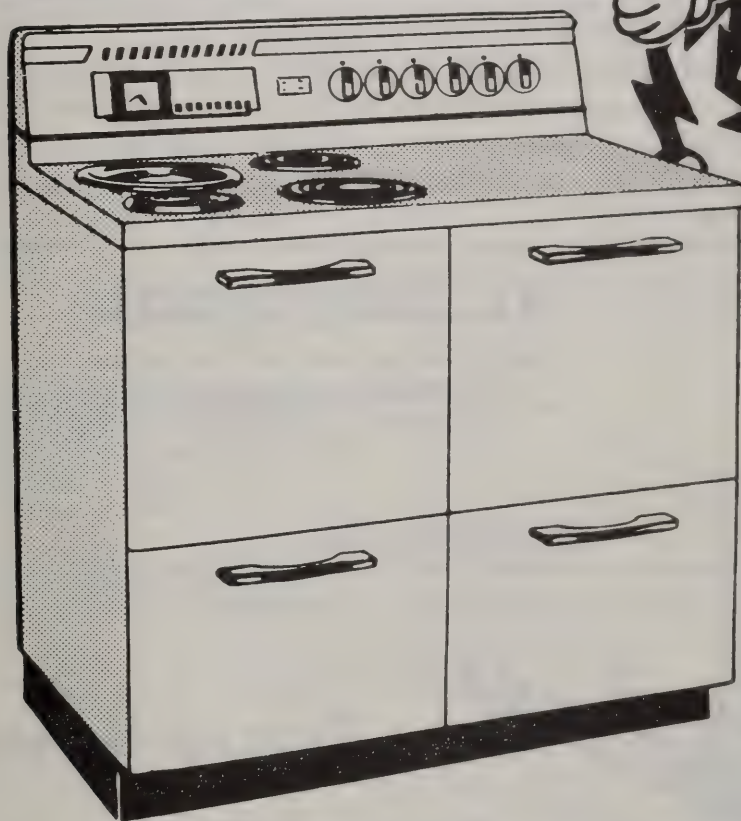
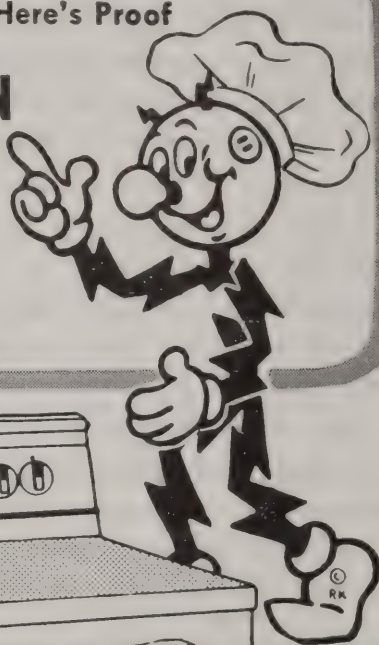
Finance Your Home

Henry H. Pierce

President

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

I remembered Stevens. In his *Ideas of Order* poet and musician are identified in their quest for ordered arrangement within the realm of imagination as a mode of relief, if only momentary, from our daily involvement with experience. I am not sure I follow Stevens all the way into his world of imagined reality. But I sympathize with the motives he attributes to 'Requiring an order beyond speech' — an order not to be confused with political order, which is its exact antithesis. Moreover, I have a special attachment to his *Ideas of Order*, since it figured prominently in the days when I was shaping an attitude towards art.

"There is, then, nothing more literal in the connection between the poems and my music than the assumption that as a musician my aim is to order tones. I have done so in this case through permutations of three notes that serve not as a motif but as guide-posts for choice of melodic lines and harmonies. Only the results are of consequence to the listener. For the expert who wants to know how the music is made, this is not the place to demonstrate in detail the manner in which three notes, by changing their succession or register in terms of two

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

fixed intervals (whole step and minor third), engender other intervals for use in shaping the total work. It is enough to say that exploring these permutations yields a form that lies somewhere between variations and the pre-Bach *canzona* or *ricercar*, without the contrapuntal conventions of these early instrumental patterns.

"Though I started with fragments that vaguely suggested ballet to me, I cannot be sure I ended up with a dance piece, for this was not my aim. These suggestions, if still evident, were no more than a point of departure."

Arthur Berger studied theory and composition with Nadia Boulanger, Vincent Jones, Darius Milhaud, and Walter Piston. He studied abroad for two years under the John Knowles Paine Fellowship from Harvard University, and was also recipient of fellowships from the Longy School of Music, Cambridge, Mass., and the Council of Learned Societies. He has taught theory, composition and other musical subjects at Mills College, North Texas State College, Brooklyn College, and the Juilliard School of Music. He received an M.A. from Harvard in 1936 and around that time was music reviewer for the *Boston Transcript*. In 1943 he joined the music staff of the *New York Sun* and from 1946 until last summer he was an associate music critic on the *Herald Tribune*. He is now Associate Professor of Music at Brandeis University. His works include *Three Pieces* for String Orchestra, a *Serenade Concertante*, and various chamber works, including a woodwind quartet and a series of duos for different combinations of instruments.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

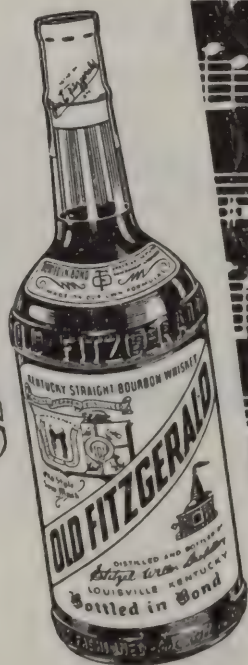
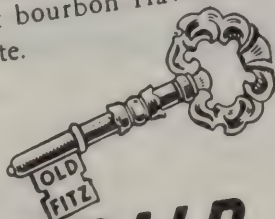
You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Distillery, Inc. Louisville Ky



VARIATIONS ON AN ORIGINAL THEME, *Op. 36*

By SIR EDWARD ELGAR

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester, February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting); January 18, 1946 (Sir Adrian Boult conducting).

The following orchestra is called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, bass drum, cymbals, organ and strings.

The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KENmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

“ONE evening, after a long and tiresome day’s teaching,” according to the composer’s account, Elgar “musingly played on the piano the theme as it now stands.” His wife asked, “What’s that?” “Nothing,” he replied, “but something might be made of it. Powell would have done this [Variation II], or Nevinston would have looked at it like this” [Variation XII]. “Thus the work grew into the shape it has now.”

So there developed the “Variations on an Original Theme.” Over each variation the composer inscribed the initials of a friend (“musical or otherwise”), and over the theme itself, where according to custom the word “Theme” or “Tema” would have appeared, he wrote merely the word “Enigma.” It all seemed simple enough: His friends would read these initials and recognize in each of the fourteen variations the original of the musical portrait, or at least Elgar’s intention of one. As for the world at large — they were at liberty to take the music as music, and need know nothing of its personalities or intimacies. The world (more especially England, of course) did readily take to the music. A copy fell into the hands of Hans Richter on the continent, through his agent. Although Richter had never met Elgar (then none too well known), he forthwith toured with the piece in



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
 at
UPTOWN GARAGE
 10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Tel. CO 6-7260

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

June of the same year (1899), and firmly established the fame of its composer.*

The “enigma” aspect of the variations at first seemed nothing more than a deft screen set up by the composer against the glare of full public scrutiny. “The variations have amused me,” he remarked, “because I’ve labelled ’em with the nicknames of my particular friends. That is to say I’ve written the variations each one to represent the mood of the ‘party.’ It’s a quaint idea and the result is amusing to those behind the scenes and won’t affect the reader who ‘nose nuffin.’ ”

Until his death, the names of those portrayed, although easily ascertainable among Elgar’s circle of friends, remained a gentleman’s secret so far as publication was concerned. Sir Adrian Boult has long possessed a score on the fly leaf of which, in 1920, the composer wrote the list of names.

But the world has never been inclined to leave even the most harmless mystification to lie unsolved in peace. It was disposed to suspect a deeper and subtler riddle than a mere string of identities, and Sir Edward cannot be acquitted of amusing himself by feeding the flame of mystification with cryptic remarks or evasive answers. “The Enigma,” he wrote at about the time of the first performance,

* After the first performance, Richter persuaded Elgar to alter the orchestration in a few places, and to add a coda.

NEW ENGLAND CONSERVATORY OF MUSIC A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

DEPARTMENT SUPERVISORS

Opera Department

Boris Goldovsky

Voice Department

Frederick Jagel

Piano Department

Howard Goding

Violin Department

Richard Burgin

Organ Department

George Faxon

Church Music

Everett Titcomb

Theory and Composition

Carl McKinley

Music Education

Leta Whitney

Academic Department

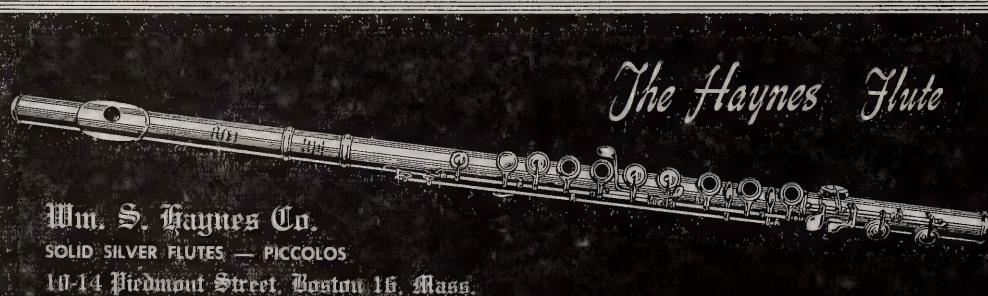
Jean Demos

Popular Music

Wright Briggs

SECOND SEMESTER BEGINS FEBRUARY 1

For further information, apply to the Dean, 290 HUNTINGTON AVE., BOSTON



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
11-14 Piedmont Street, Boston 16, Mass.

"I will not explain — its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture: further, through and over the whole set another and larger theme 'goes' but is not played — So the principal theme never appears, even as in some late dramas, e. g., Maeterlinck's *'L'Intruse'* and *'Les Sept Princesses,'* the chief character is never on the stage."*

This remark set many wits at work and started prodigious guessing. Was the "larger theme," which haunted the whole but never appeared, a well-known melody which would "go" with the original theme in counterpoint, or fit into his harmony? Various melodies were suggested — "Auld Lang Syne," the "*Reine Thor*" motive from "*Parsifal*," even "Pop Goes the Weasel." But none of them would really fit, and when Elgar himself was cornered and questioned by Jaeger, the "Nimrod" of Variation IX, or Mrs. Richard Powell (the "Dorabella" of Variation X), or Mr. Griffith (the "Troyte" of Variation VII), each of whom had a sort of proprietary right by their inclusion, Sir Edward would promptly dismiss the solutions put forward but divulge none of his own. The conductor Sir Landon Ronald de-

* There is also the girl of Arles in Daudet's "*L'Arlésienne*," and the more recent "Rebecca" of Daphne du Maurier.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET - BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:
Theatre going; Symphony concerts; Shopping; Touring the city;
Weddings; Social engagements.
RIDE IN COMFORT AND STYLE — RIDE McCANN!
Special rates for long distance trips.
Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600

SAVE TIME

CONVENIENT

PARK YOUR CAR
at the
WESTLAND AVE. GARAGE
We are one minute from Symphony Hall

cided that there was no such theme, and that it was all a pleasant bit of "leg pulling" on the part of the composer.

After Sir Edward Elgar's death, Ernest Newman, the detective *par excellence* among all music critics, went into the case to the extent of four weeks of leading articles in the *Sunday Times* (April 16–May 7, 1939). With characteristic thoroughness he gathered and weighed every scrap of evidence, with the not unusual result of roundly disposing of every theory to date, and then confessing himself baffled to find any explicit answer. Mr. Newman's ultimate logic was that by a "larger theme" Sir Edward could not have meant a "longer" one, which necessarily would not fit, nor indeed could he have meant a "theme" at all in the sense of a "tune," since it is extremely unlikely that any known tune could possibly fit certain individual harmonic turns in the accompaniment to the "Original Theme." Mr. Newman is inclined (or perhaps forced) to take "another and larger theme" in the non-musical sense of a "broader" overlying "thesis," a composite of affectionate memories which became nostalgic as the years passed and some of the friends died, something non-communicable to strangers, and hence in any deep sense enigmatic to them. Elgar once wrote to Jaeger after listening to the Variations — "My procession of friends dear to me was nice to see — I mean hear — but the sounds I have connected with them are very vivid (to me), and I feel the corporeal presence of each one as the music goes by."

If one is to accept this solution (in spite of an uneasy sense that it fails to accord completely with Elgar's assorted remarks), one may take comfort in a passage from Sir Thomas Browne's "*Religio Medici*," discovered by "a lady from Wimbledon" and triumphantly quoted to Mr. Newman: "There are wonders in true affection. It is a body of enigmas, mysteries and riddles; wherein two so become one as they both become two: I love my friend before myself, and yet, methinks, I do not love him enough." "If it be pure coincidence," concludes Mr. New-

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		

man, "that Elgar, writing a work the soul of which is admittedly his own loves and friendships, should employ, to describe his basic 'theme,' precisely the same curious word, 'Enigma,' — that Browne has employed to express *his* view of the esoterics of friendship, all I can say is that it is one of the oddest coincidences imaginable!"

Enigma — The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major, for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

I. (C. A. E.) *Andante*, G minor, 4-4.

This variation has been identified as Alice Elgar, the composer's wife. According to Felix Borowski, Lady Elgar "is not only a musician of keen discernment, but has written the texts of a number of her husband's songs." The theme is rhythmically transformed, orchestrally elaborated, ending in a gentle *pianissimo*.

II. (H. D. S.-P.) *Allegro*, G minor, 3-8.

This was H. D. Stuart-Powell, a pianist who often played trios to Elgar's violin and Nevinson's 'cello. A pervading staccato figure in the strings could suggest a pianist exercising his fingers.

III. (R. B. T.) *Allegretto*, G major, 3-8.

Richard Baxter Townshend was an amateur actor with the knack of throwing his deep voice into a high falsetto. The oboe, *scherzando*, plays with the theme, the bassoon and 'cellos answer.

NOW! SPECIAL ENGAGEMENT!

Laurence OLIVIER as Hamlet

A J. Arthur Rank Organization Presentation

CONTINUOUS PERFORMANCES

A Universal-International Release

KENMORE THEATRE

777 BEACON ST.

KEN. 6-0777

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC.
KENmore 2076 and 2077

248 HUNTINGTON AVE.
opposite Symphony Hall

IV. (W. M. B.) *Allegro di molto*, G major and minor, 3-4.

This refers to William M. Baker, a "Gloucestershire squire of the old-fashioned type; scholar, gentleman, keen amateur of music, a man of abundant energy" (so writes Ivor Atkins, who knew Elgar and his friends). Here for the first time we have the full orchestral sonority, in a forthright declaration.

V. (R. P. A.) *Moderato*, C minor, 12-4, 4-4.

This is Richard Arnold, the son of Matthew Arnold, the poet and critic. The strings develop a new broad counter melody, *largamente*. The music indicates a man of depth and versatility.

VI. (Ysobel) *Andantino*, C major, 3-2.

Miss Isabel Fenton was a viola player who took part in frequent sessions of chamber music at Malvern — an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto*, C major, 4-4.

The reference is to Arthur Troyte Griffith — "a well-known figure at Malvern," writes Ivor Atkins in his interesting revelations about Elgar's group of friends,* "a refreshing but highly argumentative Harrovian with whom Elgar delighted to spar." This tumultuous variation would indicate heated conviction.

VIII. (W. N.) *Allegretto*, G major, 6-8.

This was Miss Winifred Norbury, of Worcester. "At the time the Variation was written," we quote Ivor Atkins again, Miss Norbury

* *The Musical Times*, April and May, 1934.

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

"was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age."

IX. (Nimrod) *Moderato*, E-flat major, 3-4.

August Jaeger, editor of *The Musical Times* and adviser to the music publishing firm of Novello and Company. Hence a business man of music, but, as the variation eloquently attests, a passionate devotee of the art. (The title is easily solved, since "Jaegar" means "hunter" in German, and Nimrod, son of Cush, was the biblical hunter.) Elgar, confessing the origin of this variation, called it the "record of a long summer evening talk, when my friend Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements."

X. (Dorabella: Intermezzo) *Allegretto*, G major, 3-4.

This was Miss Dora Penny. "It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a pretty hesitation in speech." The composer himself spoke of this music as "a dance of fairy-like lightness," and it will be seen with what rare tact he treated what might have been a delicate point.

XI. (G. R. S.) *Allegro di molto*, G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar's neighbor. One would naturally be reminded of furious passage work at the organ, but Sir Ivor Atkins prefers to discover in it Sinclair's bulldog Dan, "hurling himself down the bank of the Wye, paddling against the current," barking abruptly, and at last "engaged in a little ratting at the water's edge."

XII. (B. G. N.) *Andante*, G minor, 4-4.

Basil Nevinson. "It would be easy to guess from the nature of the opening," writes Atkins, "that Basil Nevinson was a 'cello player. And such was the case: he used to take part in pianoforte trios with Elgar and Stuart-Powell."

XIII. (***: Romanza) *Moderato*, G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward's three stars in the place of initials have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis). At that time she was on the high seas, bound for Australia, and the composer has let it be known that "drums suggest the distant throb of the engines of a liner," over which the clarinet quotes a passage from Mendelssohn's "Calm Sea and Prosperous Voyage."

XIV. (E. D. U.: Finale) *Allegro*, G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities. It serves the further purpose of satisfying Hans Richter's insistence that the whole work be brought to a rounded conclusion. And above this it brings in another number and avoids the curse of thirteen. This conclusion is considerably developed, with reminiscences of what has gone before.

The
Berkshire Festival, 1954

AT TANGLEWOOD, LENOX, MASS.

By The
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

will be expanded to six weeks of concerts by the full orchestra in the Shed, preceded by concerts in the Theatre, as follows:—

6 *Wednesday Evenings at 8:30* THEATRE-CONCERT HALL
(July 7, 14, 21, 28, Aug. 4, 11)

Recitals by famous chamber groups — to be announced.

6 *Friday Evenings at 8:30* THEATRE-CONCERT HALL
(July 9, 16, 23, 30, Aug. 6, 13)

Concerts by a chamber orchestra of Boston Symphony players, CHARLES MUNCH, conductor, mostly devoted to the music of Bach and Mozart.

6 *Saturday Evenings at 8:30* }
6 *Sunday Afternoons at 3:00* } MUSIC SHED
(July 10 — August 15)

Concerts by the Boston Symphony Orchestra.

The programs will include the principal choral and instrumental works of Berlioz. Soloists will include Claudio Arrau, Vera Franceschi and Nicole Henriot, pianists; Ruth Posselt, violin; and William Primrose, viola. Pierre Monteux will conduct two concerts as guest.

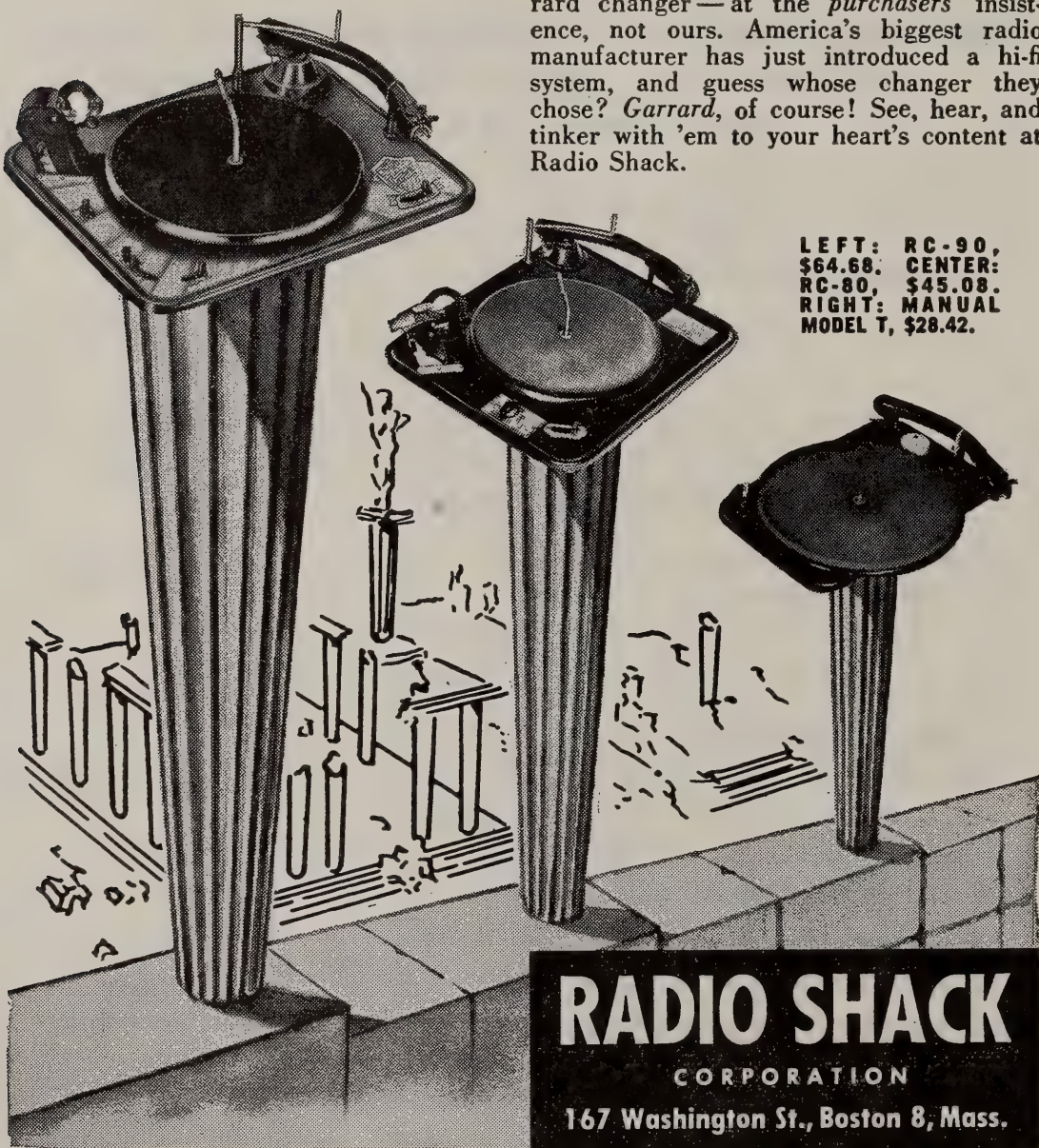
12th Session of the Berkshire Music Center: July 5 — August 15

For full program and ticket information, address the
Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at $33\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed* in your set without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.



LEFT: RC-90, \$64.68. CENTER: RC-80, \$45.08. RIGHT: MANUAL MODEL T, \$28.42.

RADIO SHACK
CORPORATION
167 Washington St., Boston 8, Mass.

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 29, at 2:15 o'clock

SATURDAY EVENING, JANUARY 30, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN.....Overture to "Fidelio," *Op. 72*

BRAHMS.....Piano Concerto No. 1, in D minor, *Op. 15*

- I. Andante tranquillo
- II. Allegro
- III. Adagio
- IV. Allegro molto

INTERMISSION

FRANCK.....Suite from "Psyché," Symphonic Poem

- I. Sommeil de Psyché
- II. Psyché enlevée par les Zéphirs
- III. Les jardins d'Éros
- IV. Psyché et Éros

STRAUSS....."Tod und Verklärung," Tone Poem, *Op. 24*

SOLOIST

LEON FLEISHER

Mr. FLEISHER uses the STEINWAY PIANO

This program will end about 4:15 o'clock on Friday Afternoon,
10:30 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

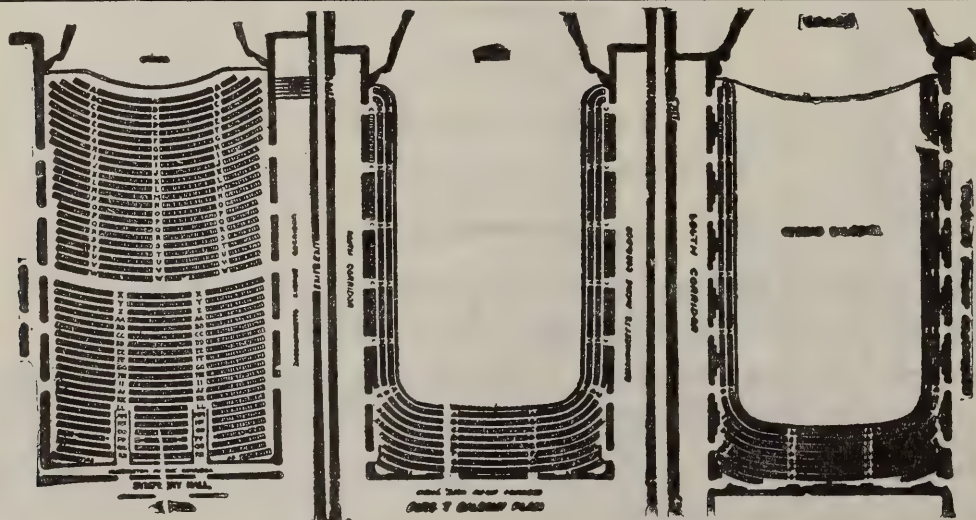
A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

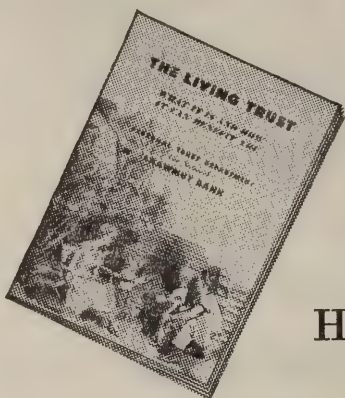
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Photographs by Edward Weston are now on view in the gallery. The following biography and estimate of this artist has been kindly contributed by Rosario Mazzeo.

Mr. Weston may be addressed at Wildcat Canyon, Carmel, California.

EDWARD WESTON

Edward Weston is undoubtedly the most significant figure in the world of photography. Not, of course, because of any lack of fine workers in this field but because his work epitomizes the simplest, purest and most direct expression of the photographic process. No other photographer has been able to keep to such an uncluttered path where seeing alone dictated. This is particularly noteworthy because photography allows so much manipulation that the art of its technique alone has been sufficient to interest many workers for their entire lives.

Born in Illinois in 1886 (of a family with two centuries of New England living) Weston began his photography when he was 18 with a Bullseye camera, complete with instructions. He photographed babies, family groups, funerals and all else for a dollar a dozen. Married in 1909, he had four sons, all of whom are expert photographers. The second, Brett, is today one of America's finest. From 1914 to 1917 Weston received a continual shower of honors from organizations in Europe and America. This was followed by a period of unrest and self-seeking, during which he came into contact with Stieglitz, and saw the photographs of O'Keefe and Sheeler. Because of the sympathetic reception in Mexico to his work he decided to move there. The next few years were those in which he finally evolved the technique and style which was to be his henceforth. One unfortunate by-product of his later fame and direction is that some of the early portraits have been more or less lost to sight. The exquisite sensitiveness of many of them is such as has been achieved only rarely by photographers.

He was so very poor during this Mexican period that he seldom dared to leave his studio for fear of losing sittings. Therefore he turned to photographing those small objects which he

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

our greatest JANUARY SALE

•
**FIRST TIME
in YEARS
SALE of
MARTEX LUXOR
TOWELS**

•
**important savings
WAMSUTTA
SUPERCAL
SHEETS and
CASES**

•
**20% to 50% OFF
on a special collection
of our own**

• **linens**
• **lingerie**
• **negligees**
• **teagowns**
• **children's wear**
(Wellesley shop only)

416 Boylston St., Boston
54 Central St., Wellesley

could have about him in his studio. As a result there were produced the first of those amazing studies in still life which have contributed so largely to the public recognition of his work. On those too few occasions when he felt that he could go afield he became more than ever affected by the simple elemental qualities about him.

During this period he had the enthusiastic encouragement of such artists as Rivera and Siqueiros. His exhibit in Guadalajara in 1925 established the recognition of those qualities of proportion, textural quality, and a deep feeling for truth which were to set his work apart from others. The ability to render detail had been (and indeed still is) a trap to many photographers who saw only the reality and terseness of statement which were possible by use of the camera. Weston had fallen in love with natural light and the simple statement of the lens, depending on himself to isolate those objects and to find the viewpoint which would give him the essence of truth and beauty. He did all of his visualizing on the ground glass, the final print being already clear to him before he tripped the shutter.

He moved to Carmel, California, in 1929 and there began his long association with Point Lobos which resulted finally in the publication (1950) of "My Camera on Point Lobos." Orozco, passing through Carmel in 1930, was so moved by Weston's work of this period that he arranged a first New York show for him. During this period (1921-45) he had more than 70 exhibits in Europe and America, and even as far away as Shanghai. Also about this time Merle Armitage published a book of 39 of his photographs as "The Art of Edward Weston."

With his first New York show Weston's concept was mature. He scrupulously avoided all which might in any way detract from the brilliant clarity of his seeing. All prints were on glossy paper. Then was the beginning of a really universal appreciation which allowed him finally in 1934 to advertise (even in his professional portrait work!) that he made only "unretouched portraits." He had always felt that the critical moment was at the time of exposure — developing and printing were but a careful completion of the original seeing.

His equipment was of the simplest: an 8 x 10 inch view camera, a 4 x 5 inch reflex camera and a sturdy tripod.

(Continued on page 654)

*Greatest achievement
in home music in 28 years...*



the new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and New RCA Victor
High Fidelity Records*

**Now, enjoy thrilling high fidelity...
"in person" realism...with RCA Victor's
new high fidelity phonograph.**

This remarkably sensitive instrument brings you the overtones in music, the extremely high and low frequencies you've probably never heard before. You'll hear the difference immediately when you play New RCA Victor High Fidelity records, specially produced to give you maximum sound definition.

Hear this new dimension in sound
...at your RCA Victor dealer's.

Suggested Eastern list price, subject to change.

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

Filene's

French Shops
Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 29, at 2:15 o'clock

SATURDAY EVENING, JANUARY 30, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN.....Overture to "Fidelio," *Op.* 72

BRAHMS.....Piano Concerto No. 1, in D minor, *Op.* 15

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

INTERMISSION

FRANCK.....Suite from "Psyché," Symphonic Poem

- I. Sommeil de Psyché
- II. Psyché enlevée par les Zéphirs
- III. Les jardins d'Éros
- IV. Psyché et Éros

STRAUSS....."Tod und Verklärung," Tone Poem, *Op.* 24

SOLOIST

LEON FLEISHER

Mr. FLEISHER uses the STEINWAY PIANO

This program will end about 4:15 o'clock on Friday Afternoon,
10:30 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood in the last two summers. He shared with Mr. Munch the concerts of the European tour in May, 1952, the trans-continental tour last spring.



IT IS TIME

to pack a resort
collection that you'll star
in . . . our distinctive fashions
created by the finest
designers in the season's
brilliant fabrics.

Hurwitch Bros.
twenty newbury

OVERTURE TO "FIDELIO," Op. 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The last performance at the Friday-Saturday concerts of the Boston Symphony Orchestra was on October 6, 1950.

The Overture requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, and strings.

THE record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "*Leonore No. 2.*" Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called



\$1080.

*Diamonds, Pearls,
Platinum*



\$750.

incl. tax
actual size

Parenti Sisters

jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

"*Leonore No. 3.*" When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance.

"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, be-

* The so-called "Leonore" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.

ESTABLISHED 1833



One discordant note...

...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event — a birth, a change in the value of assets, a new law — can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS NATIONAL BANK of BOSTON

Trust Department: 199 Washington Street
Telephone Richmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

One of our
famous Miss-Mrs.
Originals in a
superb pure silk
printed in a dis-
tinguished design.
Women's regular
sizes 18 to 42.

79.95



THE
Cotillion Room
CHANDLER'S

Our Cotillion Room
announces the daily
arrival of individual
fashions to wear to-
day and all through
the coming spring.

SECOND FLOOR

side him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not.

An illustration of a bottle of Pastene California Shon Cream Sherry and a glass of wine on a table. The bottle is dark with a light-colored label that reads "PASTENE California SHON CREAM SHERRY". The glass is partially filled with a dark liquid. To the left of the bottle is a heavy, dark curtain with a tassel. The background is dark and textured.

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Shown actual size

Price Includes Federal tax.



\$5,000.

From Shreve's Choice Jewels

A true Cashmere sapphire — the finest among sapphires — with its prized "cornflower blue" colouring, proudly accompanied by two superb diamonds. A ring worthy of its high place in Shreve's selection of precious jewels.

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op. 15*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854-58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer, and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932, by Rudolf Serkin, December 30, 1938, by Claudio Arrau, January 16, 1942, by Rudolf Firkusny, April 18, 1947, by Myra Hess, March 4, 1949, by Solomon, January 12, 1951.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Lectures:

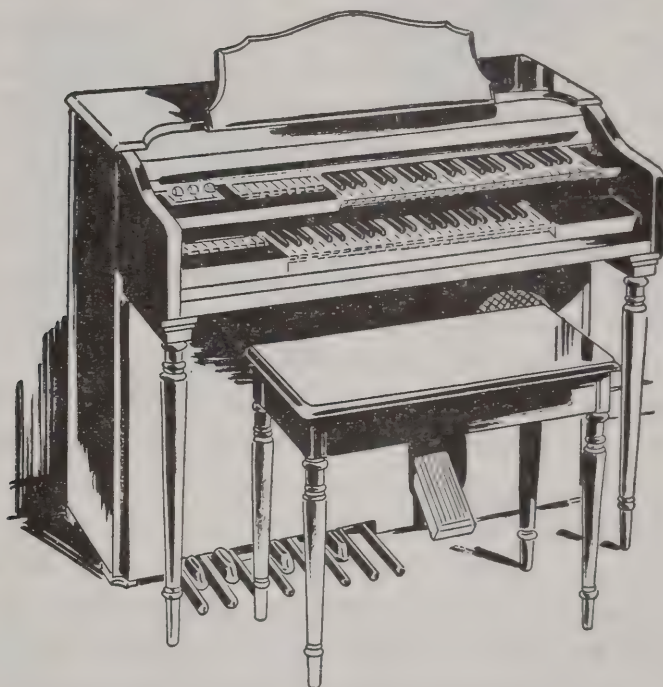
JOHN MASON BROWN

"Seeing Things" February 9

"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

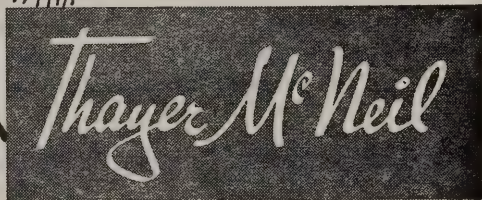
***P**AINE* *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption "*Neue Bahne*," Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which as always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a

fine shoes for every member of the family



boston and wellesley

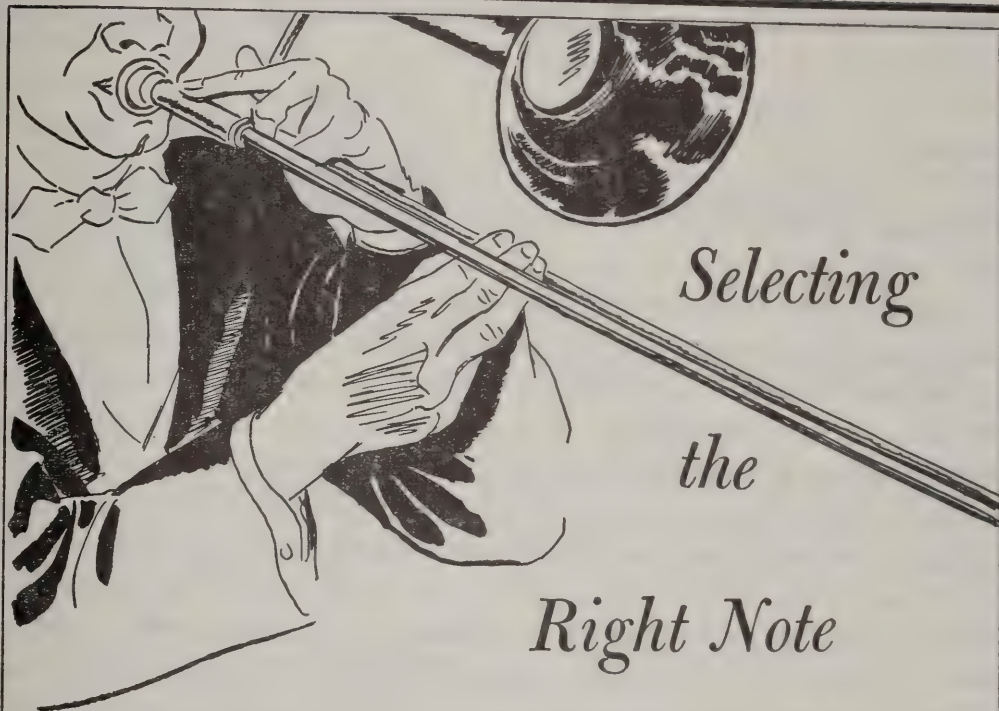


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers , 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

No more masterful score has come from a comparative novice in the symphonic and in the concerto field. The wilful composer conquers both media, welds them into one close-wrought texture. The piano speaks with a true orchestral voice — is identified rather than contrasted with the "tutti." Gone is the easy give and take of Mozart's concertos, the pearly cascades of piano virtuosity which Liszt had provided. Even Beethoven's Fourth and Fifth Concertos, in the slow

REDUCE — WHILE YOU RELAX

At the Helena Rubinstein Salon superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, 5.00 Course of 6 treatments, 25.00.

Call KEnmore 6-5270 for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Banking Connections

While we are constantly looking for new business, it is never our intention to disturb satisfactory relations elsewhere. However, when a change or increase in banking connections is being considered, we would like very much to be kept in mind.

You will always find us ready and willing to discuss banking or trust matters with you any time at your convenience.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

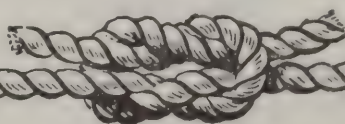
Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



movements of which piano and orchestra exchange comments in a thoughtful dialogue — even Beethoven was superseded, from the point of view of organic integration. “A symphony with piano obbligato,” Bülow called it — an axiom not to be taken too literally, for a concerto, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. “Strangely enough,” she wrote her young friend, “I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out.” The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim’s direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will
be welcome to

Save Money

and

Finance Your Home

Henry H. Pierce
President

MALCUZYNSKI

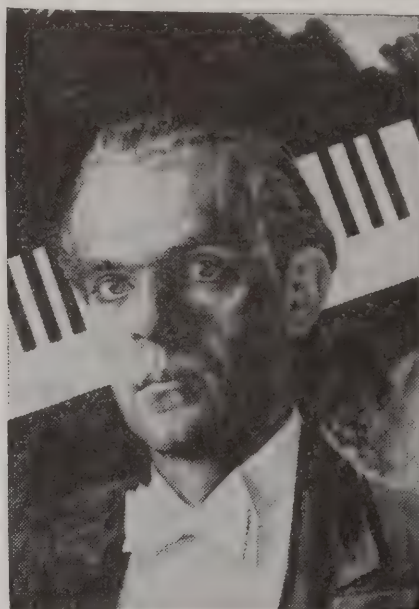
The World-Famous

Polish Pianist

who plays

SUN. EVE., JAN. 31

IN SYMPHONY HALL



At Boston University's Concert
Dedicated to STEINWAY & SONS
in Honor of Their 100th Anniversary



Witold Malcuzyński
uses the Steinway ex-
clusively.

He says:

"The superb tone and
perfect action of the
Steinway have always
been a source of in-
spiration to me."

M·Steinert & Sons

Jerome F. Murphy, President

162 BOYLSTON STREET, BOSTON

Also at Worcester and Springfield

to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public

* Then no longer Schumann's organ.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

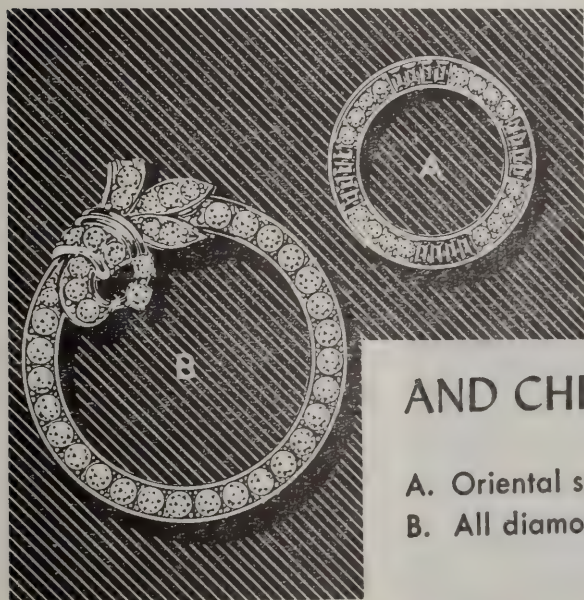
439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

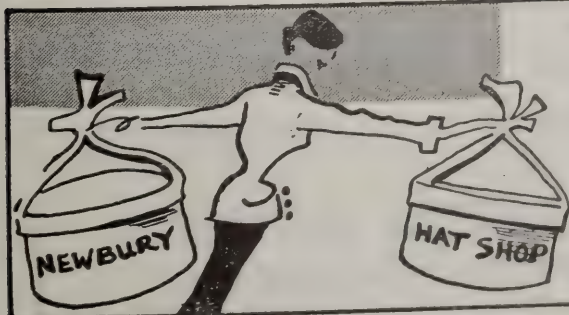
The fully developed and richly episodic first movement has impressed writers with its intensely dramatic, even tragic import. There is a long setting-forth of the principal theme by the orchestra before the piano makes its entrance in continuation of what the orchestra has introduced. The second theme, in a gentle and lyric F major, is contrasted in character, and seems to be the particular property of the piano, being announced by the soloist unaccompanied. There is a considerable development, a recapitulation in which the piano takes the lead in the initial theme, a recurrence of the second theme again by the piano alone, and a long coda.



AT OUR BOSTON AND CHESTNUT HILL STORES

- | | |
|------------------------------------|---------------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

newbury hat shop

33 newbury street

The second movement (adagio, D major) was inscribed in the manuscript score, "*Benedictus qui venit in nomine Domini.*" This led Max Kalbeck to an interpretation, for he noted that the music had been drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as "*Mynheer Domine,*" read the Latin inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master. Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the Adagio."

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out

HARRY STRAUSS (1928-1951)

LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

W C R B
1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Beginnings



COL. HIGGINSON

“JANUARY is a month of curiosities in musical history,” Delver Forfax averred. “It saw the births of Mozart and Schubert, but they were alone among the greatest of European composers to begin their lives in that part of the calendar.

“Now, to advance from the sublime to the popular, we have the first use, at off-stage nuptials, of the Wedding March from Mendelssohn’s music for *A Midsummer Night’s Dream*. This establishment of a cherished custom took place on January 25, 1858, at the marriage of Queen Victoria’s eldest child, Victoria, the Princess Royal, to the Crown Prince of Prussia, later known as Frederick III.

“A Saint-Saëns work familiar at the Pops had its world first performance in January, 1875. This was *Danse Macabre*. About seven years later it became the first music to be given an encore at a symphony concert of the Boston Symphony Orchestra. Gericke conducted.

“America’s first symphonic composer and first professor of a full-fledged college course in music, John Knowles Paine of Harvard, was born January 9, 1839.

“You may agree with me, after what I have to say now, that America’s richest contribution to musical history — the Boston Symphony Orchestra — had its foundation laid on January 1, 1868.

“That was the date when young Col. Henry Lee Higginson joined the banking firm of Lee, Higginson, & Co. He had had his wish to study music in Berlin and Vienna, with the object of a musical career instead of his family’s preference of one in banking. He had studied voice, composition, and piano. And from over-zealous practice at the keyboard, he had crippled an arm, then had decided that his talents were insufficient for an alternative career as singer or composer. But the love of music remained.

“He served as an officer in the Union Army in the Civil War, and was wounded. The havoc of war had even intensified his craving to create something of musical beauty. He became a banker largely to gain the means to create a great instrument, the joys of which he would share with thousands of others. This dream he began to realize thirteen years later, when he established the Boston Symphony Orchestra.”

The latter camera he used only for portraits. His darkroom equipment even now is so simple that it probably would cause considerable embarrassment to any of today's serious amateur photographers who tried to do with as little. His darkroom processes are also very simple and direct. He makes only contact prints since he believes firmly that you must see the finished picture even to its exact size from the very start. As a matter of fact his life is lived with the same simplicity. His home is a redwood frame dwelling on a slope of Wildcat Canyon, one of the innumerable beautiful canyons which occur on the California coast south of Monterey.

The vigor and clarity of his work and the growing universal appreciation were manifest in 1932 by the organization of a group of photographers centered around him. Though the group no longer exists as such, his influence is present even today. Evidence the presence, now or past, on the west coast of many of our greatest photographers, most of whom pay tribute to Weston in continuing some aspects of his direction.

In 1937 he became the first photographer to receive a Guggenheim Fellowship. This, after a quarter century of professional activity, allowed him, for the first time, to concentrate on his personal work alone. The Fellowship was extended in 1938, and by travelling 35,000 miles in the two years, and working as he had always wanted to work, he produced about 1500 negatives. Many of these, and a text by his second wife,

Charis, resulted in the book "California and the West." In 1941 he was asked to travel throughout America to photograph for an edition of Whitman's "Leaves of Grass" — the object being to produce a counterpart to Whitman's work. Unfortunately the reproductions of this were far from Weston's own ideas and left him very unhappy with the results. He was further honored in a motion picture devoted to his life and work which was made for distribution overseas by the United States State Department.

Today Weston officiates daily at his little home in Carmel to an ever-growing procession of admirers, many of whom come to buy prints. He has been seriously ill for several years, and of course entirely unable to photograph. His mind and vision are as clear as ever, and his critical sense singularly acute. With the fewest number of words (or often only with a gesture) he will indicate opinions which strip the non-essentials from the picture under discussion. He is recognized as quite without equal in photography today, the most secure occupant of the highest pinnacle among the so-called "purists" of photography. Indeed almost no photographers can be mentioned whose work has been of anything like the same significance. Among these only Stieglitz, Paul Strand, Walker Evans, Ansel Adams, Eliot Porter, Brett Weston, Donald Ross and recently Aaron Siskind have spoken with the same language.

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

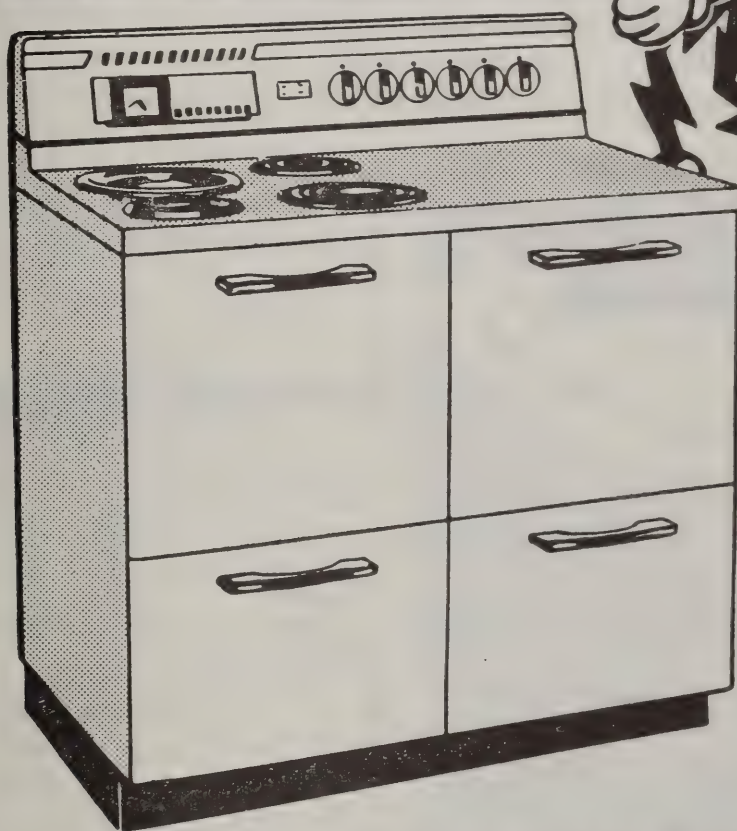
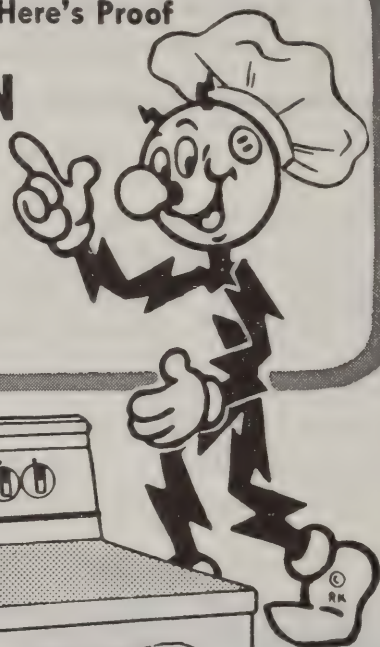
natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine "symphonic power" in many of the pages which follow. Professor Tovey believed that the Rondo of Beethoven's C minor Concerto "has had an extraordinarily strong influence" on this rondo, as also on the rondo of Joachim's Hungarian Concerto.

LEON FLEISHER

L EON FLEISHER was born in San Francisco in 1928. At the age of ten he was accepted as a pupil by Artur Schnabel. He made his public début with the San Francisco Orchestra in 1943 under the direction of Pierre Monteux, and subsequently appeared with the orchestras of New York, Philadelphia, Chicago and other cities. In 1950 he gave concerts in many parts of Western Europe. In 1952 he won the Queen Elisabeth of Belgium International Musical Competition. He is now undertaking his most extensive tour of this country.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

BOUND VOLUMES of the

*Boston Symphony
Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

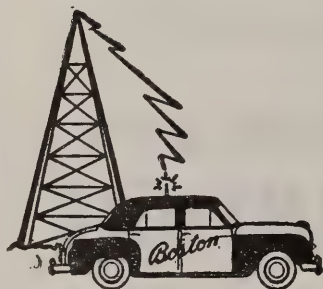
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

SUITE FROM "PSYCHÉ," SYMPHONIC POEM

By CÉSAR FRANCK

Born at Liège, December 10, 1822; died at Paris, November 8, 1890

"*Psyché*," a symphonic poem for orchestra and chorus, was composed in the years 1887-88, and first performed at a concert of the *Société Nationale* in Paris, March 10, 1888.

The symphonic portions of the work were published in the form of the suite here performed, in 1900. These consist of "*Sommeil de Psyché*," "*Psyché enlevée par les Zéphirs*," "*Les Jardins d'Eros*," and "*Psyché et Eros*." The first two movements of this suite were performed by the New York Philharmonic Society, January 31, 1903. The final movement of the suite was conducted by Vincent d'Indy at a Boston Symphony concert, December 2, 1905. It was also performed April 7, 1906, when the "Gardens of Eros" was also played. The complete suite was performed February 14, 1919, and the complete symphonic poem, March 31, 1922, when Pierre Monteux was conductor. The second movement was performed April 23, 1937.

The suite is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, timpani, 2 harps and strings.

The Symphonic Poem bears the dedication, "To my friend M. Vincent d'Indy."

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

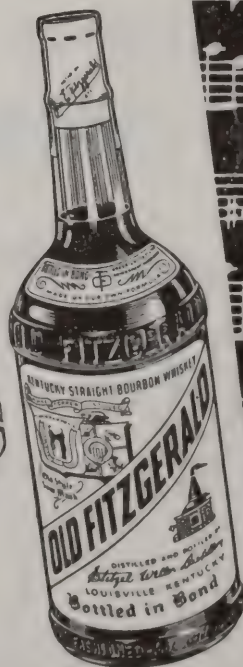
You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



FRANCK found his subject in *The Metamorphoses, or the Golden Ass*, the romance by the Latin author Lucius Apuleius, where the story of Psyche and Eros must have appealed to him as a love tale lifted into the realm of the spirit. The pagan aspect he disregarded — the angry jealousy of Venus at the surpassing beauty of the princess Psyche and the punishment she imposed.* The union of Psyche and Cupid he imagined, musically, in a way less realistic than that of the writer of ancient Rome, and he closed his symphonic poem with a choral movement (here unperformed) in which Psyche, having disobeyed the injunction not to look upon her celestial bridegroom, is condemned to loneliness and sorrow, and, in a final apotheosis which is not according to the classical legend, is redeemed.

The following summary, published as a preface to a pianoforte arrangement of *Psyché*, bears no signature but may be accepted as Franck's chosen concept of the story and intention in setting it:

* This punishment, wherein Psyche is delivered to a loathsome beast, is omitted, but her rescue by the Zephyrs is kept.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANcock 6-5050

Psyche is asleep, vaguely soothed by dreams. Her spirit has glimpses of perfect happiness, that this world cannot give, but of which she has a presentiment. Suddenly the quivering air is charged with strange sounds. The Zephyrs bear her to Cupid's garden.

More beautiful than beauty itself, Psyche reposes in the midst of flowers. She is hailed a queen by Nature in festival array and rejoicing. Voices whisper in her ear the power of love. She awakes, gently moved. The voices sing of the approaching, invisible bridegroom. Charmed, she listens and waits. And now the voices say in graver tones: "Remember, you should never see the face of your mystic lover."

The spirits are silent. Now another voice is heard, gentle but penetrating. 'Tis the voice of Cupid. Psyche responds hesitatingly. Soon their souls are mingled. All is passion, all is light, all is happiness. It would be eternal if Psyche knew how to remember the warning.

She does not remember. Her punishment begins, so the voices declare. She weeps. Perhaps Cupid will pardon her. She weeps; she suffers infinite sorrow, for she has known infinite happiness. She lives on earth to suffer, consumed by impotent desires, to die in a dolorous and supreme flight towards the ideal love that she has lost forever, but for which she always hopes. "Cupid pardons," the mysterious voices proclaim. The whole earth trembles with joy. Rest, poor Psyche! Your longing which survived your death has risen to God and the God descends to you, repeating his love. Nature sings the same festival hymn, and lo, in the arms of her immortal spouse, Psyche leaves earth for the bosom of triumphant glory.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE
10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

Franck, according to his latest biographer, Léon Vallas, was continually receiving advice from his circle, his family, friends, disciples, on how and what he should compose. Some, aware of the devout nature of the little organist, looked upon him as a pure and un-fleshly artist of the Christian spirit. His wife, experienced in the theater, urged him to compose opera. Others, notably his son Georges, felt in Franck and encouraged in him the sensuous, emotional, impassioned tendency which was first fully evident in the *Quintet* and which found its ultimate expression in the *Symphony*. Père Franck listened to them all, obliged when he could, but naturally followed his own inner prompting. He made various attempts at operas but was never at home in that field.

Psyché, like the *Quintet*, shocked his more chaste adherents and filled with enthusiasm the faction which Georges represented. The idea of a "pagan" Franck pleased them especially. Mme. Franck was definitely displeased with *Psyché* and, according to one account, found an excuse for not attending its performance. Vincent d'Indy received the dedication of the piece with good grace and approved it, but not without his own interpretation, or rather his own reading of the benign master's interpretation of the story about the maiden who was lifted to ecstasy when loved by the son of Venus. D'Indy called the movement depicting the union of Psyche and Eros "an

NEW ENGLAND CONSERVATORY OF MUSIC A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

DEPARTMENT SUPERVISORS

Opera Department

Boris Goldovsky

Voice Department

Frederick Jagel

Piano Department

Howard Goding

Violin Department

Richard Burgin

Organ Department

George Faxon

Church Music

Everett Titcomb

Theory and Composition

Carl McKinley

Music Education

Leta Whitney

Academic Department

Jean Demos

Popular Music

Wright Briggs

SECOND SEMESTER BEGINS FEBRUARY 1

For further information, apply to the Dean, 290 HUNTINGTON AVE., BOSTON



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
10-14 Piedmont Street, Boston 16, Mass.

ethereal dialogue between the *soul* as the mystical author of the *Imitation of Christ* conceived it, and a seraph sent from heaven to instruct it in the eternal verities." These words moved Lawrence Gilman to write: "M. d'Indy, in matters of art an ascetic, scorning the flesh with almost monkish intensity, tried to transform Franck into his own image."

It need hardly be pointed out that Franck, while no ascetic in this music, still obviously thought of it in terms of spiritual symbolism clothed in sensuous beauty. The work is far from churchly austerity but it is still farther removed from the tumultuous ardors of *Tristan*, Act II, which Franck had heard, applauded, and in some degree received into his composer's heart.

It is understandable that Franck found appealing, even alluring, this mystic subject which at once woos the senses and allows symbolic latitude. The spirit soars in the ecstasy of love, but, being of the flesh, cannot extricate itself from the physical senses upon which it is based. That, the god Eros could do — if Psyche, being human, could have done it, then musical ecstasy itself could be divorced from physical vibrations. The artists of Christendom have speculated upon this theme where the ancient Greeks and the Latin Apuleius who summarized the tale of Psyche and Cupid contemplated the conflict of flesh and spirit with a refreshing innocence of moral taboo or

Telephone Kenmore 6-6823		offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.
FRANK McCANN <i>Limousine & Taxi Corp.</i> 60 KILMARNOCK STREET BOSTON		
FOR: Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.		
RIDE IN COMFORT AND STYLE — RIDE McCANN!		
Special rates for long distance trips.		
Registered: Interstate Commerce Commission.		
		Ken. 6 { 6823 6824 2600

SAVE TIME	CONVENIENT
PARK YOUR CAR	
at the	
WESTLAND AVE. GARAGE	
We are one minute from Symphony Hall	

philosophical generalization. Eurydice, being human, could not refrain from gazing with her mortal eyes upon the subject of her love; Lohengrin's Elsa likewise had to know as an identifiable man the being whose soul had captured hers. So, idealized love becomes a sublimation not of this earth.

The text of the chorus in "The Gardens of Cupid" (omitted in this performance) provides an outline of the particular middle road of his choice, in which guileless purity is invested in undulant and fervent tones.

Love, source of all life, strong and youthful God, with conquering face, hail to Thee, O blessed power, gentle tyrant of hearts.

You fill the world with a sacred gladness; your footsteps fecundate the furrows. Mother Earth, after the ineffable caress, when from high heaven her lover descends with all his rays, gives birth in her intoxication.

O white sister of the lily, gentler than dawn, more beautiful than beauty itself, do you not feel a delicious longing arise in your heaving breast?

Hear the distant, invisible lyres sighing sweetly in the harmonious air! Your mysterious bridegroom comes to fill your virginal bosom with a sacred delirium.

See the palace doors opening for you; but, Psyche, remember that you are never to see the face of your mysterious lover. Obey, without attempting to understand, Destiny that is always wise.

Until recently there has been contradiction and doubt on who the author of this text might have been. Georges Servières in *Musique Française Moderne* (1897) mentioned Sicard and Fourcaud, and Derepas, in his biography of Franck names Grandmougin. Baldenberger and Coqard mention a cryptic "L.L." The mystery became heavier when d'Indy, discussing *Psyche* at length in his biography long to be looked upon as standard, was silent on this point. Vallas now reveals that the text and the suggestion of *Psyche* for a subject came from none other than Georges Franck, the composer's son who, involved in the controversy over the Franckian aesthetics, probably wished to remain anonymous. This might explain the initials "L.L." as the Lycée Lakanal, where Georges taught and where he seems to have had help in versification from a talented pupil. Vallas has found his evidence in private letters by d'Indy himself. One of 1901 to Hugues Imbert states cautiously, "I have never exactly known the origin of the poem of Franck's *Psyche*. To the best of my belief, however, it was written by Georges Franck, the master's son." To Henri Rimbaud (October 20, 1918) he was explicit in naming Georges as the author.

"He did everything in his power (if I may dare say so) to turn his father aside from the path of religion, which up to then he had followed, at least in all his compositions with verbal texts. Georges raved ecstatically about the beauties of the classical mythology and

recounted the story of Psyche, providing his father with a sketch-plan for an opera on the subject. Franck was delighted with the legend itself, but had no desire to treat it dramatically; he therefore begged his son to reshape his text in a form suitable for a choral symphony. That was eventually done. All the same, César Franck (as you have observed as well as I) was incapable of seeing the subject from anything but a Christian point of view, and so treating the libretto as a mystical rather than an erotic poem. The result was indeed worthy of the composer of *Les Béatitudes*, and not at all what had been hoped by those who strove so hard towards the end of his life to deflect the Master from his religious inclinations. . . ."

This letter seems to clear up not only the true origin of *Psyché* but the true attitude toward it of its dedicatee.



Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op. 24*

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his "*Burleske*" was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The most recent performance in this series was October 5, 1951.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of "*Musik als Ausdruck.*" Assuming that the older man could hardly have done more than help the younger one to find himself, the fact

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

SYMPHONY HALL

Sunday Afternoon, March 21, 1954
at 3:00 o'clock

PENSION FUND

BY THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

in the

REQUIEM

By JOHANNES BRAHMS

The Orchestra will be assisted by the
HARVARD GLEE CLUB
and
RADCLIFFE CHORAL SOCIETY
(Chorus of 250)

G. WALLACE WOODWORTH, *Conductor*
and
SOLOISTS TO BE ANNOUNCED

Tickets now at Box Office: \$4.00, \$3.50, \$3.00, \$2.50, \$2.00

remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth*, *Don Juan*, and *Tod und Verklärung*, all within the space of three years.*



The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, "*Welterlösung, Weltverklärung*": "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadfully it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

MASON MUSIC FOUNDATION

presents

SUZANNE DANCO, *soprano*

IN TWO SONG RECITALS

TUESDAY, FEBRUARY 2, at 8:30 P.M., JORDAN HALL

Program of German Lieder, Schutz, Bach, Mendelssohn, Schumann, Wolf, Strauss.

THURSDAY, FEBRUARY 4, at 8:30 P.M., JORDAN HALL

Program of Italian and French Songs, Gluck, Bellini, Gounod, Debussy, Mortari.

Tickets without charge will be required. Apply *only* by mail to: Mason Music Foundation, 59 Fayerweather Street, Cambridge, Mass. Mail orders must be accompanied by self-addressed stamped envelope. This concert is open to the public and tickets will be given out to the capacity of the Hall. No telephone orders accepted. Seats not held after 8:30 P.M.

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat — seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

FRIENDS OF CHAMBER MUSIC, INC.

Music Director: JOSEF ZIMBLER

Second Concert

by the

ZIMBLER STRING SINFONIETTA

(Members of the Boston Symphony Orchestra)

PROGRAM:

Suite f. Solo Violin, Strings and Harpsichord*Joh. Bernard Bach*
(*First performance in Boston*)

Sonata f. Violoncello Solo*Zoltan Kodaly*
Soloist: ZARA NELSOVA

INTERMISSION

Second movement fr. Concerto in A major*Ph. Em. Bach*
Prelude*Emanuel Moor*

Miss NELSOVA and ZIMBLER SINFONIETTA

Apollon Musagete*I. Stravinsky*

* * * * *

JORDAN HALL, BOSTON

WEDNESDAY, FEBRUARY 3, 1954, 8:30 P.M.

Remaining tickets now on sale at Jordan Hall
\$3.60, \$2.40, \$1.80, \$1.20

Management: AARON RICHMOND

The
Berkshire Festival, 1954

AT TANGLEWOOD, LENOX, MASS.

By The
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

will be expanded to six weeks of concerts by the full orchestra in the Shed, preceded by concerts in the Theatre, as follows:—

6 *Wednesday Evenings at 8:30*.....THEATRE-CONCERT HALL
(July 7, 14, 21, 28, Aug. 4, 11)

Recitals by famous chamber groups — to be announced.

6 *Friday Evenings at 8:30*.....THEATRE-CONCERT HALL
(July 9, 16, 23, 30, Aug. 6, 13)

Concerts by a chamber orchestra of Boston Symphony players, CHARLES MUNCH, conductor, mostly devoted to the music of Bach and Mozart.

6 *Saturday Evenings at 8:30* }
6 *Sunday Afternoons at 3:00* } MUSIC SHED
(July 10 — August 15)

Concerts by the Boston Symphony Orchestra.

The programs will include the principal choral and instrumental works of Berlioz. Soloists will include Claudio Arrau, Vera Franceschi and Nicole Henriot, pianists; Ruth Posselt, violin; and William Primrose, viola. Pierre Monteux will conduct two concerts as guest.

12th Session of the Berkshire Music Center: July 5 — August 15

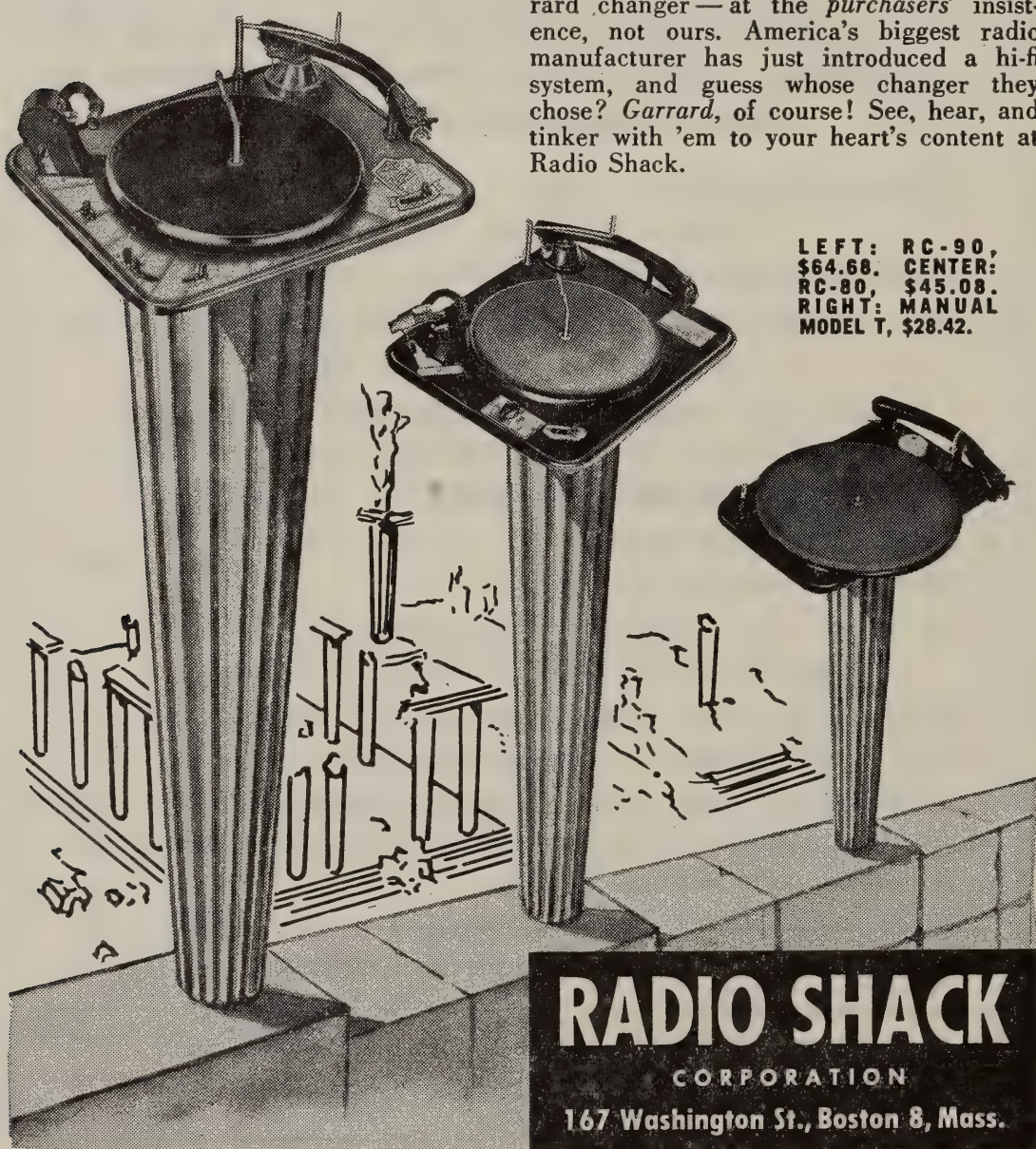
For full program and ticket information, address the
Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at 33 $\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 5, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 6, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

BACH.....Brandenburg Concerto No. 3, in G major, for Strings

- I. Allegro moderato
- II. Allegro

BARTÓK.....Concerto for Violin and Orchestra

- I. Allegro non troppo
- II. Andante tranquillo
- III. Allegro molto

I N T E R M I S S I O N

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

- I. Allegretto
- II. Tempo andante ma rubato
- III. Vivacissimo; Lento e suave
- IV. Finale: Allegro moderato

SOLOIST

TOSSY SPIVAKOVSKY

This program will end about 4:10 o'clock on Friday Afternoon,
10:25 on Saturday Evening

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

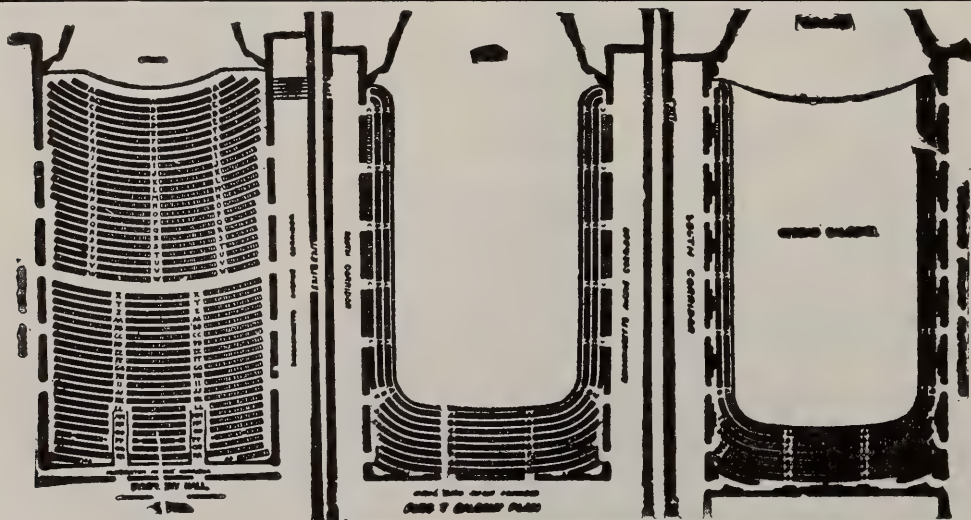
A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

854 BEACON ST., BOSTON

Tel. CO 6-7359



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

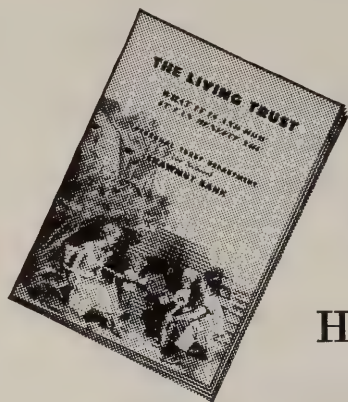
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

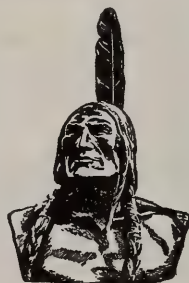
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Visitors from the West
Exhibition of Photographs by
Edward Weston

VISITORS FROM THE WEST

For a number of years no orchestra so far West as Minneapolis has visited Boston, nor has Boston's orchestra been able to extend its tours to Minneapolis except on two occasions: May 10, 1890, when Nikisch was Conductor, and on October 30, 1929, when under the direction of Serge Koussevitzky, this orchestra played at the dedication of the Minneapolis Orchestra's handsome hall, the Cyrus Northrop Memorial Auditorium. Boston welcomes its distant neighbor and its conductor, who has not yet been heard here.

Mr. Dorati's program will consist of Beethoven's Overture to "Leonore," No. 3, Mozart's Symphony No. 40 in G minor, "The Miraculous Mandarin" by Bartók, and the Moussorgsky-Ravel "Pictures at an Exhibition."

• •

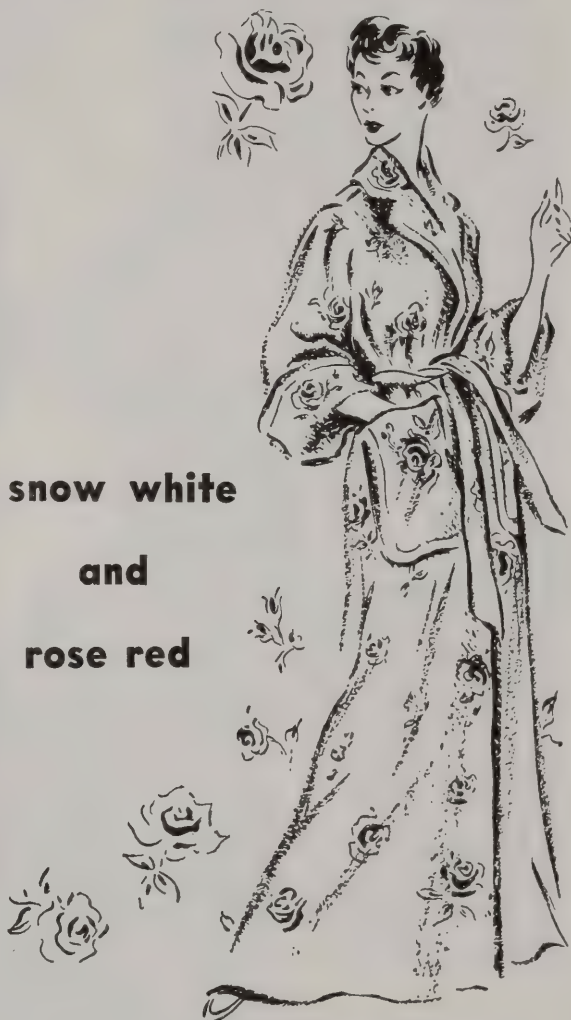
EXHIBITION OF PHOTOGRAPHS BY EDWARD WESTON

East entrance, beginning left:

Old Adobe
Belle Grove (near White Castle),
Louisiana (1941)
Rose Covarrubias, Mexico, D.F. (1926)
Pepper (1930)
Santa Fe (1941)
Eel River Ranch (1937)
Rock Erosion, Point Lobos
Tide Pool, Point Lobos
Nahui Olin, Mexico, D.F. (1924)
Point Lobos (1936)
Melting Ice (1938)
Guadalupe, Mexico (1924)
Armco Steel
Dillard, Tennessee
North Coast (1937)
Church at Hornitos (1940)

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



**snow white
and
rose red**

Snowy white terry hand
screened with soft red roses,
to give a lift to mid-winter
spirits. Small, medium, large.
35.00

Matching shortie, **29.95**

The same robe in plain white,
peach, blue or maize, **17.95**

416 Boylston St., Boston KE 6-6238

54 Central St., Wellesley WE 5-3430

Xanicho, Mexico (1926)
 Egg Plant (1930)
 Dunes, Oceano, Cal. (1936)
 Grass and Sea, Big Sur (1937)
 Rhyolite (1938)

West entrance, beginning left:

Ansel Adams, California (1943)
 Yosemite Valley (1940)
 Point Lobos
 Clouds at Santa Monica (1936)
 Tide Pool, Point Lobos (1938)
 Zohmah and Jean Charlot (1939)
 David H. McAlpin
 Cypress Root & Stone Crop
 Point Lobos (1948)
 Dunes, Oceano (1936)
 Iceberg Lake, Sierra Nevada (1937)
 Death Valley (1938)
 Pulqueria, Mexico, D.F. (1926)
 Marshes of Glynn, Sea Island, Georgia
 (1941)
 Cypress Grove, Point Lobos (1940)
 Dunes at Oceano (1936)
 Rock Erosion, Point Lobos
 Marco Polo & Jasmine (1944)
 William Edmondson, Sculptor, Nash-
 ville (1941)
 Eroded Rock (1930)
 Artichoke halved

Anyone interested in purchasing any of these photographs may write directly to Mr. Edward Weston, Wildcat Canyon, Carmel, California.

Beginning February 18th, the Twenty-first Annual Exhibition of the traveling section of the Boston Society of Independent Artists will be shown. The Exhibition will consist of paintings, sculptures and prints.



*Greatest achievement
 in home music in 28 years...*



the new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and New RCA Victor
 High Fidelity Records*

Now, enjoy thrilling high fidelity...
 "in person" realism...with RCA Victor's
 new high fidelity phonograph.

This remarkably sensitive instrument brings you the overtones in music, the extremely high and low frequencies you've probably never heard before. You'll hear the difference immediately when you play New RCA Victor High Fidelity records, specially produced to give you maximum sound definition.

Hear this new dimension in sound
 ...at your RCA Victor dealer's.

Suggested Eastern list price, subject to change.

 **RCA VICTOR** 

Tmks. ®

DIVISION OF RADIO CORP. OF AMERICA

Filene's

French Shops

Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 5, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 6, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

BACH.....Brandenburg Concerto No. 3, in G major, for Strings

- I. Allegro moderato
- II. Allegro

BARTÓK.....Concerto for Violin and Orchestra

- I. Allegro non troppo
- II. Andante tranquillo
- III. Allegro molto

I N T E R M I S S I O N

SIBELIUS.....Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
 - II. Tempo andante ma rubato
 - III. Vivacissimo; Lento e suave
 - IV. Finale: Allegro moderato
-

SOLOIST

TOSSY SPIVAKOVSKY

This program will end about 4:10 o'clock on Friday Afternoon,
10:25 on Saturday Evening

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

CONCERTO, G MAJOR, NO. 3 (OF THE BRANDENBURG SET) FOR
THREE VIOLINS, THREE VIOLAS, THREE VIOLONCELLOS, WITH
BASS BY THE CEMBALO

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Bach presented his six "Brandenburg" Concertos to the Margraf of Brandenburg in 1721.

The first performance by this Orchestra of the Third Concerto was on March 8, 1907. Its last performance here was March 31, 1950.

THE set of Brandenburg concertos can be looked upon as an experiment in various instrumental combinations. Of the six this one, like the last, is written for strings only. It is unique among them in having no intervening slow movement to bring the customary contrast between the two allegros.*

The original title runs "*Concerto 320 a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo*," but the score definitely gives

* Bach used the first movement as an instrumental introduction ("*Concerto*") to his Cantata 174 ("*Ich liebe den höchsten von ganzen Gemüthe*") for Alto, Tenor, Bass, and Orchestra. To the string parts, unchanged, he added 2 corni da caccia, 2 oboes and tenor oboe ("*Taille*"), the wind parts sometimes doubling, sometimes adding to the notation.



IT IS TIME

to pack a resort
collection that you'll star
in . . . our distinctive fashions
created by the finest
designers in the season's
brilliant fabrics.

Hurwitch Bros.
twenty newbury

a place to the basses, usually doubling the 'cellos, whereby the "cel-balo" becomes merely a reinforcing instrument, unessential in the general balance. Bach thus divides his forces into three complete and equal string orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct voices (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts (for violins, violas, or 'cellos) are at variance, giving an infinite diversity and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation. "The two movements," writes J. A. Fuller-Maitland, "make up a composition that is surely without a rival as the expression of a frank and fearless joy, a joy from which everyday mirth is not excluded and which yet is well fitted for a tribute of spiritual exultation." Philip Spitta speaks of the first movement as "instinct with life and genius." He draws the attention to a particular passage (from the 78th bar) which he considers "as fine



*For the March born
Aquamarine
in 14 K gold*

Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

as anything in the whole realm of German instrumental music; the chief subject is given out in the second violin part, the first violin then starts an entirely new subject which next appears in the second violins, drawing in more and more instruments, and is at last taken up by the third violin and the third viola, and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several bars. There is no adagio in regular form. Two long-held chords alone release the imagination for a moment, and then begins the concluding movement, a true concerto finale in 12-8 time."



ESTABLISHED 1833

A Woman's Inheritance

...in most cases must provide for two futures: her own and that of her children. A Living Trust can make sure that *both* receive adequate care by providing a steady income for the widow and later, continuing to benefit those who survive her.

We shall be glad to work with your attorney and provide you with appropriate information about Living Trusts—without obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street

Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

One of our
famous Miss-Mrs.
Originals in a
superb pure silk
printed in a dis-
tinguished design.
Women's regular
sizes 18 to 42.

79.95



THE
Cotillion Room
CHANDLER S

Our Cotillion Room
announces the daily
arrival of individual
fashions to wear to-
day and all through
the coming spring.

SECOND FLOOR

CONCERTO FOR VIOLIN AND ORCHESTRA

By BÉLA BARTÓK

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York, September 26, 1945

Béla Bartók composed his Violin Concerto in Budapest between August, 1937, and December 31, 1938. Zoltán Székely, the Hungarian violinist for whom the concerto was composed, gave the first performance on April 23, 1939, at Amsterdam under the direction of Willem Mengelberg. The first performance in this country was given by Tossy Spivakovsky and the orchestra of Cleveland under the direction of Artur Rodzinski, January 21, 1943. The Concerto was performed at the concert of the Boston Symphony Orchestra, December 28, 1945, when Yehudi Menuhin was soloist.

The concerto is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, side drum, bass drum, cymbals, triangle, harp, celesta and strings.

ON THE death of Béla Bartók Olin Downes wrote in the *Times*: "Béla Bartók, whose death on the 26th of last month was the passing of one of the most sincere and original musicians of his era, was



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES

*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS

Vice President & Treasurer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER

Vice President & Trust Officer

CARL J. GILBERT

Treasurer, Gillette Company

FRANCIS GRAY

Trustee

FRANCIS C. GRAY

President

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

ROBERT M. P. KENNARD

Vice President & Trust Officer

EDWARD F. MACNICHOL

Vice President & Secretary

EDWARD H. OSGOOD, JR.

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER

President, Incorporated Investors

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

RALPH B. WILLIAMS

Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

working and creating to the very last. This was the case in spite of hard circumstances, consequent upon his self-chosen exile from Hungary, his native land, and various practical and physical obstacles flung in his path.

“In the last days his eldest son, Peter Bartók, who had secured leave from his position in the United States Navy, sat by his father’s bedside and ruled on score paper the lines for concluding measures of a composition just completed — Bartók’s last score. It is a piano concerto, dedicated to his wife, Ditta Pasztory Bartók, a pianist of distinguished gifts, who had often appeared as executant in the presentation of her husband’s works.”

“One is struck by the fact,” wrote Mr. Downes, “that Bartók’s richest scores appear to be those which he produced in his last five years in America. This points to the fact of Bartók’s unarrested development. Sixty-four is an age at which the great majority of composers tend to stiffen and relapse into mannerisms and clichés of former years. With Bartók it has not been so. Witness the ‘Concerto for Orchestra’ that Koussevitzky commissioned him to compose for the Natalie Koussevitzky Foundation, which Koussevitzky and the Boston Symphony produced with such brilliant results last season; and the violin concerto.”



Always Identified With Quality Fashions

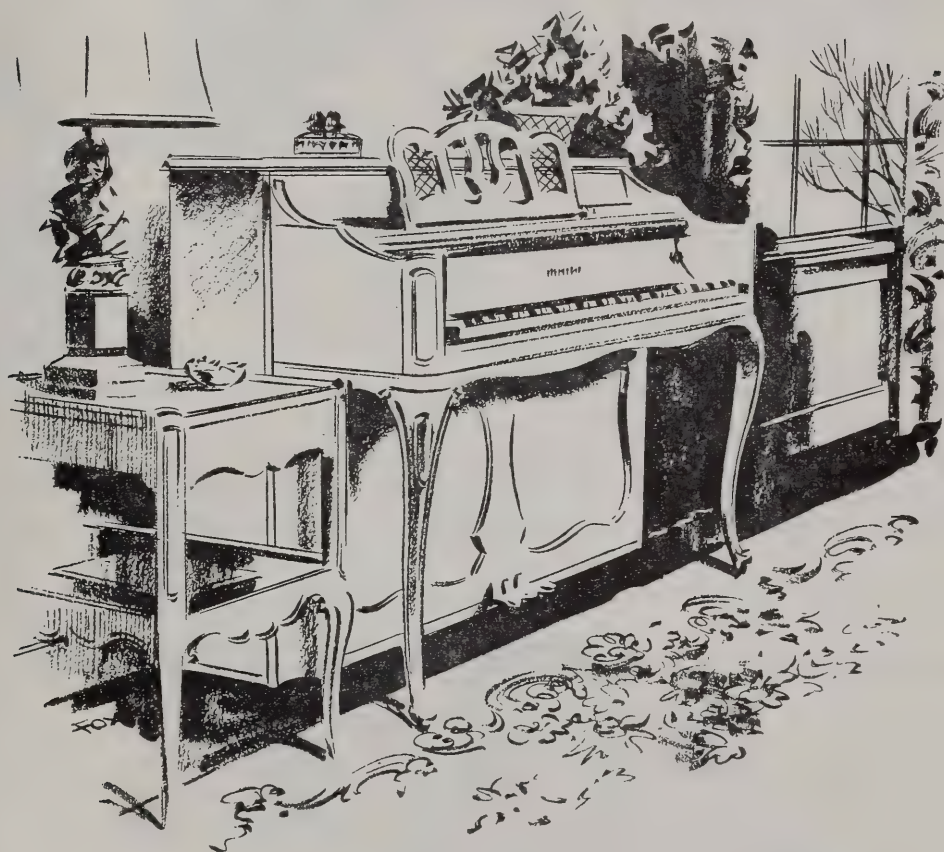
*In Boston . . . Tremont at Temple Place . . . HAncock 6-8800
In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824*

Lectures: JOHN MASON BROWN

“Seeing Things” February 9
“The World of Shaw” March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN’S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KE nmore 6-5651.

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

In 1943 Bartók wrote his Sonata for Solo Violin. His last work was a Concerto for Viola and Orchestra, written for William Primrose. The composer had sketched his score in full notation and delegated its completion to his friend and pupil, Tibor Serly. It was in 1940 that Columbia University conferred the degree of Doctor of Music upon Béla Bartók and commissioned him to transcribe the Milman Parry Collection of Yugoslav folk music recordings.



The following analysis of the Violin Concerto was made by George H. L. Smith when the music was first performed in Cleveland:

"I. Allegro non troppo, 4-4. The solo violin announces the main theme after six introductory measures for harp and plucked strings, and continues with rhapsodical passage-work introducing a canonic statement of the theme by strings and woodwind. A tranquil version of the theme from the violin introduces the transitional theme which enters in the manner of a fugato. The legato second subject is, according to the composer, 'a kind of twelve-tone theme, yet with pronounced tonality.' In the development section of an extremely economical sonata form, these themes are put to various uses, the devices of augmentation and inversion being particularly exploited. A varied

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

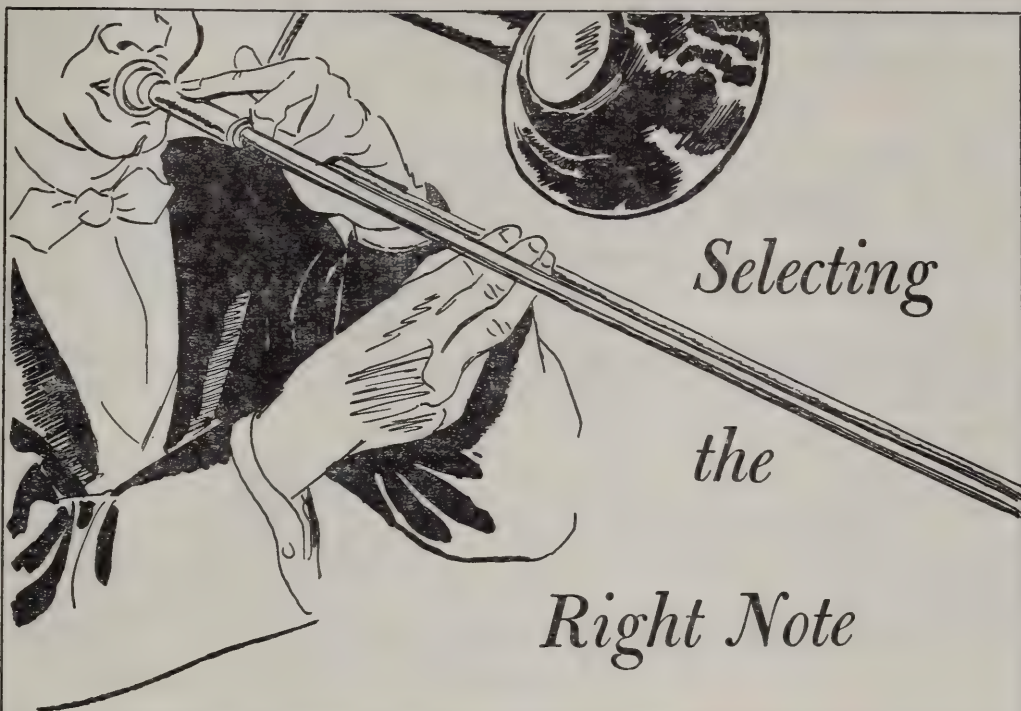


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate ... from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need ... a simple question or a financial plan of action...we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

recapitulation leads to a solo cadenza of great difficulty. The brief coda contains further developments of the principal subject, which has been consistently in the forefront of the musical unfoldment of the movement.

“II. Theme and Variations. *Andante tranquillo*, 9-8. The theme is stated by the solo violin over a light accompaniment in the lower strings, punctuated by harp harmonics and strokes of the kettledrums. Strings and wind instruments repeat the last two measures of the theme. There are six variations, after which the solo instrument restates the theme in its original form over an accompaniment of woodwind, harp, celesta and three solo violas. Again the two final measures are echoed — this time by the divided first and second violins, the solo violin returning to conclude the repetition.

“III. Rondo. *Allegro molto*, 3-4. The entire rondo is conceived as a free variation on the opening movement. The principal episode is based on the main theme of the first movement in a new guise. Subsequent episodes, constructed from the transitional and second subjects of the first movement, are joined by a rapid connecting theme in triplets which finally brings the concerto to a close.”

~

Otto Gombosi, writing in the *New York Times*, May 5, 1940, posed the question: “What has Bartók given to modern music? First, a richness of new harmonic possibilities. The influence of Debussy did not

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers , 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



lead him into coloristic effects, but to an ingenious and daring extension of tonality to the utmost limits. Then he gave to modern music a kind of rhythm which seems to incorporate the elemental powers of nature — a rhythm creating form. He gave to modern music a flourishing melody, which grew up from assimilated elements of folklore to a quite individual richness and originality. He gave examples of formal perfection, growing organically from the material. And finally he gave to modern music a ripe polyphony that has very little to do with “neo-classicism” and which is formed with an iron consistency that reaches extreme possibilities. Works like the last string quartets, the Music for Strings, the Concerto for Two Pianos and Percussion are lasting values in modern music, both as regards formal perfection and expressive power.

“Stylistic catchwords can hardly grasp this richness [the richness of Bartók’s manifold contribution to modern music]. In its deepest fundamentals, Bartók’s music is of an elemental strength; it is chthonic and orgiastic in its severity and its visionary poetry. Rhythm of extreme potency is one of its most characteristic features. This rhythm

REDUCE — WHILE YOU RELAX

At the Helena Rubinstein Salon superb spot-reducing treatments slim you down to the straight and narrow line of today’s fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, 5.00
Course of 6 treatments, 25.00.

Call KEnmore 6-5270 for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH.



Banking Connections

While we are constantly looking for new business, it is never our intention to disturb satisfactory relations elsewhere. However, when a change or increase in banking connections is being considered, we would like very much to be kept in mind.

You will always find us ready and willing to discuss banking or trust matters with you any time at your convenience.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

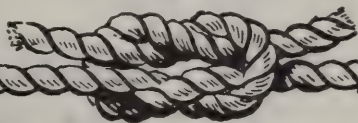
Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



gives his music that Dionysian strain that produces its elemental effect, besides also giving it the strong backbone of the vision of sound. This is the reason for the pantomimic aptitude of this music, which found its strongest expression in Bartók's few stage works."

TOSSY SPIVAKOVSKY

TOSSY SPIVAKOVSKY was born in Odessa, February 4, 1910. Taken to Berlin as a small child, he attended the Hochschule and studied under Arrigo Serato and Willi Hess. He became Concertmaster of the Berlin Philharmonic in 1928. In 1933 he left Germany and settled in Australia. In 1941 he came to America and in the following season became Concertmaster of the Cleveland Orchestra. Mr. Spivakovsky was the violinist to make known in this country Bartók's Violin Concerto, which he played with the Cleveland Orchestra, with the Pittsburgh Orchestra and in 1943 with the New York Philharmonic. Since then he has devoted his career to touring.



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

ENTR'ACTE

BERLIOZ AND GOETHE'S FAUST

The following remarks are presented in anticipation of the revival of "The Damnation of Faust" at the next pair of concerts. The text, to be printed in the program on that occasion, will leave little space for further comment. — J. N. B.

IT could be said that no piece of literature in any language has been more suggestive, more stimulating and inspiring to what is sometimes called the "Romantic imagination" in music than Goethe's *Faust*. At the same time, few poems have been less serviceable for musical treatment. That colossus, beginning with a whiff of theatrical grease paint and ending with a beatific assertion of an eternal principle, traversing all things earthly, sub- and super-earthly, from the loathsome to the sublime, with scenes and characters and philosophies related only because they are contained in a single universal panorama, is the stuff of literature rather than music or even the stage. Any composer who tried to do justice to Goethe defeated his own purpose. Schumann put together unconnected "scenes," mostly from the Second Part, more conscientiously than wisely so far as dramatic

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion ...
... moderately priced. ...



Otis Clapp & Son

INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

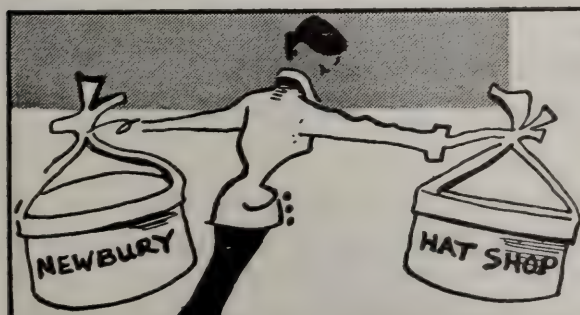
interest and musical suitability were concerned. Boito, a post-Berlioz intellectual, was also too faithful to the great German poet, fell also into the pitfall of Part Two, and produced in *Mefistofele* an opera which, in spite of its engrossing music, disperses its dramatic interest by devoting an act to the classical *Walpurgisnacht*. Gounod, on the other hand, was wise enough to be completely unscrupulous about Goethe. He and his librettists, Barbier and Carré, simply ignored the abstractions and symbolisms of the Second Part, and helped themselves to those episodes in the First Part which offered first-rate operatic material — the pact with the devil, the garden seduction, the duel with Valentine, and above all the prison scene, which, with its dénouement of perdition for Faust and salvation for Marguerite, offered an unbeatable operatic finale. Berlioz ignored the garden scene and Valentine, obviously because they called for stage action and would have encumbered an oratorio. He delayed the pact with the devil until just before the end, so increasing the excitement of the final climax. The prison scene he could well have used; he passed it by because he had contrived a still better one for his own uses — Faust and Mephistopheles galloping to Hell on two black mares, the chorus



FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch **\$14.00**
Handwrought bracelet **\$77.50**

Prices include tax



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

of demons at last superseded by a heavenly chorus proclaiming the salvation of Marguerite. It is a characteristic close for a prodigious scene in which Berlioz revels throughout in his device of sudden and complete contrasts.

Indeed, the tremendous effectiveness of *La Damnation de Faust* lies in these vivid contrasts, the naïve but lusty character of the peasants', students' or soldiers' choruses setting off the brooding, the world-weary sophistication of Faust, the maidenly ardor of Marguerite. The Easter Hymn, the alluring choruses of sylphs and of will-o'-the-wisps, the fiends shouting the jargon of Hell and the final angelic chorus offer more variety in choral effects than any other score one could name. These choruses are, in every instance, backgrounds to bring into relief the three principal characters, which in themselves are vivid musical portraits. Faust is a figure of darkly colored tones, of melancholy growing into passion, a concept not without nobility; Marguerite is idyllic innocence drawn in luminous tones, her singing sometimes suffused with an antique modalism; the clarinets and flutes

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.
Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

**Curry of Shrimp
Calcutta**

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

**BOSTON'S NEWEST
RESTAURANT**

Somerset HOTEL

**Broiled Chicken
On Flaming Sword**

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

**W C R B
1330 KC**

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.
"AFTERNOON AT SYMPHONY"

MONDAY, FEBRUARY 8 — 3:00 PM
BERLIOZ: ROMEO AND JULIET

*Complete Recording by the B.S.O.
(RCA Victor Records)*

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

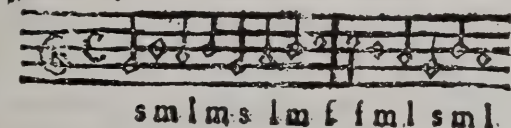
THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

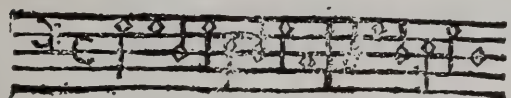
THE EMPLOYERS' FIRE INSURANCE CO.

Priceless Music

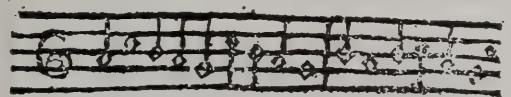
Psalm 23. Low Dutch Tune.



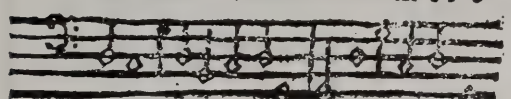
s m l m s l m f f m l s m l



s s s a l s f f s s s l s s



l f m l s f m l s m l m f l s



s f s s m f s s s s o s f s s a

MUSIC FOR 23D PSALM FROM 9TH
EDITION OF BAY PSALM BOOK

setts, in 1640, was the first actual book to be produced in the present United States. But the ninth edition, printed in Boston in 1698, contained the first music to be printed in this country. And whereas ten copies of the first edition have survived, only three examples of the ninth are known. One of the best of these is owned by the Massachusetts Historical Society, and it is not for sale.

"Most of the small, thick volume is devoted to a reprint of the original quaint, awkward metrical versions of the Psalms. But in the back is the precious part. Here are thirteen tunes, and two pages of instructions on how to use them for singing the one hundred and fifty psalms.

"These tunes are presented in two-part harmony. The bass parts are simple, but effective. Under the notes are letters of the alphabet used in an old sol-fa system. There is good musical sense in the advice to choir leaders which is not to be belittled today. It is striking to observe that the notation, carved on wood blocks, is in diamond-shaped notes. This is the form used in the *Ravenscroft Psalter*, printed in London in 1621, and brought over by Governor Endicott."

"COMPARED to one of the best fiddles of Stradivari or Guarneri, is any musical object so immeasurably priceless?" Delver Forfax asked.

"You name it!" someone flung.

"Certainly," the doughty Delver fired back. "That object beyond price is a copy of the ninth edition of the *Bay Psalm Book*."

"Now I've got you at last, Delver," the listener fairly shouted. "I happen to know that the highest price ever paid for any book was \$150,000 for a perfect copy of the first edition. Naturally, the first would top the rest."

"In theory, perhaps," Delver replied imperturbably. "Of course, the first edition of the *Bay Psalm Book*, printed in Cambridge, Massachu-

give her portrait a pure and maidenly simplicity, but in her duet and last air her music glows with passion under the devil's spell. Mephistopheles, hovering around each, malicious and persuasive, is introduced by sharp explosions of brass; he sings in a deft and implacable line, subject to swift change, often with a growling and ominous bass undercurrent. The power of this portrait is sharpened by constant juxtaposition with his victims as he converses with them or gives his commands.

Liszt, later writing his *Faust Symphony*, owed much to these three portraits, not in their actual notation but in their general musical conception.* By isolating them, for symphonic reasons, into three separate movements, he forfeited Berlioz' advantage of contrast by the interplay of plot and dialogue. Mephistopheles suffered most by this segregation. Faust can be imagined brooding in his study, Gretchen

* Berlioz dedicated his *Damnation of Faust* to Liszt, whose *Faust Symphony* was composed some years later (1853-54). Lina Ramann relates in her biography of Liszt how the master told her that the idea for his Symphony came to him in the '40's when he heard Berlioz' work in Paris.

MASON MUSIC FOUNDATION
presents in conjunction with the
NEW ENGLAND CONSERVATORY OF MUSIC
THE BERKSHIRE WOODWIND ENSEMBLE

on THURSDAY, MARCH 18 at 8:30 P.M., JORDAN HALL

Program Includes: Mozart and American Composers: Shaw, Berger, Daniels,
Fine, Freed, Piston.

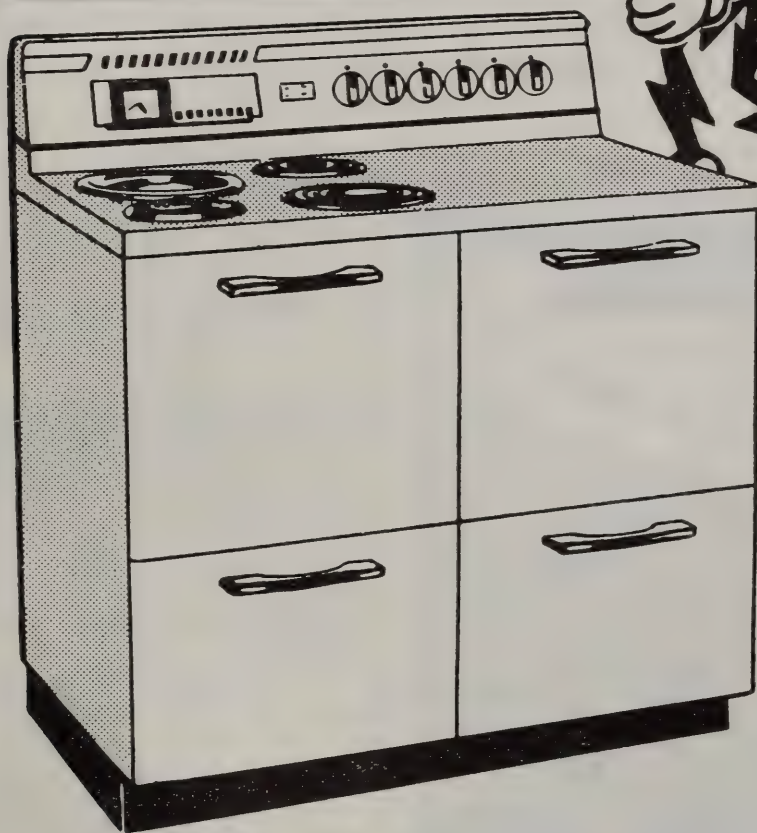
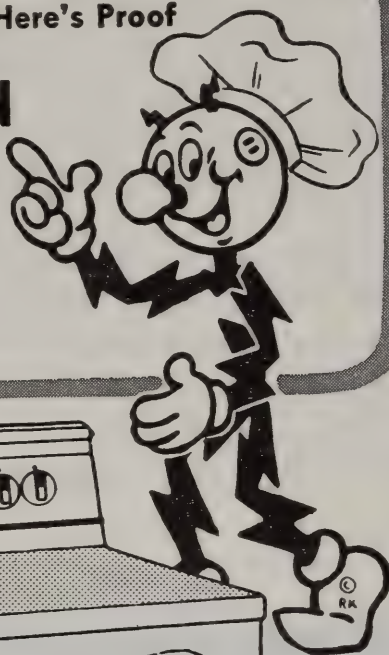
Tickets without charge will be required. Apply *ONLY* by mail to: Mason Music Foundation, 59 Fayerweather Street, Cambridge, Mass. Enclose self-addressed stamped envelope. No seats held after 8:30 P.M.

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

dreaming of love in her boudoir, but the Spirit of Denial is without function unless he is shown practicing his wiles upon someone. Liszt's Mephistopheles, while brilliantly drawn, has sometimes more flash and tinsel than lurid glare of brimstone, and the same may be said of Boito's Mefistofele. The Mephistopheles of Berlioz could be called more deeply terrifying than Goethe's symbolic figure. It looks back to the truly dreadful Mephisto of Christopher Marlowe — the product of an age which actually believed, or almost believed, in a flesh-and-blood devil. Berlioz' galloping measures, as Faust is ridden to perdition, are perhaps only less terrible than the fateful moment of Marlowe's *Dr. Faustus* as the philosopher's hour of doom strikes.

It could be claimed from the result that Goethe's *Faust* was Berlioz' prime inspiration while he lived with the poem for years and paid his respects to it, but as a dramatic musician he was too clear, too purposeful, to allow his veneration for Goethe to stand in his way. He

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

**BOUND VOLUMES of the
*Boston Symphony
Orchestra***

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

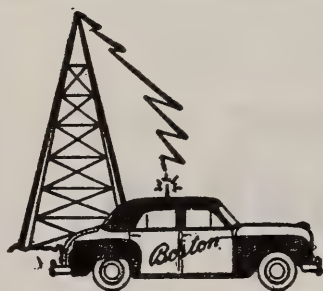
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

wrote in a preface to the first edition of the score, subsequently omitted (perhaps because the anticipated objections to the liberties he had taken had not materialized): "Of all existing dramatic poems, *Faust*, without any doubt, is the most impossible to sing in its integrity from beginning to end." In this realization, Berlioz was wise enough, or let us say, instinctively right enough, to sacrifice Goethe to the needs of an oratorio. He pointed out as self-justification in this same preface that many a great dramatic poem has been mangled by composers or their librettists with triumphant musical results: Beaumarchais and Molière by Da Ponte, Euripides and Racine by Gluck, etc.

Berlioz' *Légende Dramatique* was a cantata, an amplification of his early "*Eight Scenes from Faust*," which was a setting of those episodes, quite unconnected, which lent themselves to musical treatment, such as the Songs of Mephistopheles and of Brander, Marguerite's "King of Thulé," etc.* Enamoured of the subject, Berlioz revised these and

* The "*Eight Scenes*" consisted of (1) "*Chants de la Fête de Pâques*," which is almost identical with the "Easter Hymn" of the later score; (2) "*Paysans sous les Tilleuls*," which Berlioz wrote a tone lower, adding a concluding presto; (3) "*Concert des Sylphes*," practically the same as the "Chorus of Gnomes and Sylphs" of the *Damnation of Faust*, except that it is written for six solo voices instead of chorus; (4) "*Histoire d'un rat*," and (5) "*Histoire d'une puce*," essentially unchanged later, though somewhat amplified in the treatment; (6) "*Le Roi de Thulé*" transposed and slightly altered in accent; (7) "*Romance de Marguerite*," and "*Choeur de Soldats*" (only the soldiers' chorus is notably extended, to intensify the gathering climax); (8) "*Sérénade de Mephistophélès*." (The principal difference in this number was that Berlioz found it necessary to give his fiend the fuller sonority of the orchestra for an accompaniment, instead of a single guitar.)

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Stitzel-Wallen Distillery, Inc. Louisville Ky



added many more to form a connected story by means of dialogue or soliloquy. His title, "*The Damnation of Faust*," is an admission that he had disencumbered himself altogether of the subsequent migrations of Faust's soul in Goethe's Second Part, and in his subtitle, "*Dramatic Legend*,"* he as much as admitted having used what he pleased from the traditional legend, via Goethe, for his own dramatic plan. This involved not only omissions at will but the reordering of events. Perhaps his boldest liberty in telescoping is from the first meeting of Faust and Marguerite until the end where Mephistopheles, dangling before Faust the image of Marguerite in distress, obtains his signature in short order and rides him without more ado to his ruin.

Berlioz has here avoided the device of a narrator's part, which weakens from a dramatic point of view *Roméo et Juliette*, *L'Enfance*

* In the autographed score, Berlioz first wrote the title, "*Opéra de concert*," but changed it to "*Légende*." The first engraved score bore the title which finally stood: "*Légende Dramatique*."

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANcock 6-5050

du Christ, or *Lélio*. He was thus thrown upon dialogue as the only way to present his story. But even dialogue is not the happiest method for an oratorio, and he kept this at a minimum, avoiding the long stretches of Goethe's speculative discussions, inherently unmusical, just as the songs (or soliloquies) which he set were inherently musical. The choruses, which in any other composer would have stretched out the score with development, he worked in as a background, furthering rather than delaying the progress of the story. He so established the mood of each scene, plying his uncanny skill to keep the whole tight and moving. A chorus underlies every solo except two, where the sense forbids: Faust's opening soliloquy, when no one else has yet been introduced, and Marguerite's "*Le Roi du Thulé*," sung alone in her room as she prepares for bed. In the transitions from scene to scene an instrumental interlude of sometimes no more than a few measures could be miraculously successful.*

* Here and in other places where Berlioz' fantasy for the supernatural is called upon, the result, liberating the imagination, puts all thought of unwieldy stage claptrap to shame. Why, in Paris, this work continues to be chosen for visual stage presentation is a puzzle for those who have not seen it.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

His four parts are the structural basis of his musical plan. The first shows the disillusioned philosopher Faust against the joyous, carefree, utterly unspeculative background of merry-making peasants and marching soldiers. The second part shows Faust's first encounter with the devil and the first of his adventures culminating in his vision of Marguerite called up by the sylphs. The third part is devoted to Marguerite, her bewitchment and her meeting with Faust. The fourth part leads to Faust's damnation and the beatification of Marguerite.

Each section builds to a climax, the last three choral, the first instrumental: the Rakoczy March. Berlioz foresaw that there would be objection to the sudden appearance of a traditional Hungarian March in such a story, and stated bluntly in his preface that he had done it simply because he "wanted to introduce a Hungarian theme." He even became arrogant and added that he would have led Faust elsewhere than to Hungary "if he had had the slightest musical reason to do so." Of course he was entirely right in building his music in the best way he knew and allowing no literary considerations to stand in his way. He needed just such a number to close his spirited first part. His liberties elsewhere are more open to question, as the end of his second part, where he follows the first apparition of Mar-

NEW ENGLAND CONSERVATORY OF MUSIC A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

DEPARTMENT SUPERVISORS

Opera Department

Boris Goldovsky

Voice Department

Frederick Jagel

Piano Department

Howard Goding

Violin Department

Richard Burgin

Organ Department

George Faxon

Church Music

Everett Titcomb

Theory and Composition

Carl McKinley

Music Education

Leta Whitney

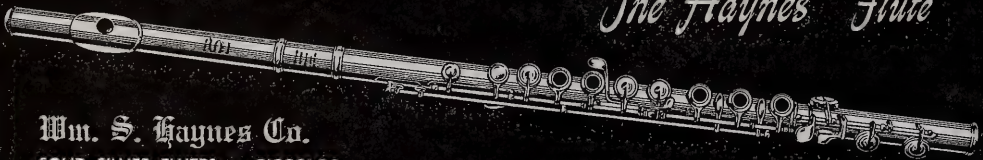
Academic Department

Jean Demos

Popular Music

Wright Briggs

For further information, apply to the Dean, 290 HUNTINGTON AVE., BOSTON



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
11-14 Piedmont Street, Boston 16, Mass.

guerite to Faust (conjured by the sylphs) with the *non sequitur* of a chorus of students and soldiers. The ostensible excuse is that Mephistopheles leads him through the streets to Marguerite's house. The real reason is nothing more than the need of a large finale.

Like any great musical work, the music stands in command, the complete arbiter, shaping all other considerations to its own ends.



Telephone
KEnmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	{ 6823
	{ 6824
	{ 2600

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The most recent performance in the Friday and Saturday series was on December 1, 1950, when Serge Koussevitzky conducted.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins,

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

SUBLIME PLODDER

Which articles are considered of prime value in a civilization may be seen from what is stolen in wartime when humanity goes on the loose. A Stradivari 'cello, stolen by the Germans from Paris in 1942, is now restored to its owner, Mr. Gregor Piatigorsky. Valued at \$50,000, it was sold by a stranger to an Aachen dealer for \$200. The 'cellist has another Strad which he considers the equal of the one long-lost, but even a Stradivarius needs to "rest" at intervals.

Describing himself as a bigamist, Mr. Piatigorsky says he is "married to two 'cellos." Mr. Fritz Kreisler, who plays both a Stradivarius violin and a Guarneri, made the joke first; but it is none the worse for that, since the point is, not whether the 'cellist has two instruments by Stradivari, but how anybody should have one.

* * *

The story begins in Cremona, a 2000-year-old town on the Lombardy plain. Apprenticed to Nicolo Amati in boyhood, Antonio Stradivari spends three decades, half of his long working-life under that master, and not until 1666 when he is twenty-two years old does he sign his first violin.

For he is one of that formidable clan, the slow developers. Even his boldest innovation is cautious and tentative, for not until six years after the death of Amati, in 1684, does he venture upon the famous "long Strad," designed for a more powerful tone without sacrifice of the Amati's grace and brilliancy. Another innovation is his varnish, orange-red instead of Amati's golden yellow. In 1704 comes the "Betts" violin, one of his greatest instruments, which model he henceforth follows with only a few deviations.

Within this model, however, he is experimenting ceaselessly, not always with success, yet always developing. There are no sudden flashes in this man of genius, only silent plodding, and every ten or twelve years he is ripe for a change, subtly altering the proportions of his instruments. Master

of his craft, he can work fast, one 'cello or two violins a month, averaging twenty-five violins and ten violoncellos a year. This goes on without a break for fifty-five years. He is credited with over 1100 instruments, and his power of production increases as the decades roll along.

Various specimens, it is true, stand out above others made at the same period, but there is not one Stradivarius instrument which can claim absolute superiority to all of its fellows. His violoncellos are even more remarkable than his other instruments; he fixed its proportions for once and all, and twenty of them (from among which Mr. Piatigorsky now has two) are masterpieces. The practice of decorating stringed instruments with elaborate inlaid work died out, and it is now seen that Stradivari's lines, unadorned, are more beautiful in their pure portions than any adornment.

When the year 1720 brings his 76th birthday, there is no sign of old age in his work; from 1725 to 1730 he plods placidly on, producing instruments of unquestionably high order; in his 86th year he is hale and working; he still signs labels at 89, 91, and 92, and his last violin is dated 1737, the year of his death when he was 94.

* * *

Silly legends about Stradivari have been dispelled with finality by the three brothers Hill, of London, with their authoritative biography in 1902. Three copies of it are known to exist in this metropolitan area, one in the Boston Public Library, one in the Widener Library at Harvard, and one in the Boston Athenaeum. They are superbly illustrated by pictures in color, Nuremberg chromolithography, of the more famous instruments.

The more simply Stradivari's story is told the more impressive it is. Cremona violins are not built on an assembly belt. Almost alone among the works of man, they improve with age and use. The 20th century please take notice.

UNCLE DUDLEY.

Reprinted from the January 27th editorial of Boston's finest newspaper:

The Boston Globe

MORNING

EVENING

SUNDAY

and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast be-

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		

"Say it with Flowers"
 Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
 Kenmore 2076 and 2077 opposite Symphony Hall

An Invitation to Enjoy True Listening Pleasure . . .

You are Invited to Enjoy a Demonstration
of the Latest and Finest Equipment for

Home Music Reproduction

The Place: Somerset Hotel

The Dates: February 13, 14 and 15

The Time: From 12 noon to 9 p.m. daily

MAGNECORD Tape Recorders

McINTOSH Amplifiers

WEATHERS FM Phono Pickups

ANGLE GENESSEE Cabinets

JAMES B. LANSING Loud Speakers

These manufacturers, all specialists in their own fields, represented by The Harry Miller Co., will present modern developments in TRUE HIGH-FIDELITY sound reproduction. You will hear recordings of unusual clarity, both tape and disc, Monaural and Binaural . . . Experts will be present to answer your questions . . . Listen to WXHR, Feb. 8 thru 12, 8 to 10 p.m.!



The TLP label is your guarantee of *true* high fidelity performance—a superior standard than that reached by ordinary 'Hi-Fi' systems. Watch for it when you buy!

tween the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its



Mr. Munch and the Boston Symphony Orchestra extend a hearty welcome to Antal Dorati on his first visit to Boston, and to the Minneapolis Orchestra, which last visited this city six years ago. The concert will take place in Symphony Hall on Sunday afternoon, February 14.



A Report

To Friends, New and Old



After eight weeks of the campaign to secure funds to maintain the Boston Symphony Orchestra, a total of 3200 persons and business firms, of whom 800 are making their first contributions, have been enrolled as Friends. Contributions have ranged from 25¢ to \$5,000, totalling \$140,000 of the \$250,000 required.

At this point in the campaign the Orchestra may consider itself fortunate in having supporters so numerous, so loyal, and so generous.

But there remains \$110,000 to be raised. If you have not yet sent your contribution, you are urged to do so now.



Checks should be payable to the Boston Symphony Orchestra and sent to Richard C. Paine, Esq., Treasurer, Symphony Hall, Boston 15. Such gifts are deductible under the Federal Income Tax Law.

neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

SYMPHONY HALL

Sunday Afternoon, March 21, 1954
at 3:00 o'clock

PENSION FUND

BY THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

in the

REQUIEM

By JOHANNES BRAHMS

The Orchestra will be assisted by the

HARVARD GLEE CLUB

and

RADCLIFFE CHORAL SOCIETY

(Chorus of 250)

G. WALLACE WOODWORTH, *Conductor*

and

SOLOISTS TO BE ANNOUNCED

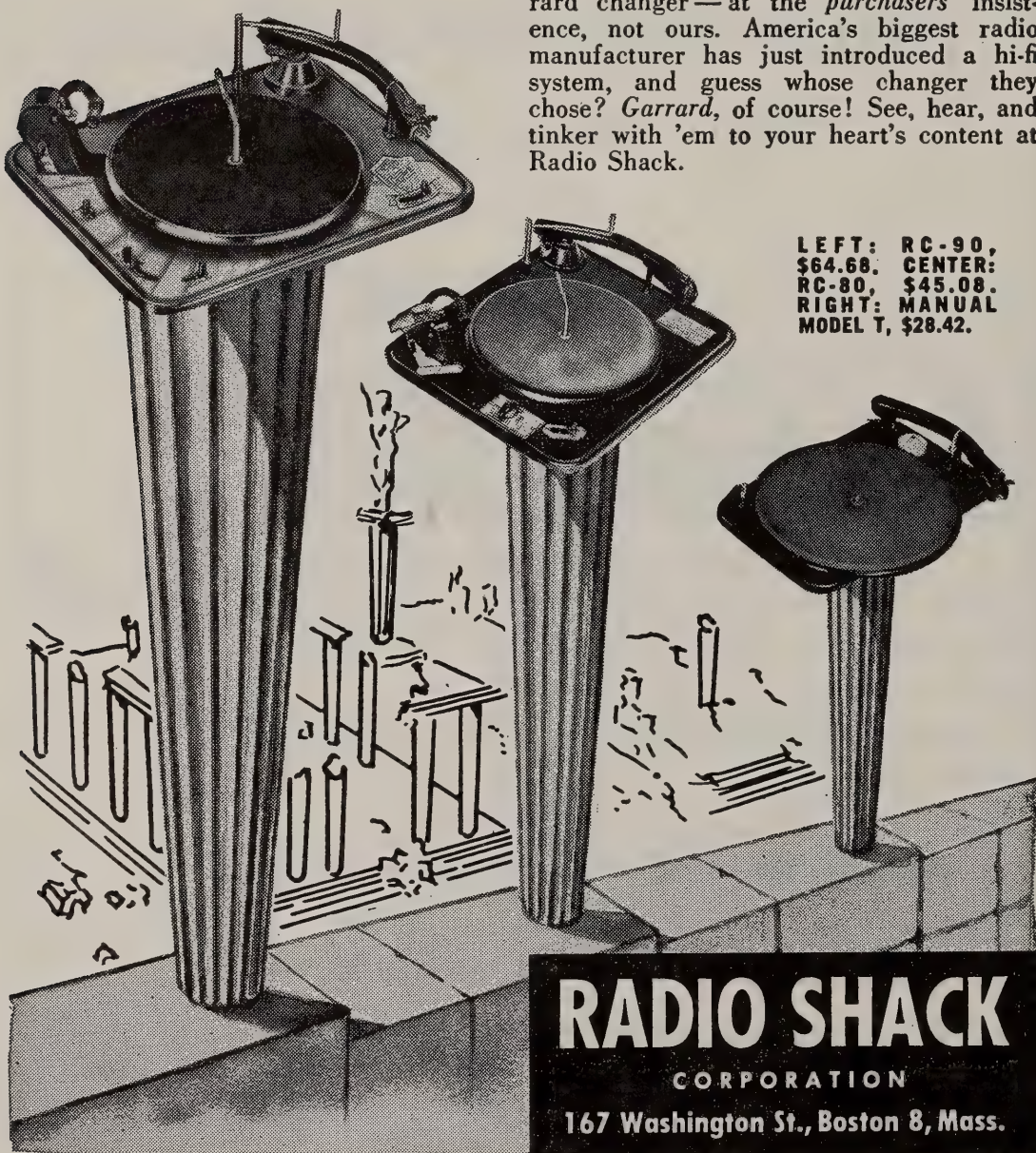
Tickets now at Box Office: \$4.00, \$3.50, \$3.00, \$2.50, \$2.00

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at 33 $\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be installed in your set without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



Next week the Orchestra will give concerts in New Haven, New York, Washington, and Brooklyn. The next regular pair of concerts will take place on
February 19 and February 20.

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 19, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 20, at 8:30 o'clock

BERLIOZ "The Damnation of Faust," Dramatic Legend, *Op.* 24

I

1. A plain in Hungary
2. Dance of the peasants
3. Another part of the plain

II

4. In the north of Germany
5. Faust and Mephistopheles
6. Auerbach's cellar in Leipzig
7. Woods and meadows on the banks of the Elbe
8. Chorus of soldiers and students marching toward the town

I N T E R M I S S I O N

III

9. Evening, in Margaret's chamber
10. Mephistopheles, Faust
11. Marguerite, Faust (hidden)
12. A square before Marguerite's house
13. Marguerite's room
14. Faust, Marguerite, Mephistopheles

IV

15. Marguerite's room
16. Forests and caves (Invocation to nature)
17. Mephistopheles, Faust
18. Plains, mountains, valleys (The ride to the abyss)

CHORUS

The HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY

G. WALLACE WOODWORTH, *Conductor*

SOLOISTS

<i>Marguerite</i>	.	.	.	.	SUZANNE DANCO, <i>Soprano</i>
<i>Faust</i>	.	.	.	.	DAVID POLERI, <i>Tenor</i>
<i>Mephistopheles</i>	.	.	.	.	MARTIAL SINGHER, <i>Baritone</i>
<i>Brander</i>	.	.	.	.	DONALD GRAMM, <i>Bass</i>

This program will end about 4:45 o'clock on Friday Afternoon,
11:00 on Saturday Evening.

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

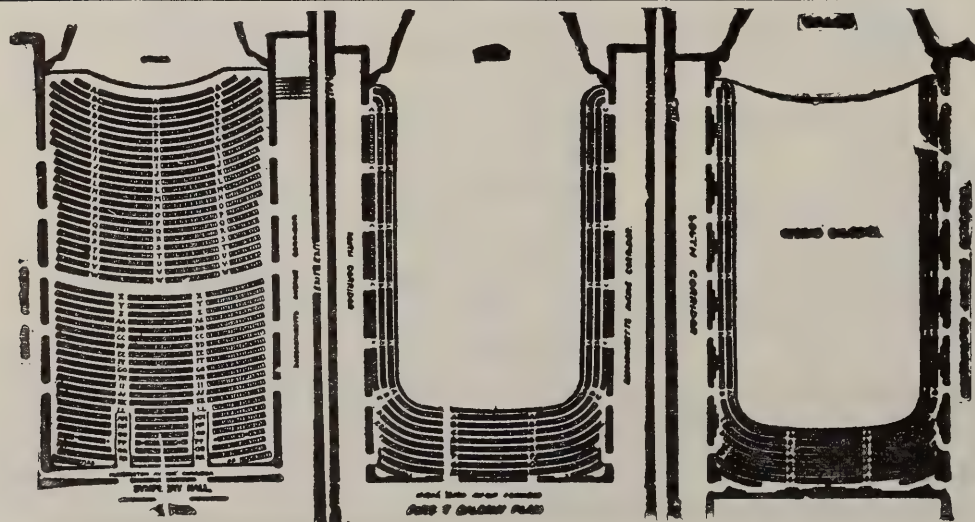
LOIS LAUTNER

Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint Solfège, Composition

CO 6-0137



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

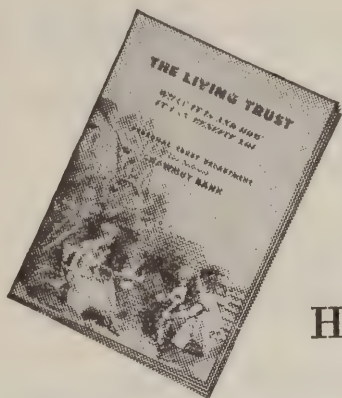
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Exhibition

Friends

EXHIBITION

(In the Gallery)

The Travelling Section of the Boston Society of Independent Artists consists of 31 paintings, 4 sculptures, and 10 prints. It has been selected from the 21st Annual Exhibition held at the Museum of Fine Arts early this year.

The Museum Awards are a feature of the group now shown. The watercolor by Chi Kwan Chen, "Lantern Festival," was chosen for the Lamont Art Gallery, Phillips Exeter Academy. The artist was born in China, came to this country in 1947, and is now employed by Architects Collaborative. He has recently held a very successful one-man show in Boston.

The Fogg Art Museum, Harvard College, has accepted for its collection the oil painting, "Space Motif," by Patrick Morgan, instructor in art at Phillips Academy, Andover.

The sculpture, "The Bears," by Alfred Duca, now being shown, has been taken by the Addison Gallery, Andover, Mass. It is in Polymer tempera, a new medium developed by Mr. Duca. He studied at the Museum of Fine Arts. He has to his credit exhibitions of both painting and sculpture.

Ten prints, now on view, have been awarded to the following Museums: Springfield Museum of Fine Arts; Bowdoin College Museum; Fitchburg Art Museum; Farnsworth Museum, Wellesley College; Wadsworth Atheneum, Hartford; Lawrence Art Museum, Williams College; Addison Gallery; Farnsworth Art Museum, Rockland, Me.; Yale University Gallery; and the Fogg Museum.

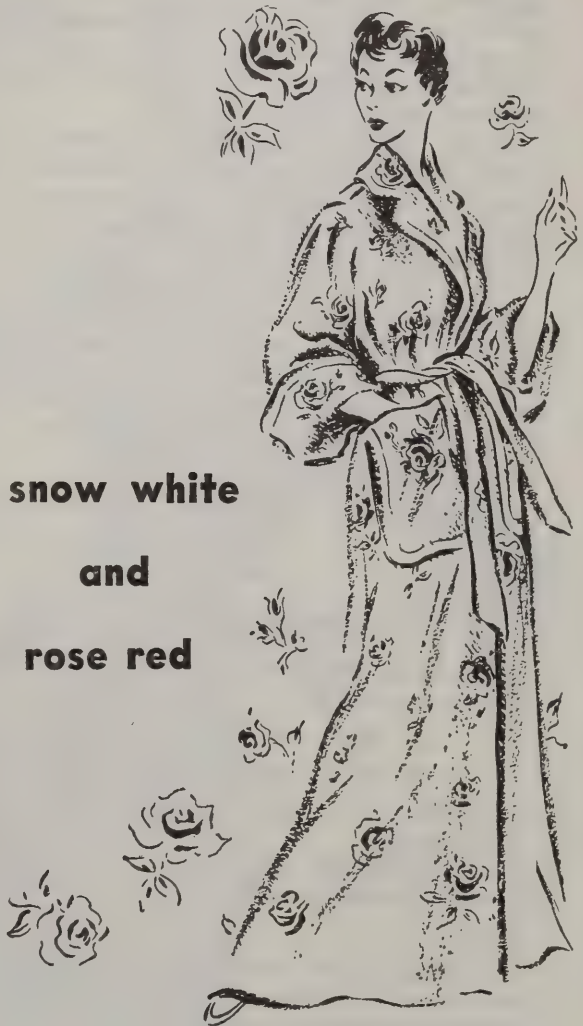
The Purchase Fund was inaugurated in 1948. With it the Society has bought from artists exhibiting in successive Annual Shows 94 works and presented them to New England museum sponsors, of which there are 25.

The Independents' Twenty-first Annual consisted of paintings, sculptures and prints by 630 artists from 30 States and Hawaii.

"Boston's biggest and most democratic exhibition," wrote the Globe critic. "The

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



snow white
and
rose red

Snowy white terry hand
screened with soft red roses,
to give a lift to mid-winter
spirits. Small, medium, large.
35.00

Matching shortie, **29.95**

The same robe in plain white,
peach, blue or maize, **17.95**

416 Boylston St., Boston KE 6-6238
54 Central St., Wellesley WE 5-3430

shot heard round the world," said the Herald reviewer in announcing the show. "There is a particularly large percentage of good abstract painting," affirmed the Monitor's art critic. Free technical demonstrations of methods employed by painters, sculptors and printmakers of to-day are a feature of the Independents' Annuals. The fact that they are crowded to "standing room only" indicates the intense public interest in art.

Last year's "Travelling Section," which was shown at Symphony Hall one year ago and has been on continuous exhibition, closes its tour simultaneously with the present showing.

"Reactionary toward no exhibiting institution, but open to all, presenting the work of every artist from any part of the country who has cared to avail himself of the opportunity." This is the motto of the Boston Society of Independent Artists.

HARLEY PERKINS, President.

FRIENDS

The following letter, typical of many, has been received:

BISHOP'S HOUSE

WORCESTER, MASSACHUSETTS

Committee for Boston Symphony

Orchestra

c/o WHDH Radio Station

Boston, Massachusetts

Gentlemen:

It is not to be thought of that the prestige of the Boston Symphony Orchestra should be threatened with the slightest degree of eclipse because of financial embarrassment.

We all try to support efforts to solve the physical and political worries of mankind. We should be eager by support of the Symphony to contribute to the health and well-being of the community on a level so close to the spiritual as that served by music and the arts.

Enclosed find a token of our desire to help.

With cordial best wishes, I am

Faithfully yours in Christ

JOHN WRIGHT

Bishop of Worcester

February 3, 1954

Greatest achievement
in home music in 28 years...



the new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

and New RCA Victor
High Fidelity Records

Now, enjoy thrilling high fidelity...
"in person" realism...with RCA Victor's
new high fidelity phonograph.

This remarkably sensitive instrument brings you the overtones in music, the extremely high and low frequencies you've probably never heard before. You'll hear the difference immediately when you play New RCA Victor High Fidelity records, specially produced to give you maximum sound definition.

Hear this new dimension in sound
...at your RCA Victor dealer's.

Suggested Eastern list price, subject to change.

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

Filene's

French Shops

Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 19, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 20, at 8:30 o'clock

BERLIOZ "The Damnation of Faust," Dramatic Legend, *Op. 24*

I

1. A plain in Hungary
2. Dance of the peasants
3. Another part of the plain

II

4. In the north of Germany
5. Faust and Mephistopheles
6. Auerbach's cellar in Leipzig
7. Woods and meadows on the banks of the Elbe
8. Chorus of soldiers and students marching toward the town

I N T E R M I S S I O N

III

9. Evening, in Margaret's chamber
10. Mephistopheles, Faust
11. Marguerite, Faust (hidden)
12. A square before Marguerite's house
13. Marguerite's room (Duet)
14. Faust, Marguerite, Mephistopheles and Chorus

IV

15. Marguerite's room (Romance)
16. Forests and caves (Invocation to nature)
17. Mephistopheles, Faust
18. Plains, mountains, valleys (The ride to the abyss)
19. Pandæmonium; Epilogue (on Earth)
20. In Heaven; The Apotheosis of Marguerite

(*Baritone Solo*: McHENRY BOATWRIGHT)

CHORUS

The HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, *Conductor*

SOLOISTS

<i>Marguerite</i>	.	.	.	.	SUZANNE DANCO, <i>Soprano</i>
<i>Faust</i>	.	.	.	.	DAVID POLERI, <i>Tenor</i>
<i>Mephistopheles</i>	.	.	.	.	MARTIAL SINGHER, <i>Baritone</i>
<i>Brander</i>	.	.	.	.	DONALD GRAMM, <i>Bass</i>

This program will end about 4:45 o'clock on Friday Afternoon,
11:00 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding
of their dreams . . . thanks to the wise
guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.
As soon as YOUR date is set, take advantage of their gracious
services. Do use our Bride's Preference List to
record your wishes and patterns in china,
silver and gifts and thus avoid disappointment or duplication.
The Bride's Preference List is on the seventh floor.
The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

"THE DAMNATION OF FAUST," DRAMATIC LEGEND, *Op.* 24

By HECTOR BERLIOZ

Born at Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz began to compose *La Damnation de Faust, Légende Dramatique*, in 1845 and completed it October 19, 1846. He prepared the text, with the assistance of A. Gaudonnière, and based it upon the French translation of Goethe's *Faust* by Gérard de Nerval. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846. It was first performed in America on February 12, 1880, when Dr. Leopold Damrosch introduced it in New York. The full work was performed by the Boston Symphony Orchestra on November 30, 1934, when Serge Koussevitzky conducted; the Cecilia Society Chorus, Arthur Fiedler, Conductor, assisted; and the soloists were Beata Malkin, Ivan Ivantzoff, Alexis Tcherkassky, and John Gurney. The familiar three instrumental excerpts were last performed in this series on December 24-25, 1943.

The Damnation of Faust was first adapted for the stage by R. Gunsbourg and produced at the Monte Carlo Theatre, February 18, 1893. There have been numerous operatic productions elsewhere, the first in New York City having been at the Metropolitan Opera House, December 7, 1906. The work still holds the stage of the Paris *Opéra*.

The following instruments are called for: 3 flutes and 2 piccolos, 2 oboes and 2 English horns, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 2 tubas, timpani, percussion, 2 harps and strings. The score is dedicated to Franz Liszt.

IT IS TIME

Spring time . . .

time for new perspectives

and new clothes . . . we have a

freshly inspired collection

to fit your spring-fresh point

of view.

Hurwitch Bros.

twenty newbury

"The prevailing characteristics of my music are passionate expression, inner ardor, rhythmic impulse, and the unexpected." — BERLIOZ (*Memoirs*)

PART I

The first part is joyous in mood — joyous after the rather grave opening air of the solitary Faust, beginning in the violas, a musical delineation of his character at one stroke, impassioned, eager, darkly colored. At this point, Faust delights in nature, but he is at odds with the simple carefree life of country folk, which he beholds as they dance in a rollicking chorus, and the equally carefree life of soldiers on the march. The familiar Hungarian March (too familiar out of context) closes this part.

SCENE I

(A plain in Hungary)

Faust, alone in the fields, at sunrise

Le vieil hiver a fait place au printemps;

La nature s'est rajeunie;

Des cieux la coupole infinie

Laisse pleuvoir mille feux éclatants.

Je sens glisser dans l'air la brise matinale;

De ma poitrine ardente un souffle pur
s'exhale.

J'entends autour de moi le réveil des
oiseaux,

Le long bruissement des plantes et des
eaux. . . .

Oh! qu'il est doux de vivre au fond des
solitudes,

Loin de la lutte humaine et loin des
multitudes!

*For the March born
Aquamarine
in 14 K gold*



Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET

BOSTON

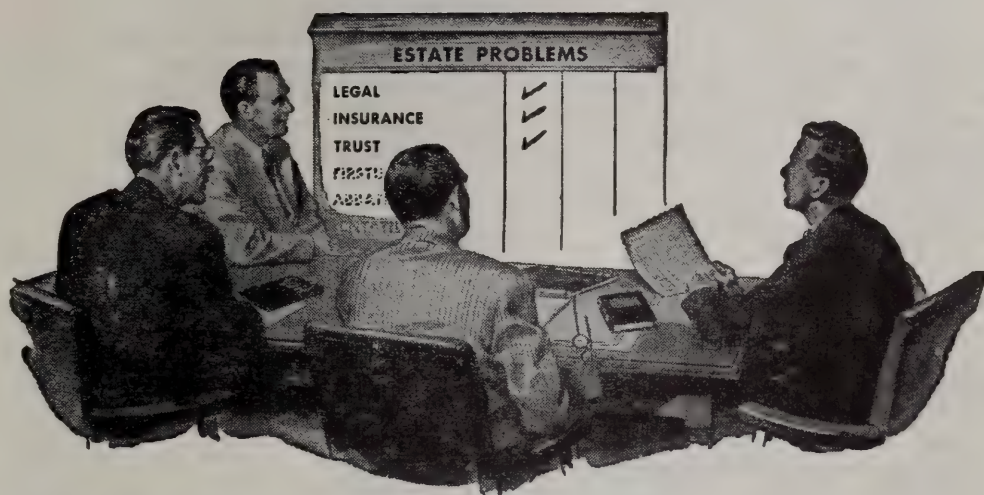
ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
Members Million Dollar Round Table Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



YOUR TEAM...for Estate Planning Advice

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

SCENE II

(*Dance of the Peasants*)

Les bergers laissent leurs troupeaux;
Pour la fête ils se rendent beaux
Rubans et fleurs sont leur parure;
Sous les tilleuls, les voilà tous
Dansant, sautant comme des fous.

Ha! ha! ha! ha!

Landerira!

Suivez donc la mesure!

Faust:

Quels sont ces cris, ces chants? quel est
ce bruit lointain? . . .

Ce sont des villageois, au lever du matin,
Qui dansent en chantant sur la verte
pelouse.

De leurs plaisirs ma misère est jalouse.

Chorus:

Ils passaient tous comme l'éclair,
Et les robes volaient en l'air;
Mais bientôt on fut moins agile:
Le rouge leur montait au front,
Et l'un sur l'autre dans le rond,

Ha! ha! ha! ha!

Landerira!

Tous tombaient à la file.

Ne me touchez donc pas ainsi!
— Paix! ma femme n'est point ici!
Profitons de la circonstance!
Dehors il l'emmena soudain,
Et tout pourtant alla son train,

Ha! ha! ha! ha!

Landerira!

La musique et la danse.

SCENE III

(*Another part of the plain — An army on the march*)

Faust:

Mais d'un éclat guerrier ces campagnes
se parent.

Ah! les fils du Danube aux combats se
préparent!

Avec quel air fier et joyeux

Ils portent leur armure! et quel feu
dans leurs yeux!

Tout coeur frémit à leur chant de vic-
toire;

Le mien seul reste froid, insensible à
la gloire.

(HUNGARIAN MARCH)

ESTABLISHED 1833

You and Your Husband's Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There's no obligation.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street

Telephone RICHmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Sentimental Mauve
on fine navy wool
in Spring's young
suit. Gently curved
jacket tops a
slender skirt and
adds . . . or
subtracts . . . a stole
with hand knotted
fringe. Misses'
sizes.*

89.95



THE
Cotillion Room
CHANDLERS

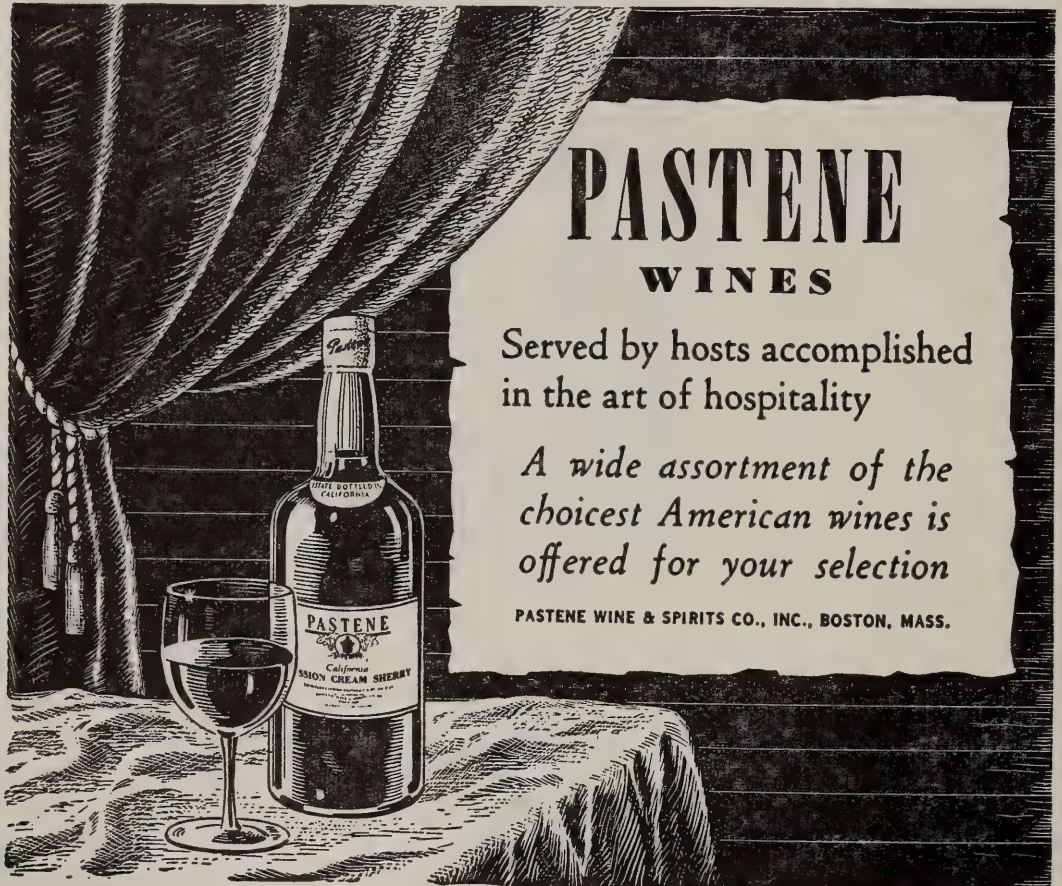
Suits . . . a sign of
Spring . . . arrive in
fascinatingly varied
silhouettes in our
Cotillion Room.
Sizes for misses,
women, juniors.

SECOND FLOOR

PART II

The second part shows Faust in his study, weary of life and ready to drink poison, when a chorus singing an Easter Hymn stirs memories of his boyhood and stays his hand. Mephistopheles, musically a sinister rather than the suave and gentlemanly figure sometimes depicted, appears suddenly and discourses to a lurking undercurrent of trombone color. He promises Faust the gamut of experience and delight. He transports him to Auerbach's Cellar in Leipzig, where, after a group of students have sung a drinking song, Brander, one of the carousers, sings the "Song of the Rat." The chorus sacrilegiously adds a "*Requiescat in pace*" to the dead rat, the rat who lived on the fat of the land (specifically the kitchen), until, eating rat poison, he came to a violent end. At Brander's suggestion they sing a fugued "Amen."* Mephistopheles tops this with the "Song of the Flea," wherein this small creature, adopted by a king, was dressed in silks and pampered. He thereupon had his fill of the courtiers, who dared not scratch themselves. The student chorus joins in the refrain, but all this interests Faust not at all (nor did it in Goethe's text). Again the two take (instrumental) flight, this time to the banks of the Elbe, where Mephistopheles summons the sylphs to lull Faust to sleep and to conjure up before him the vision of Marguerite. As he sleeps, the "Spirits of the Air" hover awhile around the slumbering Faust, then gradually disappear." This is the ballet of the sylphs, which is often played separately and which cannot possibly convey its full effect without the peculiar charm of the music which leads up to it. Faust, awakened suddenly, is taken by Mephistopheles to find the Marguerite of his dreams. They follow groups of soldiers and students, who sing each their own songs separately and in combination.

* Berlioz wrote this note in his autograph score: "If one is afraid of wounding the feelings of a pious audience, or an audience that admires scholastic fugues on the word 'Amen,' a cut of the following ten pages may be made."



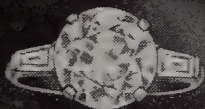
PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874



\$13,450.

From Shreve's Choice Jewels

A superb diamond ring is the ultimate
for your truly important giving.

Whether your taste favours a classic round
or a modern emerald-cut solitaire, you will find
at Shreve's the finest that money can buy.

\$11,600.



Shown actual size. Price includes Federal tax.

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

SCENE IV

(In the north of Germany)

Faust, alone in his study

Sans regrets j'ai quitté les riantes cam-
pagnes
Où m'a suivi l'ennui;
Sans plaisirs je revois nos altières
montagnes;
Dans ma vieille cité je reviens avec lui.

Oh! je souffre! je souffre! et la nuit sans
étoiles,
Qui vient d'étendre au loin son silence
et ses voiles,
Ajoute encore à mes sombres douleurs.
O terre! pour moi seul tu n'as donc pas
de fleurs!

Par le monde, où trouver ce qui manque
à ma vie?
Je chercherais en vain, tout fuit mon
âpre envie!
Allons, il faut finir! . . . Mais je tremble
. . . Pourquoi
Trembler devant l'abîme entr'ouvert
devant moi? . . .

O coupe trop longtemps à mes désirs
ravie,
Viens, viens, noble cristal, verse-moi le
poison

Qui doit illuminer
Ou tuer ma raison.

(He lifts the cup to his lips. Sound of
bells. Religious chant in neigh-
boring church.)

Chorus:

(EASTER HYMN)

Christ vient de ressusciter! . . .
Quittant du tombeau
Le séjour funeste,
Au parvis céleste
Il monte plus beau.

Vers les gloires immortelles
Tandis qu'il s'élance à grands pas,
Ses disciples fidèles
Languissent ici-bas.

Hélas! c'est ici qu'il nous laisse
Sous les traits brûlants du malheur.
O divin maître! ton bonheur
Est cause de notre tristesse.

Faust (with chorus above) :

O souvenirs! O mon âme tremblante,
Sur l'aile de ces chants vas-tu voler aux
cieux?

C. Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Lectures:

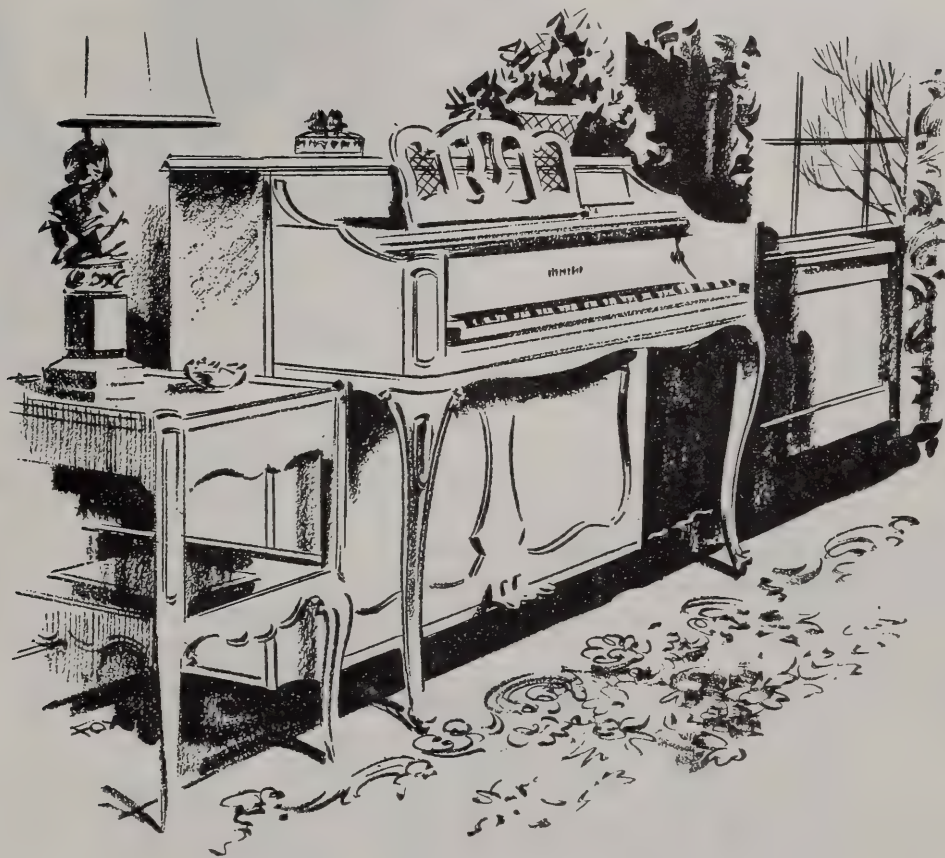
JOHN MASON BROWN

"Seeing Things" February 9

"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included,
for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION,
264 Boylston Street, KE nmore 6-5651.

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

La foi chancelante revient, me ramenant
 La paix des jours pieux.
 Mon heureuse enfance, la douceur de
 prier,
 La pure jouissance d'errer et de rêver
 Par les vertes prairies
 Aux clartés infinies d'un soleil de
 printemps!

O baiser de l'amour céleste
 Qui remplissais mon cœur
 De doux pressentiments
 Et chassais tout désir funeste!

Chorus:

Hosanna!
 Hosanna!

Faust (Recitative):

Hélas! doux chants du ciel, pourquoi
 dans sa poussière
 Réveiller le maudit? Hymnes de la prière,
 Pourquoi soudain venir ébranler mon
 dessein?

Vos suaves accords rafraîchissent mon
 sein.

Chants plus doux que l'aurore,
 Retentissez encore:

Mes larmes ont coulé, le ciel m'a re-
 conquis.

SCENE V

Faust and Mephistopheles

Mephistopheles (appearing suddenly):

O pure émotion! Enfant du saint parvis!
 Je t'admire, docteur! Les pieuses volées
 De ces cloches d'argent
 Ont charmé grandement
 Tes oreilles troublées!

Faust:

Qui donc es-tu, toi dont l'ardent regard
 Pénètre ainsi que l'éclat d'un poignard,
 Et qui, comme la flamme,
 Brûle et dévore l'âme?

Mephistopheles:

Vraiment, pour un docteur, la demande
 est frivole!

Je suis l'esprit de vie, et c'est moi qui
 console.

Je te donnerai tout, le bonheur, le
 plaisir,

Tout ce que peut rêver le plus ardent
 désir.

Faust:

Eh bien, pauvre démon, fais-moi voir
 tes merveilles.

fine shoes for every member of the family



Thayer McNeil

boston and welllesley



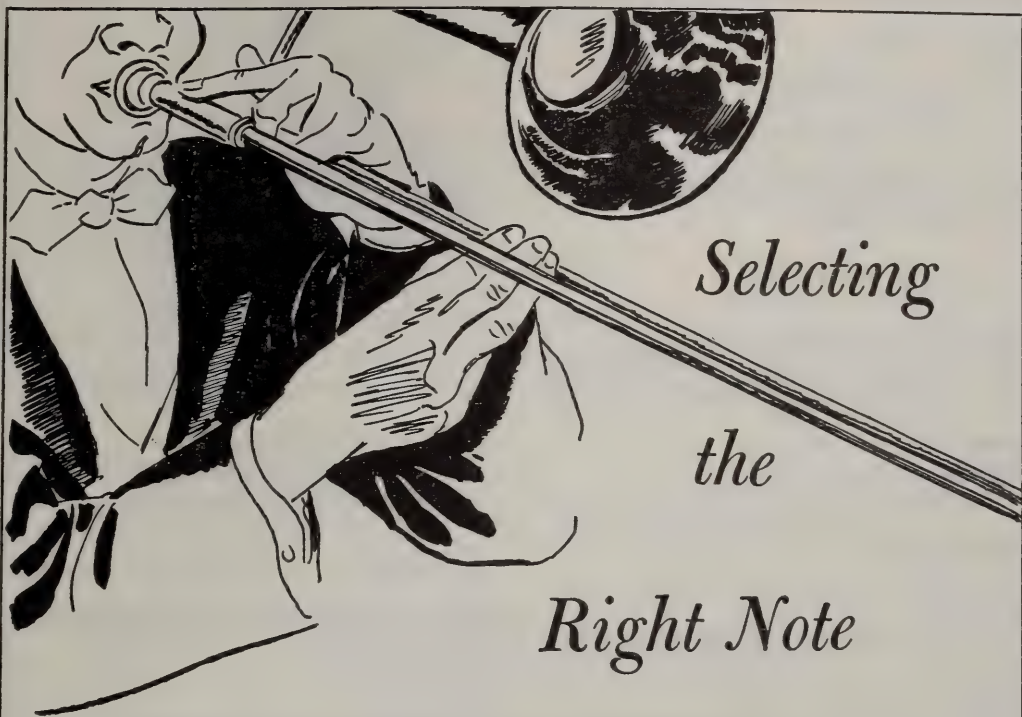
Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St.

Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

Mephistopheles:

Certes! j'enchanterai tes yeux et tes oreilles.

Au lieu de t'enfermer, triste comme le ver

Qui ronge tes bouquins, viens, suis-moi, change d'air.

Faust:

J'y consens.

Mephistopheles:

Partons donc pour connaître la vie,
Et laisse le fatras de ta philosophie.

(They disappear into the air.)

SCENE VI

(Auerbach's Cellar in Leipzig)

Faust, Mephistopheles, Brander, Students, Citizens and Soldiers

Chorus of Revelers:

À boire encor! Du vin
Du Rhin!

Mephistopheles:

Voici, Faust, un séjour de folle compagnie;

Ici vins et chansons réjouissent la vie.

Chorus:

Oh! qu'il fait bon quand le ciel tonne

Rester près d'un bol enflammé,

Et se remplir comme une tonne

Dans un cabaret enfumé!

J'aime le vin et cette eau blonde

Qui fait oublier le chagrin.

Quand ma mère me mit au monde,

J'eus un ivrogne pour parrain.

Oh! qu'il fait bon, etc., etc.

Some Drinkers:

Qui sait quelque plaisante histoire?

En riant, le vin est meilleur.

À toi, Brander!

Other Drinkers:

Il n'a plus de mémoire!

Brander (drunk):

J'en sais une, et j'en suis l'auteur.

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

	Each \$1.00
Epicure Cheese Chequers , 8 oz. jar	
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



All:

Eh bien donc, vite!

Brander:

Puisqu' on m'invite,
Je vais vous chanter du nouveau.

All:

Bravo! bravo!

Song of Brander:

Certain rat, dans une cuisine,
Établi comme un vrai frater,
S'y traitait si bien, que sa mine
Eût fait envie au gros Luther.
Mais un beau jour le pauvre diable,
Empoisonné, sauta dehors,
Aussi triste, aussi misérable
Que s'il eût eu l'amour au corps.

Chorus:

Que s'il eût eu l'amour au corps.

(Second Verse)

Il courait devant et derrière,
Il grattait, reniflait, mordait,
Parcourait la maison entière,
La rage à ses maux ajoutait,

Au point qu'à l'aspect du délire
Qui consumait ses vains efforts
Les mauvais plaisants pouvaient dire
Il a, ma foi, l'amour au corps.

Chorus:

Il a, ma foi, l'amour au corps.

(Third Verse)

Dans le fourneau le pauvre sire
Crut pourtant se cacher très-bien,
Mais il se trompait, et le pire
C'est qu'on l'y fit rôtir enfin.
La servante, méchante fille,
De son malheur rit bien alors.
Ah! disait-elle, comme il grille!
Il a vraiment l'amour au corps.

Chorus:

Il a vraiment l'amour au corps.

Requiescat in pace. Amen.

Brander:

Pour l'amen une fugue, une fugue, un
choral!
Improvisons un morceau magistral.

REDUCE — WHILE YOU RELAX

At the **Helena Rubinstein Salon** superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, 5.00 Course of 6 treatments, 25.00.

Call **KEenmore 6-5270** for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Banking Connections

While we are constantly looking for new business, it is never our intention to disturb satisfactory relations elsewhere. However, when a change or increase in banking connections is being considered, we would like very much to be kept in mind.

You will always find us ready and willing to discuss banking or trust matters with you at your convenience.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



Mephistopheles (aside to Faust):

Écoute bien cecil nous allons voir,
docteur,
La bestialité dans toute sa candeur.

*Chorus (Fugue on the theme of
Brander's song):*

Amen. A . . . men. A . . . men. Amen.

Mephistopheles (advancing):

Vrai Dieu, messieurs, votre fugue est fort
belle

Et telle,

Qu'à l'entendre on se croit aux saints
lieux!

Souffrez qu'on vous le dise:

Le style en est savant, vraiment religieux;

On ne saurait exprimer mieux

Les sentiments pieux

Qu'en terminant ses prières l'Église

En un seul mot résume. Maintenant,

Puis-je à mon tour riposter par un chant

Sur un sujet non moins touchant

Que le vôtre?

Chorus:

Ah ça! mais se moque-t-il de nous?

Quel est cet homme?

Oh! qu'il est pâle, et comme

Son poil est roux!

N'importe! Volontiers. Autre chanson.

À vous.

Song of Mephistopheles:

Une puce gentille

Chez un prince logeait;

Comme sa propre fille

Le brave homme l'aimait;

Et, l'histoire l'assure,

Par son tailleur, un jour,

Lui fit prendre mesure

Pour un habit de cour.

L'insecte, plein de joie,

Dès qu'il se vit paré

D'or, de velours, de soie,

Et de croix décoré,

Fit venir de province

Ses frères et ses soeurs,

Qui, par ordre du prince,

Devinrent grand seigneurs.



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will

be welcome to

Save Money

and

Finance Your Home

Henry H. Pierce

President

ARTUR
RUBINSTEIN

The World-Famous Pianist

who plays

MON. EVE., MAR. 1

IN SYMPHONY HALL



At Boston University's Concert
Dedicated to STEINWAY & SONS
in Honor of Their 100th Anniversary



Artur Rubinstein
uses the Steinway ex-
clusively.

He says:

"A Steinway is a
Steinway and there is
nothing like it in the
world."

M·Steinert & Sons

Jerome F. Murphy, President
162 BOYLSTON STREET, BOSTON
Also at Worcester and Springfield

Mais, ce qui fut bien pire,
C'est que les gens de cour,
Sans en oser rien dire,
Se grattaient tout le jour.
Cruelle politique!
Ah! plaignons leur destin,
Et dès qu'une nous pique
Écrasons-la soudain.

Chorus:

Ah! ah! Bravo!
Bravissimo!
Écrasons-la soudain.

Faust:

Assez! fuyons ces lieux où la parole est
vile,
La joie ignoble et le geste brutal.
N'as-tu d'autres plaisirs, un séjour plus
tranquille
À me donner, toi, mon guide infernal?

Mephistopheles:

Ah! ceci te déplaît! Suis-moi.

*(They leave and take flight through
the air on Faust's cloak.)*

SCENE VII

(Woods and meadows on the banks of the Elbe)

Faust. Mephistopheles. Chorus of Gnomes and Sylphs

Mephistopheles:

Voici des roses
De cette nuit écloses.
Sur ce lit embaumé,
O mon Faust bien-aimé,
Repose!

Dans un voluptueux sommeil,
Où glissera sur toi plus d'un baiser
vermeil,

Où des fleurs pour ta couche ouvriront
leurs corolles,
Ton oreille entendra de divines paroles.
Écoute! les esprits de la terre et de l'air
Commencent, pour ton rêve, un suave
concert.

*(Faust's Dream) Chorus of Sylphs and
Gnomes:*

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .

... moderately priced. . .



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

Dors, heureux Faust, dors! Bientôt, sous
un voile
D'or et d'azur, tes yeux vont se fermer,
Songes d'amour vont enfin te charmer,
Au front des cieux va briller ton étoile.

De sites ravissants
La campagne se couvre,
Et notre oeil y découvre
Des prés, des bois, des champs,
Et d'épaisses feuillés,
Où de tendres amants
Promènent leurs pensées.
Mais plus loin sont couverts
Les longs rameaux des treilles
De bourgeons, pampres verts
Et de grappes vermeilles.
Vois ces jeunes amants,
Le long de la vallée,
Oublier les instants
Sous la fraîche feuillée.

Mephistopheles with Chorus:

Une beauté les suit
Ingénue et pensive;
À sa paupière luit
Une larme furtive.
Faust! elle t'aimera
Bientôt.

Faust (asleep):
Margarita!

Chorus:
Le lac étend ses flots,
À l'entour des montagnes
Dans les vertes campagnes
Il serpente en ruisseaux.
Là, de chants d'allégresse
La rive retentit.
D'autres choeurs là sans cesse
La danse nous ravit.
Les uns gaîment s'avancent
Autours des coteaux verts,
De plus hardis s'élancent
Au sein des flots amers.

Faust (dreaming):
Margarita!

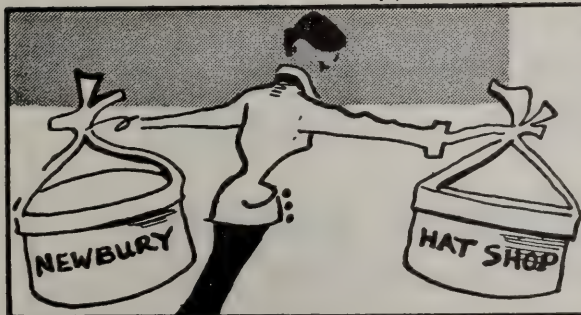
Chorus:
Partout l'oiseau timide,
Cherchant l'ombre et le frais,
S'enfuit d'un vol rapide
Au milieu des marais.
Tous, pour goûter la vie,



FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch \$14.00
Handwrought bracelet \$77.50

Prices include tax



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

Tous cherchent dans les cieux
 Une étoile chérie
 Qui s'alluma pour eux.
 Dors, dors!
 C'est elle
 Qu'Amour te destina. Regarde! qu'elle
 est belle!

Mephistopheles:

Le charme opère, il est à nous!
 C'est bien, jeunes esprits, je suis content
 de vous . . .
 Bercez, bercez son sommeil enchanté.

Ballet of the Sylphs

*(The spirits of the air hover silently
 around the sleeping Faust and
 gradually disappear.)*

Faust (awakening):
 Margarita!
 Oh! qu'ai-je vu!
 Quelle celeste image!
 Quel ange au front mortel!
 Où le trouver? Vers quel autel
 Trâner à ses pieds ma louange? . . .

Mephistopheles:

Eh bien, il faut me suivre encor
 Jusqu'à cette alcôve embaumée
 Où repose ta bien-aimée.
 À toi seul ce divin trésor!
 Des étudiants voici la joyeuse cohorte
 Qui va passer devant sa porte;
 Parmi ces jeunes fous, au bruit de leurs
 chansons,
 Vers ta beauté nous parviendrons.
 Mais contiens tes transports et suis bien
 mes leçons.

HARRY STRAUSS (1928-1931)
 LOUIS SCHWARTZ
 CHARLES SHERMAN
 HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
 saffron rice . . . Indian
 relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
 RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
 broiled . . . served on sword
 and flamed with brandy.

\$2.50

W C R B
1330 KC

Regular Home
 or Car Radio

DAILY FROM 2:30 P.M.
"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS
FOR DETAILS CALL WALTHAM 5-7080

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

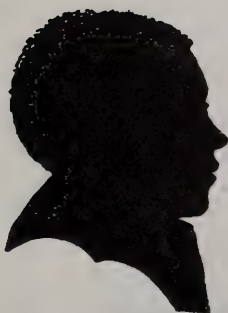
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Promising Boy



GIFTED

“LONG-RANGE forecasting of weather and of genius have much in common,” Delver Forfax announced, laying down a newspaper. “In either case, if the forecaster is right, he goes down in history; if wrong, he goes down in ignominy.

“Nature has a tantalizing habit of showering astonishing musical gifts on mere children. They often are able to outdo their elders, who easily respond to the temptation to prophesy future greatness. But time and again the flaming endowments of youth burn dim in the heralded meteor, and it vanishes from the musical firmament. A baffling phenomenon. All hail to the successful prophet!

“Here’s an interesting instance I’ve just been reading. A thirteen-year-old boy is the subject. A journalist made these comments on him:

‘He plays the piano with facility and power, reads very well at sight. To put it briefly, in particular he plays Sebastian Bach’s *Well-Tempered Clavier*. Anyone who knows this collection of preludes and fugues in all keys — which can be called well-nigh the pianist’s *ne plus ultra* — will appreciate what that means. Also the boy has published a set of nine variations on a march. This young genius merits assistance to enable him to travel. If he continues to make progress at the present rate, he will become a second Mozart.’

“Who is the kid?” one of Delver’s listeners blurted.

“Ludwig van Beethoven,” Delver shot back. “I ran across this item in German, in a copy of Cramer’s *Magazin für Musik*, for the year 1783.”

SCENE VIII

Chorus of Students and Soldiers marching toward the town

The Soldiers:

Villes entourées
De murs et remparts,
Fillettes sucrées ,
Aux malins regards,
Victoire certaine
Près de vous m'attend;
Si grande est la peine,
Le prix est plus grand.
Au son des trompettes,
Les braves soldats
S'élançant aux fêtes,
Ou bien aux combats;
Fillettes et villes
Font les difficiles;
Bientôt tout se rend.
Si grande est la peine,
Le prix est plus grand.

The Students:

*Iam nox stellata velamina pandit;
nunc bibendum et amandum est! Vita
brevis fugaxque voluptas. Gaudeamus
igitur, gaudeamus! . . . Nobis sub
ridente luna, per urbem quaerentes
puellas eamus! ut cras, fortunati Caesares,
dicamus: Veni, vidi, vici! Gaudeamus
igitur!*

The two choruses together:

The Soldiers:

Villes entourées, etc.

Faust, Mephistopheles and the Students:

Iam nox stellata, etc.

MASON MUSIC FOUNDATION

presents in conjunction with the

NEW ENGLAND CONSERVATORY OF MUSIC

THE BERKSHIRE WOODWIND ENSEMBLE

on THURSDAY, MARCH 18 at 8:30 P.M., JORDAN HALL

Program Includes: Mozart and American Composers: Shaw, Berger, Daniels,
Fine, Freed, Piston.

Tickets without charge will be required. Apply *ONLY* by mail to: Mason
Music Foundation, 59 Fayerweather Street, Cambridge, Mass. Enclose self-
addressed stamped envelope. No seats held after 8:30 P.M.

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

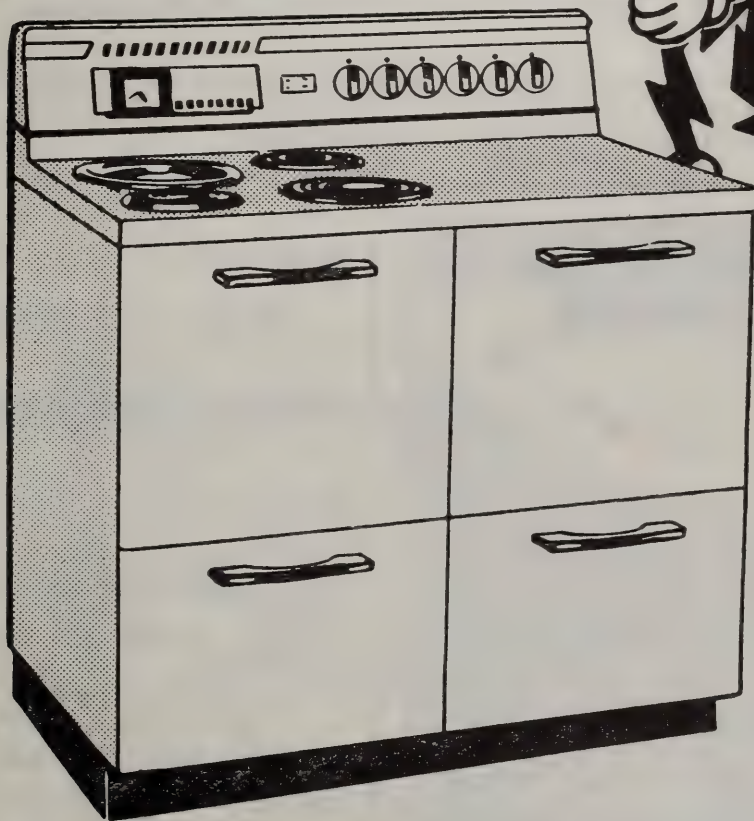
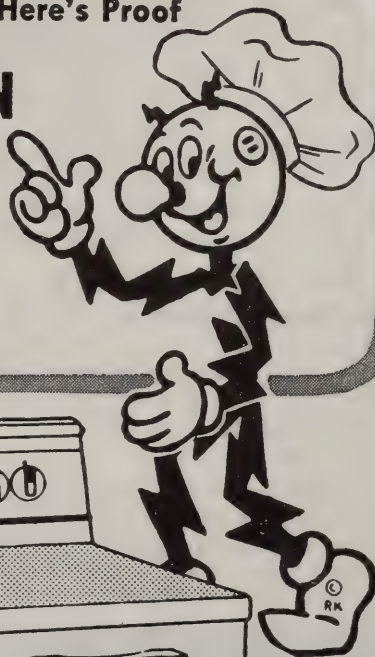
BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

PART III

The scene of the third part is Marguerite's chamber, which is empty as Faust enters and contemplates it in rapturous anticipation. Mephistopheles appears and bids him hide, for Marguerite is coming. She prepares to retire, singing the folk-like "The King of Thule."* Again Mephistopheles summons his minions, this time the will-o'-the-wisps (Goethe's *Irrlichter*; Berlioz' *Follets*), to put a charm upon the mind and the heart of the guileless country girl with a vision of Faust. Mephistopheles sings a serenade of mock warning about man's deceit of innocent femininity, while the Spirits of the Air join him, subsequently vanishing at his command (with a descending scale in the strings). There follows a love duet as the pair first encounter.† The duet becomes a trio as Mephistopheles comes in to warn them that the neighbors are about to find them out. The finale then becomes a general ensemble with the neighbors as a jeering chorus.

* The melody stresses the raised fourth, characteristic of the Lydian mode, in each opening phrase, stated by the viola solo and repeated by the singer. She sings absently, without any thought of the expressive content of the verses, pausing between the last snatches of the old song as she braids her hair.

† Goethe's preliminaries of first acquaintance in Marguerite's garden are dispensed with — Berlioz has found the necessary contraction of the story with the help of the devil, whose machinations have speeded the affair with love *before* first sight.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

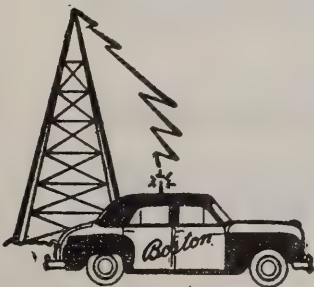
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

SCENE IX

(Drums and trumpets sound a retreat)
Faust (evening, in Margaret's chamber):

Merci, doux crépuscule! Oh! sois le
bienvenu!

Éclaire enfin ces lieux, sanctuaire in-
connu,

Où je sens à mon front glisser comme
un beau rêve,

Comme le frais baiser d'un matin qui
se lève.

C'est de l'amour, j'espère. . . . Oh!
comme on sent ici

S'envoler le souci!

Que j'aime ce silence, et comme je re-
spire

Un air pur!

O jeune fille! O ma charmante!

O ma trop idéale amante!

Quel sentiment j'éprouve en ce moment
fatal!

Que j'aime à contempler ton chevet
virginal!

Quel air pur je respire!

Seigneur! Seigneur!

Après ce long martyre,

Que de bonheur!

(Faust, walking slowly, examines with
a passionate curiosity the interior of
Margaret's room.)

SCENE X

Mephistopheles. Faust

Mephistopheles (rushing in):

Je l'entends! Sous ces rideaux de soie
Cache-toi!

Faust:

Dieu! mon cœur se brise dans la joie!

Mephistopheles:

Profite des instants. Adieu, modère-toi,
Ou tu la perds.

(He hides Faust behind the curtains)

Bien. Mes follets et moi,

Nous allons vous chanter un bel
épithalame.

Faust:

Oh! calme-toi, mon âme.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the
Right Key

You are in tune with good taste when Old
Fitzgerald bonded bourbon is your choice for
gift, for guest, or for your own personal
enjoyment. Its authentic bourbon flavor
always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald, Walter, Distillery, Inc. Louisville Ky



SCENE XI

Marguerite. Faust (hidden)

Marguerite (entering, holding a lamp in her hand) (Exit Mephistopheles):

Que l'air est étouffant!
J'ai peur comme un enfant;
C'est mon rêve d'hier qui m'a toute
troublée . . .
En songe je l'ai vu lui, mon futur amant.
Qu'il était beau! Dieu! j'étais tant
aimée!
Et combien je l'aimais!
Nous verrons-nous jamais
Dans cette vie?
Folie!

(She sings while braiding her hair.)

LE ROI DE THULÉ *(Medieval Song)*
Autrefois un roi de Thulé,
Qui jusqu' au tombeau fut fidèle,
Reçut, à la mort de sa belle,
Une coupe d'or ciselé.

Comme elle ne le quittait guère,
Dans les festins les plus joyeux,
Toujours une larme légère
À sa vue humectait ses yeux.

Ce prince, à la fin de sa vie,
Lègue ses villes et son or,
Excepté la coupe chérie
Qu'à la main il conserve encor.
Il fait, à sa table royale,
Asseoir ses barons et ses pairs,
Au milieu de l'antique salle
D'un château que baignaient les mers.

Le buveur se lève et s'avance
Après d'un vieux balcon doré;
Il boit, et soudain sa main lance
Dans les flots le vase sacré.
Le vase tombe; l'eau bouillonne,
Puis se calme aussitôt après.
Le vieillard pâlit et frissonne:
Il ne boira plus désormais.

Autrefois un roi . . . de Thulé
Jusqu'au tombeau . . . fut fidèle . . . Ah!

Au Longchamp

French Cooking and Pastry in Boston

LUNCH	11:30 TO 2:30
DINNER	5:30 TO 8:30
TEA	3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANcock 6-5050

SCENE XII

(A square before Marguerite's house)

Mephistopheles and Will-o'-the-wisps

Evocation

Mephistopheles:

Esprits des flammes inconstantes,
Accourez! j'ai besoin de vous.
Accourez! Accourez!

Follets capricieux, vos lueurs malfai-
santes
Vont charmer une enfant et l'amener à
nous.

Au nom du diable, en danse!
Et vous, marquez bien la cadence,
Ménétriers d'enfer, ou je vous éteins
tous.

(Minuet of the will-o'-the-wisps.)

*Mephistopheles (pretending to play a
hurdy-gurdy):*

Maintenant,
Chantons à cette belle une chanson
morale,
Pour la perdre plus sûrement.

(Serenade of Mephistopheles with
chorus of will-o'-the-wisps.)

Mephistopheles:

Devant la maison
De celui qui t'adore,
Petite Louison,
Que fais-tu dès l'aurore?
Au signal du plaisir,
Dans la chambre du drille
Tu peux bien entrer fille,
Mais non fille en sortir.

Chorus:

Que fais-tu? Ha!

Mephistopheles (with Chorus):

Il te tend les bras:
Près de lui tu cours vite.
Bonne nuit, hélas!
Bonne nuit, ma petite.



**7 Outstanding
SUPER MARKETS**

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

Près du moment fatal
Fais grande résistance,
S'il ne t'offre d'avance
Un anneau conjugal.

Mephistopheles:
Chut! disparaissez! . . .
(*The will-o'-the-wisps vanish.*)
Silence!
Allons voir roucouler nos tourtereaux!

SCENE XIII

Duet

Marguerite (seeing Faust):
Grands dieux!
Que vois-je! est-ce bien lui? dois-je en
croire mes yeux? . . .

Faust:
Ange adoré, dont la céleste image
Avant de te connaître illuminait mon
coeur,
Enfin je t'aperçois, et du jaloux nuage
Qui te cachait encor mon amour est
vainqueur.
Marguerite, je t'aime!

Marguerite:
Tu sais mon nom! Moi-même
J'ai souvent dit le tien:
Faust!

Faust:
Ce nom est le mien;
Un autre le sera, s'il te plaît davantage.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has
been available to the city for
over forty years. It is the answer
to your traffic, parking, and other
transportation problems. Save
wear and tear on yourself and
car by riding in a late model
Cadillac limousine with a liv-
eried chauffeur, at reasonable
rates.

FOR:

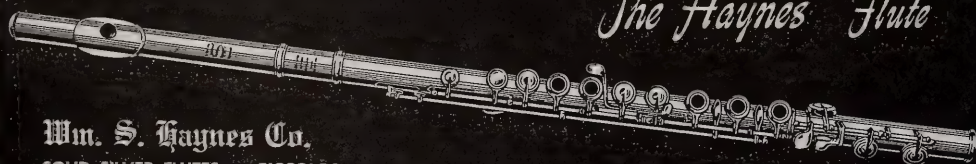
Theatre going; Symphony concerts; Shopping; Touring the city;
Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	6823
	6824
	2600



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
10-14 Piedmont Street, Boston 16, Mass.

Marguerite:

En songe je t'ai vu tel que je te revois.

Je reconnais ta voix,
Tes traits, ton doux langage . . .

Je . . . t'attendais.

Ma tendresse inspirée
Était d'avance à toi.

Faust:

En songe tu m'as vu!

Et tu m'aimais?

Marguerite adorée!

Marguerite est à moi.

Marguerite:

Mon bien-aimé, ta noble et douce image
Avant de te connaître illuminait mon
cœur!

Enfin, je t'aperçois et du jaloux nuage
Qui te cachait encor ton amour est
vainqueur.

Faust:

Ange adoré, etc.

Marguerite:

Je ne sais quelle ivresse
Brûlante, enchanteresse,
Dans ses bras me conduit.

Faust:

Marguerite! O tendresse!
Cède à l'ardente ivresse
Qui vers toi m'a conduit.

Marguerite:

Quelle langueur s'empare de mon
.. être! . . .

Dans mes yeux des pleurs . . .
Tout s'efface . . . Je meurs . . .

Faust:

Au vrai bonheur dans mes bras tu vas
naître,

Viens . . .

NEW ENGLAND CONSERVATORY OF MUSIC

CONCERT BY CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*

Soloist: MIKLOS SCHWALB, *pianist*, of the Faculty

Handel Concerto grosso in D minor, No. 21

Moussorgsky A Night on Bald Mountain

Schumann Symphony No. 1 in Bb major

Rachmaninov Concerto No. 2 in C minor for piano and orchestra

THURSDAY EVENING, FEBRUARY 25, IN JORDAN HALL, AT 8:30 P.M.
Tickets without charge on application to the Dean's Office at the Conservatory

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

SCENE XIV

Faust, Marguerite, Mephistopheles, and Chorus

Mephistopheles (entering suddenly):
Allons, il est trop tard!

Marguerite:
Quel est cet homme?

Faust:
Un sot.

Mephistopheles:
Un ami.

Marguerite:
Son regard
Me déchire le coeur.

Mephistopheles:
Sans doute je dérange . . .

Faust:
Qui t'a permis d'entrer?

Mephistopheles:
Il faut sauver cet ange!
Déjà tous les voisins, éveillés par nos
chants,
Accourent, désignant la maison aux
passants;
En raillant Marguerite, ils appellent sa
mère.
La vieille va venir . . .

Faust:
Que faire?

Mephistopheles:
Il faut partir.

Faust:
Damnation!

Mephistopheles:
Vous vous verrez demain; la consolation
Est bien près de la peine.

Marguerite:
Oui, demain, bien-aimé. Dans la chambre
prochaine
Déjà j'entends du bruit.

Faust:
Adieu donc, belle nuit
À peine commencée! Adieu, festin
d'amour
Que je m'étais promis!

Mephistopheles:
Partons, voilà le jour!

Faust:
Te reverrai-je encor, heure trop fugitive,
Où mon âme au bonheur allait enfin
s'ouvrir?

Mephistopheles:
La foule arrive:
Hâtons-nous de partir!

Chorus of Neighbors in the Street:
Holà! mère Oppenheim, vois ce que fait
ta fille!
L'avis n'est pas hors de saison:
Un galant est dans ta maison,
Et tu verras dans peu s'accroître ta
famille. Holà!

Marguerite:
Ciel! entends-tu ces cris? Devant Dieu,
je suis morte
Si l'on te trouve ici!

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

Mephistopheles:
Viens! on frappe à la porte!

Faust:
O fureur!

Mephistopheles:
O sottise!

Marguerite:
Adieu. Par le jardin
Vous pouvez échapper.

Faust:
O mon ange! à demain!

Mephistopheles:
À demain! à demain!

Faust:

Je connais donc enfin tout le prix de la
vie.

Le bonheur m'apparaît, il m'appelle,
et je vais le saisir.

L'amour s'est emparé de mon âme ravie,
Il comblera bientôt mon dévorant désir.

Marguerite:

O mon Faust bien aimé, je te donne ma
vie!

L'amour s'est emparé de mon âme ravie,
Il m'entraîne vers toi: te perdre c'est
mourir.

Mephistopheles:

Je puis donc à mon gré te traîner dans
la vie,

Fier esprit! Et le moment approche où
je vais te saisir.

Sans combler ton dévorant désir,
L'amour en t'enivrant doublera ta folie.

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

PART IV

Part Four opens with Marguerite's heartbroken song of grief in the belief that she has been abandoned by her lover (the famous *Mein Ruh ist hin*, with English horn solo). Before its close, a chorus of students, reminiscent of her first meeting with Faust, is heard in the distance. There follows Faust's "Invocation to Nature": "Bright sparkling worlds above, towards you leaps forth the piteous cry of a heart in anguish, of a soul madly longing, madly striving for joy." These two airs bring the characters of Marguerite and Faust, in turn, to their fullest emotional expression, for each is now swept on the current of a lover's passion. Thus the final part is the climax of intensity and all is to be capped by the mad ride which is to follow.

Mephistopheles appears and reveals that Marguerite has (unwittingly) poisoned her mother by the sleeping draught Faust had provided her with to facilitate their nightly meetings. Marguerite, he divulges, is in prison and sentenced to death. Faust, frantic, demands that Mephistopheles rescue her. Mephistopheles makes the condition that Faust first put his signature to a parchment, and this, under the pressure of his desperation, he quickly does. Now Mephistopheles, triumphant, summons up two black horses and upon them they gallop off. But their ride proves a final deception — they are headed not for Marguerite but for Hell itself. They pass a chorus of peasants intoning a *Sanctus*. The horses (and the music) slow up and stop for a moment. But Faust is impatient. The music quickens and gives a sense of mad impulsion in their flight; they are at the last surrounded by the devils and the damned souls of Pandemonium who chant in unison. "The language here put in the mouths of these spirits," says a note, "is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned." Yet the actual syllables are Berlioz' own.

A final chorus of heavenly spirits sings of Marguerite's salvation.



LAMPS

SHADES PAINTED TO
MATCH ANY BASE

THE CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219

SCENE XV

Romance

Marguerite (alone) :

D'amour l'ardente flamme
 Consume mes beaux jours,
 Ah! la paix de mon âme
 A donc fui pour toujours!

Son départ, son absence,
 Sont pour moi le cercueil,
 Et loin de sa présence
 Tout me paraît en deuil.

Alors ma pauvre tête
 Se dérange bientôt;
 Mon faible coeur s'arrête,
 Puis se glace aussitôt.

Sa marche que j'admire,
 Son port si gracieux,
 Sa bouche au doux sourire,
 Le charme de ses yeux,

Sa voix enchanteresse
 Dont il sait m'embraser,
 De sa main la caresse,
 Hélas! et son baiser,

D'une amoureuse flamme
 Consument mes beaux jours.
 Ah! la paix de mon âme
 A donc fui pour toujours!

Je suis à ma fenêtre
 Ou dehors tout le jour:
 C'est pour le voir paraître
 Ou hâter son retour.

Mon coeur bat et se presse
 Dès qu'il le sent venir;
 Au gré de ma tendresse
 Puis-je le retenir!

O caresses de flamme!
 Que je voudrais un jour
 Voir s'exhaler mon âme
 Dans ses baisers d'amour.

*(Chorus of soldiers and students heard
 in the distance.)*

Soldiers:

Au son des trompettes
 Les braves soldats
 S'élancent aux fêtes
 Ou bien aux combats
 Si grande est la peine,
 Le prix est plus grand.

Marguerite:

Bientôt la ville entière au repos va se
 rendre;
 Clairons, tambours du soir déjà se font
 entendre
 Avec des chants joyeux,
 Comme au soir où l'amour offrit Faust
 à mes yeux.

Students:

*Iam nox stellata velamina pandit.
 Per urbem quaerentes puellas eamus.*

Marguerite:

Il ne vient pas!
 Hélas!

SCENE XVI

Invocation to Nature

(Forests and caves)

Faust:

Nature immense, impénétrable et fière,
 Toi seule donnes trêve à mon ennui sans
 fin,
 Sur ton sein tout puissant je sens moins
 ma misère,
 Je retrouve ma force, et je crois vivre
 enfin.
 Oui, soufflez, ouragans! Criez, forêts
 profondes!

Croulez, rochers! Torrents, précipitez vos
 ondes!
 À vos bruits souverains ma voix aime à
 s'unir.
 Forêts, rochers! torrents, je vous adore!
 Mondes
 Qui scintillez, vers vous s'élançe le désir
 D'un coeur trop vaste et d'une âme
 altérée
 D'un bonheur qui la fuit.

SCENE XVII

Mephistopheles (climbing the precipice) :
 À la voûte azurée
 Aperçois-tu, dis-moi, l'astre d'amour
 constant?
 Son influence, ami, serait fort nécessaire;
 Car tu rêves ici, quand cette pauvre
 enfant,
 Marguerite . . .

Faust:
 Tais-toi!

Mephistopheles:
 Sans doute il faut me taire,
 Tu n'aimes plus! Pourtant en un cachot
 traînée,
 Et pour un parricide à la mort con-
 damnée . . .

Faust:
 Quoi!

Mephistopheles:
 J'entends des chasseurs qui parcourent
 les bois.

Faust:
 Achève, qu'as-tu dit? Marguerite en
 prison? . . .

Mephistopheles:
 Certaine liqueur brune, un innocent
 poison,
 Qu'elle tenait de toi pour endormir sa
 mère
 Pendant vos nocturnes amours,
 A causé tout le mal. Caressant sa
 chimère,
 T'attendant chaque soir, elle en usait
 toujours.
 Elle en a tant usé, que la vieille en est
 morte.
 Tu comprends maintenant.

Faust:
 Feux et tonnerre!

Mephistopheles:
 En sorte
 Que son amour pour toi la conduit . . .

Faust:
 Sauve-la,
 Sauve-la, misérable!

Mephistopheles:
 Ah! je suis le coupable!
 On vous reconnaît là,
 Ridicules humains! N'importe!
 Je suis le maître encor de t'ouvrir cette
 porte.
 Mais qu'as-tu fait pour moi
 Depuis que je te sers?

Faust:
 Qu'exiges-tu?

Mephistopheles:
 De toi?
 Rien qu'une signature
 Sur ce vieux parchemin.
 Je sauve Marguerite à l'instant, si tu
 jures
 Et signes ton serment de me servir
 demain.

Faust:
 Eh! que me fait *demain*, quand je souffre
 à cette heure?
 Donne. (*He signs*) Voilà mon nom.
 Vers sa sombre demeure
 Volons donc maintenant. O douleur
 insensée!
 Marguerite, j'accours!

Mephistopheles:
 À moi, Vortex! Giaour!
 Sur ces deux noirs chevaux, prompts
 comme la pensée,
 Montons, et au galop. La justice est
 pressée.

SCENE XVIII

The Ride to the Abyss

Faust and Mephistopheles, galloping on two black horses

Faust:
 Dans mon coeur retentit sa voix
 désespérée . . .
 O pauvre abandonné!

*Chorus of peasants kneeling before a
 wayside cross:*

*Sancta Maria, ora pro nobis
 Sancta Magdalena, ora pro nobis.*

Faust:
 Prends garde à ces enfants, à ces femmes
 prient
 Au pied de cette croix.

Mephistopheles:
 Eh qu'importe! en avant!

Chorus:
Sancta Margarita . . . — Ah!

(Cries of fright. The Chorus scatters in confusion. The riders pass by.)

Faust:

Dieux! un monstre hideux en hurlant
nous poursuit!

Mephistopheles:

Tu rêves!

Faust:

Quel essaim de grands oiseaux de nuit!
Quels cris affreux! . . . ils me frappent
de l'aile! . . .

Mephistopheles (reining his horse):

Le glas des trépassés sonne déjà pour elle.
As-tu peur? retournons! *(They halt.)*

Faust:

Non, je l'entends, courons!

(The horses redouble their speed.)

Mephistopheles (spurring his horse):

Hop! Hop! Hop!

Faust:

Regarde, autour de nous, cette ligne
infinie

De squelettes dansant!
Avec quel rire horrible ils saluent en
passant!

Mephistopheles:

Hop! hop! . . . pense à sauver sa vie.
Hop! . . . et ris-toi des morts!

*Faust (more and more terrified and
breathless):*

Nos chevaux frémissent,
Leurs crins se hérissent,
Ils brisent leurs mors!
Je vois onduler
Devant nous la terre;
J'entends le tonnerre
Sous nos pieds rouler!
Il pleut du sang!!!

Mephistopheles (in a voice of thunder):

Cohortes infernales,
Sonnez vos trompes triomphales!
Il est à nous!

Faust:

Horreur! Ah!

Mephistopheles:

Je suis vainqueur!
(They fall into the abyss.)



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

SCENE XIX
Pandemonium

Chorus of demons and the damned:
Ha! Irimiru Karabrao! Has! Has! Has!

The princes of darkness to Mephistopheles:

De cette âme si fière,
A jamais es-tu maître et vainqueur,
Méphisto?

Mephistopheles:
J'en suis maître à jamais.

The princes:
Faust a donc librement
Signé l'acte fatal qui le livre à nos
flammes?

Mephistopheles:
Il signa librement.

Chorus: (The demons carry Mephistopheles in triumph)

*Tradioun marexil firtrudinxé burrudixé
Fory my dinkorlitz. O méri kariu! O
mevixé!*

*Meri kariba! O midara caraibo lakinda,
Méronдор dinkorlitz. Tradioun marexil,
Tradioun burrudixé, trudinxé caraibo.
Fir omevixé méronдор.*

*Mit aysko, méronдор, mit aysko! Oh!
(The demons dance around Mephistopheles.)*

*Diff! diff! méronдор, méronдор aysko!
Has! has! Satan! Has! has! Belphégor!
Has! has! Mephisto! Has! has! Kroix!
Diff! diff! Astaroth! Belzébuth! Belphégor!*

*Astaroth! Méphisto! Sat, sat rayk
irkimour.*

Has! has! Méphisto! Irimiru karabrao.

EPILOGUE

(On earth)

Basses:

Alors l'enfer se tut.
L'affreux bouillonnement de ses grands
lacs de flammes,
Les grincements de dents de ses tour-
menteurs d'âmes,
Se firent seuls entendre; et, dans ses
profondeurs,
Un mystère d'horreur s'accomplit.

Small Chorus:
O terreurs!

(In heaven.)

Seraphim bowing before the Almighty:
Laus! Hosanna!
Elle a beaucoup aimé, Seigneur! . . .

Soprano solo:

Margarita!!! . . .

*Chorus of Angels (Apotheosis of Mar-
guerite):*

Remonte au ciel, âme naïve
Que l'amour égara;
Viens revêtir ta beauté primitive
Qu'une erreur altéra.
Viens, les vierges divines,
Tes soeurs les Séraphines,
Sauront tarir les pleurs
Que t'arrachent encor les terrestres
douleurs.
Conserve l'espérance
Et souris au bonheur. Viens, Margarita!
Viens!

(End)

CHORUS PRO MUSICA

ALFRED NASH PATTERSON,
Conductor

THE BRASS ENSEMBLE

ROGER VOISIN, *Director*
Members of Boston Symphony

FEBRUARY 25, 8:30 p.m.

Trinity Church, Copley Square

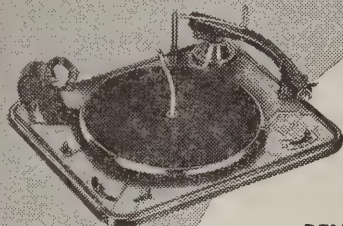
FREE TO THE PUBLIC

MUSIC OF THE RENAISSANCE FOR ANTIPHONAL CHORUSES,
BRASS AND ORGAN IN THE TRADITION OF ST. MARK'S IN VENICE

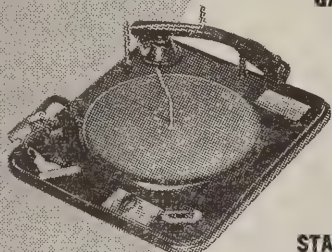
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC:
GARRARD "T"**
Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
Plus \$8.95 for
low table base
if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 26, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 27, at 8:30 o'clock

WAGNER A Faust Overture

CHOPIN.....Concerto No. 2 in F minor, for Pianoforte and
Orchestra, *Op. 21*

- I. Maestoso
- II. Larghetto
- III. Allegro vivace

INTERMISSION

LISZT.....A Faust Symphony in Three Character Pictures
(after Goethe)

- I. FAUST:
Lento assai. Allegro impetuoso
Allegro agitato ed appassionato assai
 - II. GRETCHEN:
Andante soave
 - III. MEPHISTOPHELES:
Allegro vivace ironico
-

SOLOIST

ALEXANDER BRAILOWSKY

Mr. BRAILOWSKY uses the Steinway Piano

This program will end about 4:15 o'clock on Friday Afternoon,
10:30 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

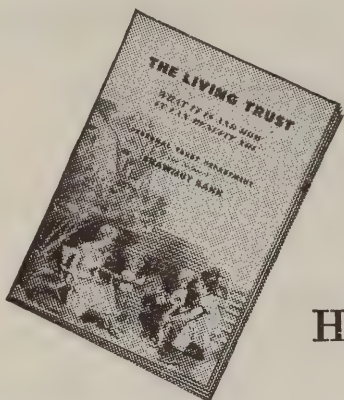
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, Jr.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

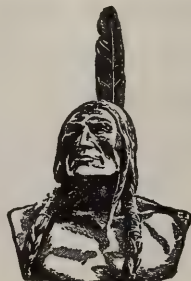
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA
"Tomorrow's Symphony"
Young Friends

"TOMORROW'S SYMPHONY"

G. Wallace Woodworth, Professor of Music at Harvard University, has been selected by New England classical music listeners as the 1953 "Man of the Year in Music," an annual award sponsored by the AM-FM radio magazine, Good Listening.

Known to the radio public for his popular program, "Tomorrow's Symphony" broadcast over station WGBH, Mr. Woodworth received a wide majority of votes cast in a 4-month survey conducted by the magazine.

In a brief ceremony at Symphony Hall Mr. Woodworth received a bronze Award Plaque from the magazine's publisher, Jerome M. Rosenfeld. Participating in the ceremony were: George E. Judd, Manager, Boston Symphony Orchestra; and Parker Wheatley, General Manager, WGBH.

The plaque, currently on display at Symphony Hall, has this inscription: "Beloved teacher, conductor, interpreter of music, he has a rare talent for giving new understanding and inspiration to all who share his love of music."

YOUNG FRIENDS

The following letters have been received:

Reading, Mass.
 February 12, 1954

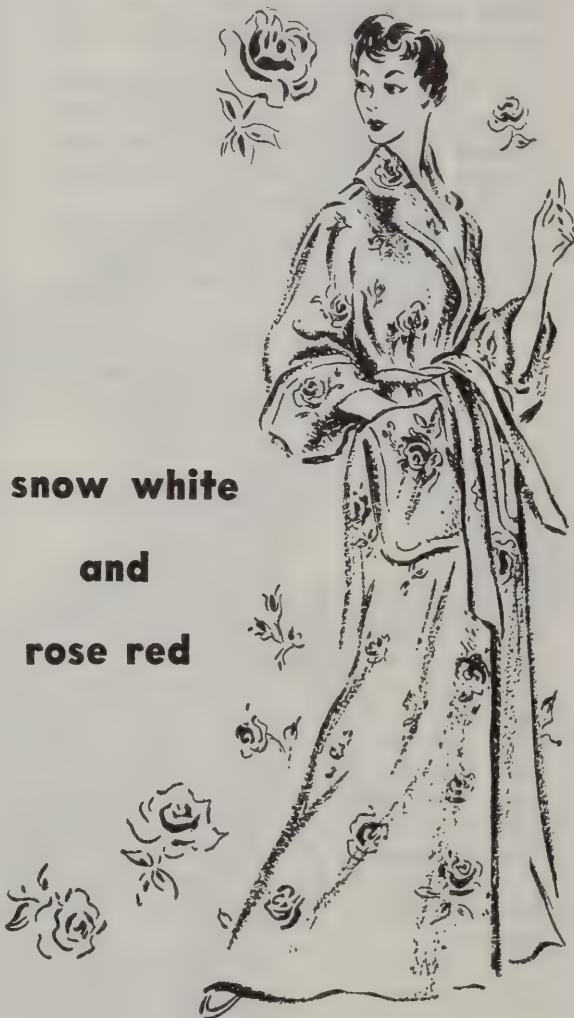
MR. GEORGE E. JUDD
 Boston Symphony Orchestra

DEAR MR. JUDD:

Enclosed please find check for \$115.35. No doubt you would be interested to know how this money was collected. The Music Department of Reading decided to solicit support for the Boston Symphony from the students of the schools. We have approximately 3000 students in the schools in Reading and each student was asked to contribute one penny to the support of the orchestra—thus our goal was \$30.00. How-

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



**snow white
 and
 rose red**

Snowy white terry hand screened with soft red roses, to give a lift to mid-winter spirits. Small, medium, large.
35.00

Matching shortie, **29.95**

The same robe in plain white, peach, blue or maize, **17.95**

416 Boylston St., Boston KE 6-6238
 54 Central St., Wellesley WE 5-3430

ever, a great many boys and girls felt the Symphony was worth more than one penny and contributed nickels, dimes, quarters and dollars. As a result we were able to exceed our goal of \$30.00 to the extent of the enclosed check.

Also enclosed you will find several letters written by our students which I think express their feelings toward your orchestra much more capably than I am able.

In addition to helping the Symphony maintain its high standards the above project served as one of the best agencies for stimulating interest in the study of music appreciation.

Hoping that your new and youthful friends of the Symphony will remain staunch supporters for many years, I remain

Sincerely yours,

J. DOUGLAS OLIVER
Director of Music

Berkeley Hall
303 Berkeley Street
Boston, Mass.

DEAR SIRs:

I am sending along a check with the hopes of helping out the orchestra a bit. Because I am a student of music here in Boston, I feel an especial fondness for the Boston Symphony—its members and fine conductor, Mr. Munch. I only wish I were able to send a larger sum, but, being a student, it is difficult. I have attended your concerts for many years—since I was a child. At this time, I wish to thank you so much for bringing me so much joy through the years.

Sincerely,

ELEANOR TUROFF

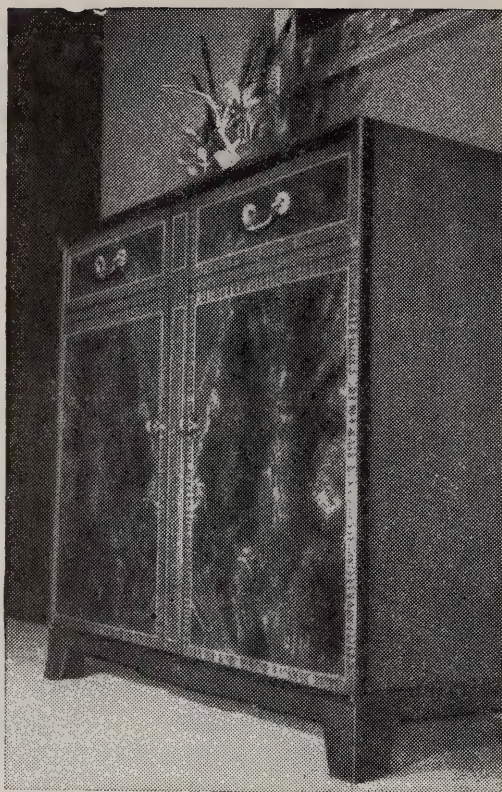
20 School Street
Plymouth, Massachusetts
February 15, 1954

DEAR SIRs:

Enclosed is a check for my small but wholehearted contribution to the Orchestra.

The Friday programs as well as the Open Rehearsals were of such great pleasure to me that I should not want anything to come between these performances and the college students of tomorrow.

Sincerely yours,
DAVID R. LONGHI



Console Model 3HS6, \$275

Concert hall realism... at home!

RCA VICTOR **HIGH FIDELITY** **"Victrola" Phonograph**

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records, specially produced to give you maximum sound definition. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tmks. ® RADIO CORPORATION OF AMERICA

Filene's

French Shops

Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 26, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 27, at 8:30 o'clock

WAGNER A Faust Overture

LOPATNIKOFF Divertimento for Orchestra, *Op. 34*

- I. Allegro risoluto
- II. Allegro molto vivace
- III. Andante
- IV. Allegro molto

(First performance in Boston)

I N T E R M I S S I O N

LISZT A Faust Symphony in Three Character Pictures
(after Goethe)

- I. FAUST:
 - Lento assai. Allegro impetuoso
 - Allegro agitato ed appassionato assai
 - II. GRETCHEN:
 - Andante soave
 - III. MEPHISTOPHELES:
 - Allegro vivace ironico
-

The Boston Symphony Orchestra congratulates Steinway and Sons
on the company's 100th anniversary.

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding
of their dreams . . . thanks to the wise
guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious
services. Do use our Bride's Preference List to
record your wishes and patterns in china,
silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

A FAUST OVERTURE

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed this overture in Paris, in 1840. It was first performed in Dresden, July 22, 1844, Wagner conducting. Franz Liszt performed it at Weimar May 11, 1852. Wagner revised the score in 1854 and so conducted it in Zürich, January 23, 1855.

The first performance in the United States was in Boston, January 3, 1857, Karl Zerrahn conducting a "Philharmonic" orchestra of about thirty-five players. On January 10, Theodor Eisfeld introduced it in New York. The most recent performance at the concerts of the Boston Symphony Orchestra was January 24, 1947, when Bruno Walter conducted.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings.

"*Eine Faust-Ouvertüre*" was a product of the bitter period in Paris, when Wagner, still in his twenties, starved in dingy lodgings with Minna, doing musical hack work and newspaper articles, trying in vain to get an opera accepted, to find some recognition. His unexpressed idealism responded to a performance of Beethoven's Ninth

IT IS TIME

Spring time . . .

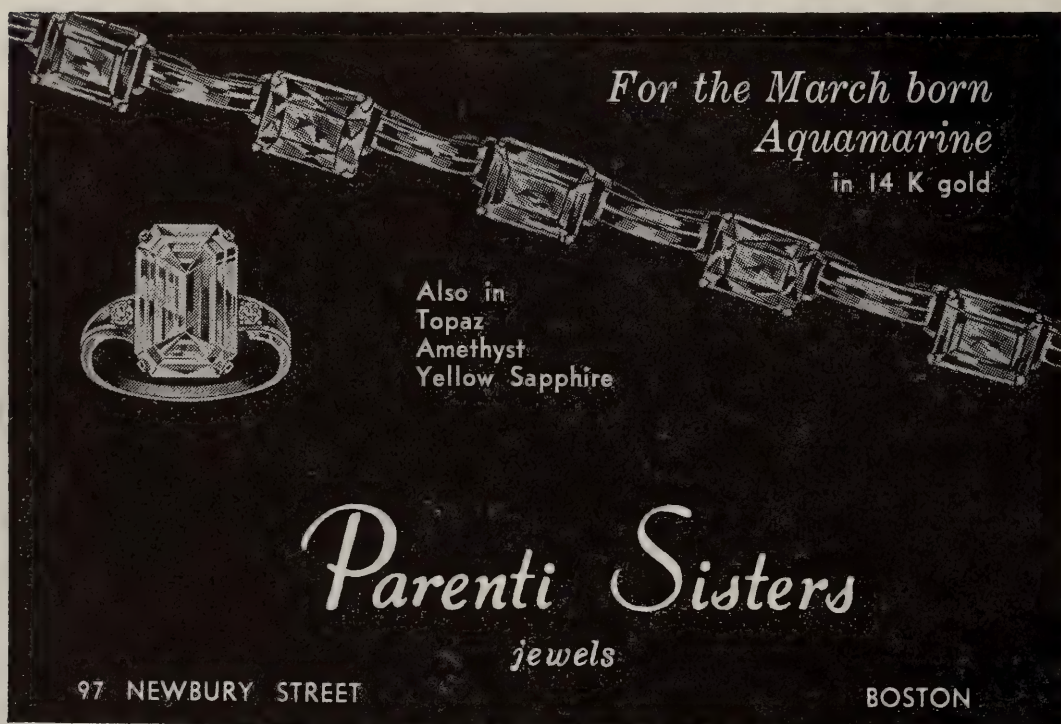
time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

Symphony under Habeneck, to the works of Berlioz, whose startling orchestral effects at that time somewhat impressed and awed him. There rose in him "an intense desire to compose," in the words of his autobiography, "and this desire grew in proportion to my anxiety about my unfortunate position in Paris, which made me almost despair of success." It was in this way that he was moved to sketch an overture to *Faust*.

But when there came to him an opportunity for a rehearsal, perhaps a public hearing, of one of his works by the Conservatory Orchestra, he doubted whether his *Faust*, with its melancholy mood and quiet ending, would be found acceptable by the "Parisian salon world." "I was not quite confident," he wrote in his autobiography, "as to my *Faust Overture* because of its zephyr-like ending, which I presumed could only be appreciated by an audience already familiar with my methods." Accordingly, he submitted in its place a still more youthful work — his *Columbus Overture*, which was a "complete failure."

This was in 1841. The *Faust Overture* was first performed in Dresden, July 22, 1844, and repeated on August 19. Having had little



For the March born
Aquamarine
in 14 K gold

Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



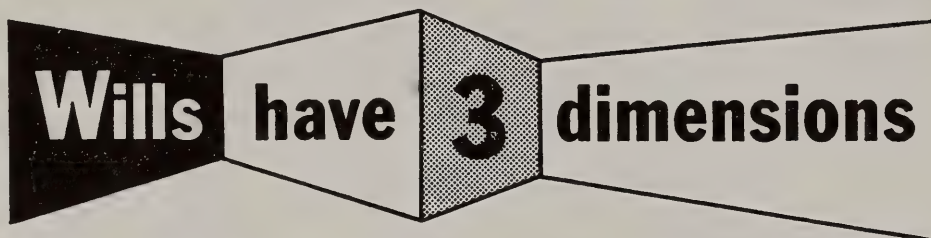
BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

success with it, the composer forthwith put the score out of his thoughts. Wagner refers to this Overture as a work of "hasty sketches, and as hasty composition." He had planned it as the first movement of a symphony, in which Gretchen was to be the subject of the second part. "Already I had theme and mood for it" — so he afterwards wrote to Theodor Uhlig (November 27, 1852); "then I gave the whole up, and — true to my nature — set to work at the *Flying Dutchman*, with which I escaped from all the mist of instrumental music into the clearness of the drama."

On January 30, 1848, Wagner, in answer to an inquiry from his friend Liszt, sent the manuscript, although, as he explained, "it does not please me any longer." Liszt liked the piece enough to perform it at Weimar on May 11, 1852, and wrote to Wagner in October, praising the work, but making some suggestions with careful tact: "The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and — forgive my opinion — the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of

ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Sentimental Mauve
on fine navy wool
in Spring's young
suit. Gently curved
jacket tops a
slender skirt and
adds . . . or
subtracts . . . a stole
with hand knotted
fringe. Misses'
sizes.*

89.95



THE
Cotillion Room
CHANDLERS

Suits . . . a sign of
Spring . . . arrive in
fascinatingly varied
silhouettes in our
Cotillion Room.
Sizes for misses,
women.

SECOND FLOOR

this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner took the suggestions in good part, and answered in November, explaining his reason for minimizing the feminine element in the work. "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my *Flying Dutchman* instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES
*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS
Vice President & Treasurer

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL
investment Counsel

CHARLES K. COBB
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER
Vice President & Trust Officer

CARL J. GILBERT
Treasurer, Gillette Company

FRANCIS GRAY
Trustee

FRANCIS C. GRAY
President

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE
Trustee

ROBERT M. P. KENNARD
Vice President & Trust Officer

EDWARD F. MACNICHOL
Vice President & Secretary

EDWARD H. OSGOOD, JR.
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER
*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

as regards instrumental moderation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a tone-poem for Orchestra.'"

Liszt urged the revision and undertook to find a publisher. During the next two years, Liszt worked upon and completed his own *Faust Symphony*. On receiving the news that Liszt's "Faust" was completed, Wagner answered (January 19, 1855) congratulating him, and adding: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old *Faust* overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of '*A Faust Overture*.'"

Immediately after this performance in Zürich (January 23), Wagner dispatched his new manuscript to Liszt with these words: "Herewith, dearest Franz, you receive my remodelled *Faust* overture, which will appear very insignificant to you by the side of your *Faust Symphony*. To me the composition is interesting only on account of the time from

Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

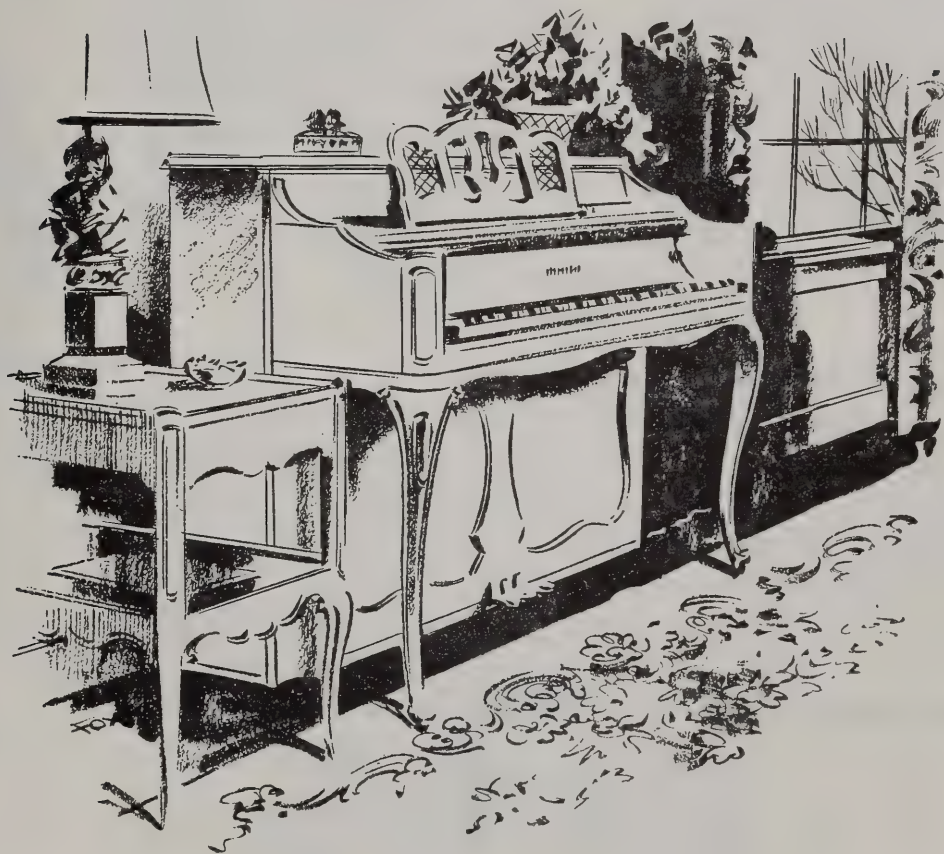
JOHN MASON BROWN

Lecture:

"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KENmore 6-5651.

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:

*‘Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,’ etc.”*

The publication was arranged for by Liszt to Wagner's satisfaction.

It will thus be seen that the *Faust* Overture in its original version was an early work antedating the *Flying Dutchman*. The revision was the work of the matured composer, deeply plunged in the musical creation of the *Ring*, for he put aside his score of *Die Walküre*, the sketches complete and the full score partly made, in order to de-

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

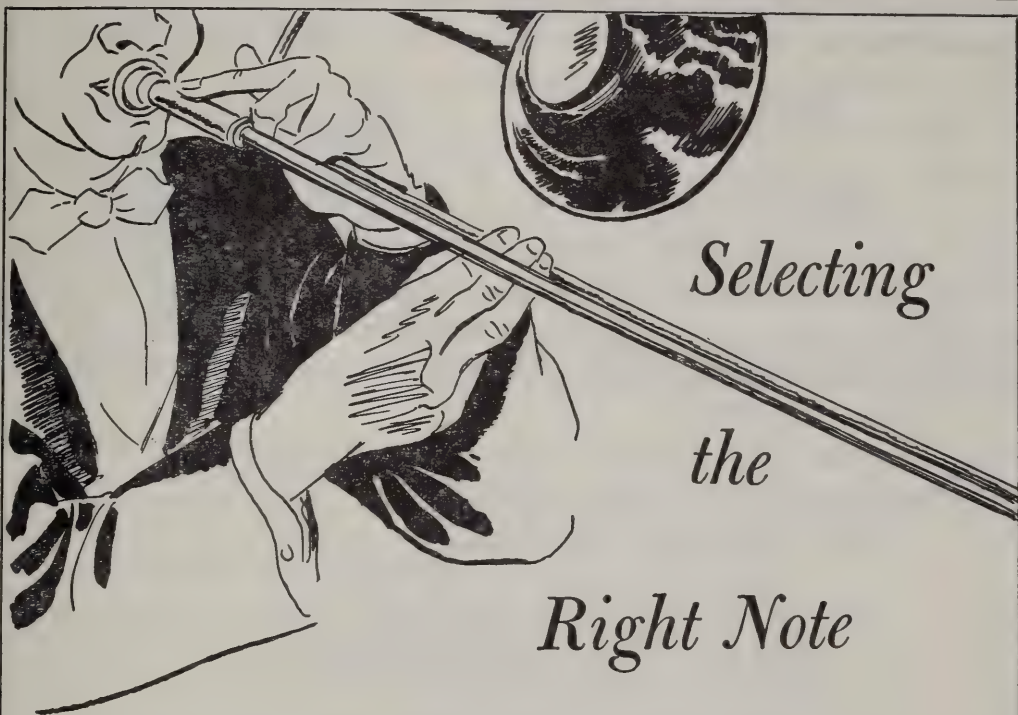


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate ... from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need ... we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

vote himself to the rewriting of the overture he had almost forgotten.

Wagner further explained his intentions in a letter to Uhlig: "With this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust."

The published score of the overture bears a quotation from Goethe's "Faust," which has been thus translated:

"The God who in my breast abides,
Through all its depths can stir my soul;
My every faculty He sways and guides,
Yet can He not what lies without control,
And thus, my life as by a load oppressed,
I long for death; existence I detest."

The overture is traditional in form, ample in development. For the deep register of the orchestra, where the opening theme is disclosed, the tuba and double basses serve Wagner's purpose.

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers , 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



CONCERTO NO. 2 IN F MINOR, FOR PIANOFORTE AND
ORCHESTRA, *Op. 21*

By FRÉDÉRIC CHOPIN

Born at Zelazowa-Wola, near Warsaw, February 22, 1810; died in Paris,
October 17, 1849

Composing his F minor Concerto in 1829, Chopin first performed it in Warsaw, March 17, 1830.

The accompaniment requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, and strings.

The Concerto has been played at these concerts with the following soloists: Miss Adèle Margulies, March 3, 1883; Mme. Madeline Schiller, November 24, 1883; Miss Amy Marcy Cheney (Mrs. Beach), March 28, 1885; Mme. Fanny Bloomfield (Mrs. Bloomfield-Zeisler), February 26, 1887; Vladimir de Pachmann, February 21, 1891; Mrs. H. H. A. Beach, January 23, 1892; Miss Antoinette Szumowska (Mme. Szumowska), April 6, 1895; Richard Burmeister (orchestration, and cadenza for first movement, by Burmeister), March 20, 1897; Mr. de Pachmann, October 29, 1904; Mr. Paderewski, April 22, 1905; Carlo Buonamici, November 19, 1910; Josef Hofmann, January 6, 1912; Guiomar Novaes, April 12, 1917; Jan Smeterlin, February 7, 1936; Witold Malcuzyński, February 2, 1945.

REDUCE — WHILE YOU RELAX

At the **Helena Rubinstein Salon** superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, 5.00
Course of 6 treatments, 25.00.

Call **KEenmore 6-5270** for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Our Agency Service

enables you to delegate to our Trust Department the responsibilities involved in the care of property — from the perplexing problems of investment to the bothersome details of income tax returns, cutting coupons, checking up dividends, etc.

*A booklet describing this service
will be mailed on request*

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



CHOPIN wrote his two piano concertos within a year of each other, when he was hardly twenty. The F minor concerto was actually the first, although the second in order of publication (1836). The composer was not long out of school when, in 1829, he wrote this concerto. He had still much to learn of the world, having only a few times submitted his talents as pianist to the impersonal scrutiny of the general public and the professional critics. As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before. He had only just returned from a visit to Vienna, his first real venture beyond Polish borders. There, he gave, with considerable success, two public recitals, and wrote home in elation, telling every detail.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which nour-



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will

be welcome to

Save Money

and

Finance Your Home

Henry H. Pierce
President

1853—1953



STEINWAY...

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields... the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

ishes secret infatuations, and confides them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression — the *larghetto* of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyehovski, whom he addressed in his profuse and not uninspired letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have — perhaps to my misfortune — already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio* of my concerto." The inspiration of the slow movement of this concerto was Constantia Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, whose voice and appearance he found "charmingly beautiful" when later she sang at a concert,

* In his letters and on the programs of this time, the *larghetto*s of each concerto are referred to by the generic title of "adagio."

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

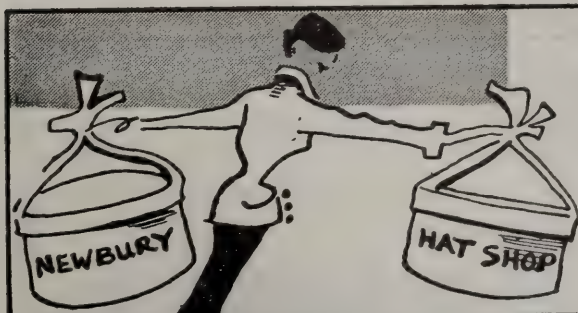
wearing "a white dress, and roses in her hair." He made no avowal to Constantia, but confessed to his friend that her very name held him in such awe, that he could not even write it. "Con — No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." It was later remarked by George Sand that Chopin was versatile in falling in and out of love. "He could accomplish both of an evening," wrote James Huneker, "and a crumpled rose leaf was sufficient cause to induce frowns and capricious flights — decidedly a young man *très difficile*." Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in the atmosphere of the more brilliant salons of Paris in 1836, he came to the point of publishing and dedicating the concerto. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized



FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch \$14.00
Handwrought bracelet \$77.50

Prices include tax



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

charm, a lady of distinction and wealth, and a singer. Turgenev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. This one at least was present at his bedside, and sang to him in his last illness.

On completing his concerto, Chopin announced it for a public concert, his first in Warsaw, on March 17, 1830. He played the piano part and finished the evening with his own potpourri on national airs. The possible strain upon the audience of listening to the three movements of a concerto in succession was relieved by the interpolation of a "Divertissement for French horn" after the allegro — apparently a custom of the time. The house was crowded and there was plentiful applause, but the composer felt something lacking in his success. Chopin wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received indeed the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect.

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

*Open Evenings
Sundays and Holidays*

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENmore 2076 and 2077 opposite Symphony Hall

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Gaelic Side of French Genius



“**B**ERLIOZ and Ireland — intriguing combination!”
Delver Forfax exclaimed.

“What’s that got to do with *The Damnation of Faust* — or were you just holding it, and not studying it?” a bystander jibed.

“I was comparing *The Damnation*,” Delver replied, “with the earlier work of Berlioz from which it grew. That was *Eight Scenes from ‘Faust.’* Here it is. Now I’ll show you the Hibernian connection. Before Scene One, observe the two poetic quotations which the composer added

to the score. The first is from Goethe’s *Faust*, translated into French. The second, in English, reads:

‘One fatal remembrance, one sorrow that throws
Its bleak shade alike o’er our joys and our woes.’

“Now observe the source of the lines: ‘Th. Moore (*Irish Melodies*).’ The first set of those poems of Tom Moore had been published in French in 1828, the same year that the *Eight Scenes* were composed. Berlioz had bought a copy, and read it with an enthusiasm that made him a life-long admirer of Moore. Before the *Eight Scenes*, Berlioz had composed *The Death of Orpheus*. On the title-page of the manuscript he wrote these lines:

‘Oh! Le coeur qui aime, jamais l’oublie, mais aime encore, fidèle
jusqu’ à la fin, comme la fleur du soleil tourne vers son dieu, quand
il se couche, le même regard dont elle a salué son lever.’

“Recognize it, my friend? Of course, it’s a prose translation of ‘Believe Me If All Those Endearing Young Charms.’ Besides quoting Moore, Berlioz set many of his poems, in works entitled *Ireland; Thirty-Three Melodies for Voice and Piano*; and *Tristia. The Farewell Elegy to the Beloved* is Moore’s ‘When He Who Adores Thee,’ in which the poet’s theme was the parting of Robert Emmet and his betrothed, Sarah Curran.

“One of the largest and most curious works of Berlioz is indebted to Moore for its basic idea and its classification. This is the sequel to *The Fantastic Symphony*. It is entitled *Lélio, or the Return to Life*, in a form designated as a *melologue*. This was a term invented by Moore to describe a form of entertainment in which he made public appearances, such as at the Royal Theater in Dublin, of which I have seen a playbill. It called for poetic recitations interspersed with music. That is the pattern used by Berlioz in *Lélio*.

“Surely Ireland ought to have a hand in the continuing celebration of the sesquicentennial of the birth of Berlioz.”

After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was indeed some applause, but evidently only to show the player that the audience had not been bored."

Frederick Niecks, Chopin's biographer, points out, probably justly, that the true qualities of his music must have been quite beyond the public and critics of Warsaw at that time. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the

BOSTON UNIVERSITY OPERA WORKSHOP

SARAH CALDWELL, *Director*
presents

THREE SHORT OPERAS IN ENGLISH

MIDDLETON'S, THE NIGHTINGALE IS GUILTY

(*World Premiere*)

DE FALLA'S, MASTER PEDRO'S PUPPET SHOW

(*First Boston Performance*)

TOCH'S, THE PRINCESS AND THE PEA

(*First Boston Performance*)

ESQUIRE THEATRE Fri. Sat. Mar. 5 & 6, 8:15 P.M.
Sun. Mat. Mar. 7, 3 P.M.

Tickets \$1, \$2, \$3. Phone or Mail Reservations

BOSTON UNIVERSITY COLLEGE OF MUSIC

ROBERT A. CHOATE, DEAN

25 BLAGDEN STREET, BOSTON 16, MASS.

COmmonwealth 6-6230

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

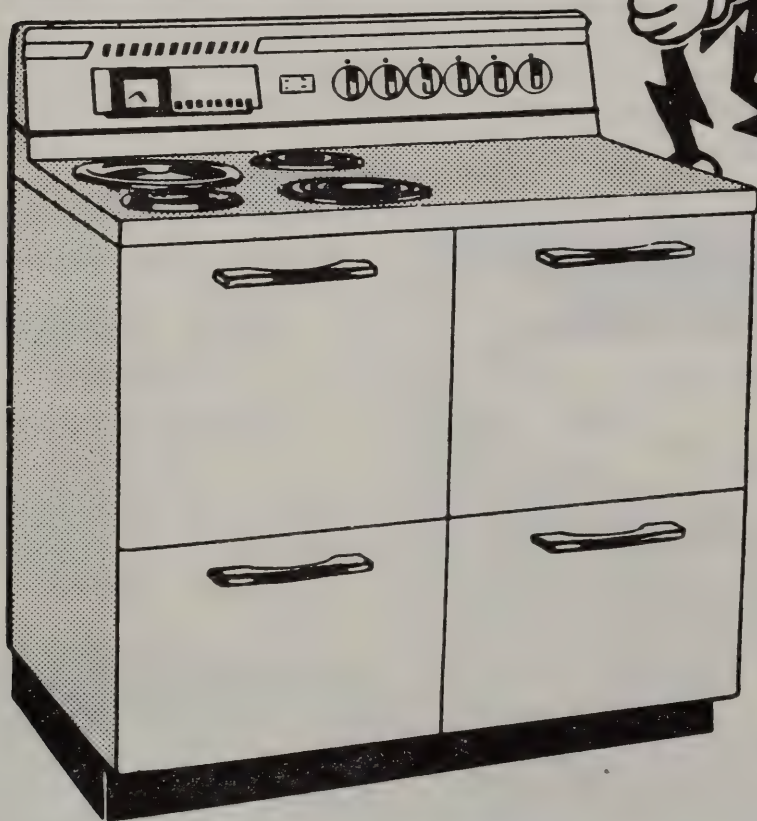
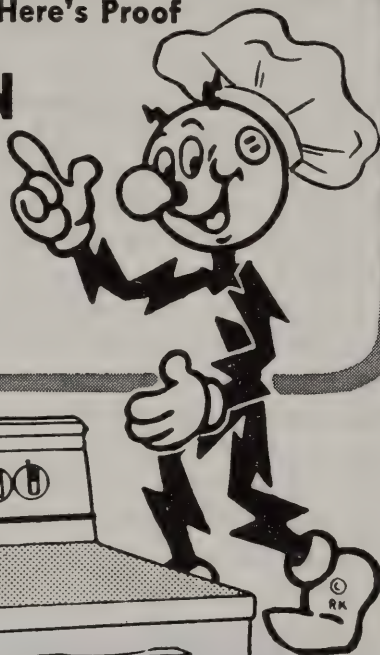
BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

A second concert was given a week later, with a repetition of the concerto. To satisfy those who had protested that his playing was too delicate to be sufficiently audible, Chopin used a more brilliant piano from Vienna. This brought general satisfaction, but Chopin said afterwards that he would have preferred his own instrument. The success was such as to be embarrassing to the composer: "A poem, addressed to me, and a large bouquet were sent to my house. Mazurkas and waltzes are being arranged on the principal themes from my Concerto. Bzhezina asked for my likeness, but I declined giving it. This would be too much all at once; besides I do not like the prospect of butter being wrapped up in the paper on which I am portrayed." He also wrote to Titus: "One look from you after the concert would have been worth more to me than all the laudations of the critics here."

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

BOUND VOLUMES of the

*Boston Symphony
Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

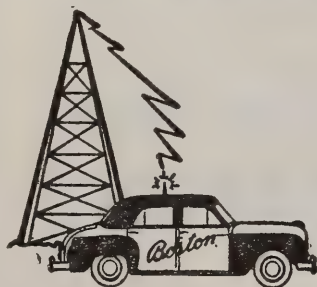
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE) :

I — FAUST. II — GRETCHEN. III — MEPHISTOPHELES

By FRANZ LISZT

Born at Raiding, near Oedenburg, Hungary, October 22, 1811;
died at Bayreuth, July 31, 1886

Completed in 1854, "A Faust Symphony" had its first performance (with the choral finale) in a festival at the Grand Ducal Theater in Weimar, September 5, 1857.

The Symphony, published in 1861, was performed (without chorus) in New York, May 23, 1863, Carl Bergmann conducting. Theodore Thomas brought the "Gretchen" movement to Boston, October 14, 1870. The whole Symphony was first played here December 17, 1880, by the Philharmonic Orchestra, Bernard Listemann conducting. The first performance by the Boston Symphony Orchestra was given without the choral finale March 22, 1894. There was a performance with the choral finale March 10, 1899. There have been subsequent performances April 12, 1906 (without chorus); April 15, 1910; January 1 and April 2, 1915; December 22, 1916; March 9, 1917, March 9, 1923 (Harvard Glee Club, Arthur Hackett, tenor); February 19, 1926 (Cecilia Society, Charles Stratton, tenor); March 18, 1932 (Harvard Glee Club, Rulon Robison, tenor); October 23, 1936 (Harvard Glee Club, Rulon Robison, tenor); March 28, 1941 (Harvard Glee Club, John L. Priebe, tenor); November 26, 1948 (Boston University Male Chorus, David Lloyd, tenor).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, harp, and strings.

It is dedicated to Hector Berlioz.

ACCORDING to Lina Ramann, Liszt conceived the idea for a Faust Symphony of his own on hearing Berlioz's *Damnation of Faust*, which was produced in Paris in 1846. At any rate, it was not until



LAMPS

SHADES PAINTED TO
MATCH ANY BASE

THE CARRY-ON SHOP

65 CHARLES STREET
BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219

1853 and 1854 that he worked upon the score. He wrote of its completion to Anton Rubinstein (from Weimar), October 19, 1854, and to Wasielewski in December, that he intended to have the nine Symphonic Poems then written printed and performed "before I set Faust going, which may not be for another year." But the publication was delayed for several years. In 1857, he wrote the alternate ending, with chorus, and in this guise the piece had its first performance in Weimar, when Liszt conducted. Many dignitaries were present — also many of Liszt's staunch friends, whose loyal enthusiasm was insufficient to counterbalance numerous expressions of sharp critical disapproval. The Symphony had its second public performance at Weimar, August 6, 1861, and was produced at Leipzig, March 11, 1862, Bülow conducting with both understanding and care. Yet the carping did not cease.*

* Liszt vented his feelings to Brendel (July 12, 1862) in a parody of the final chorus:

*"Das Abgeschmackteste
Hier ward es gescheckt,
Das Allvertrackteste
Hier ward es bezweckt —"*

*"The most insipid
Here was tasted;
In queerest nonsense
Here all was wasted."*

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

And to his friend Brendel on August 29: "To judge from his [Pohl's] essay, the tenor solo at the end of the Faust Symphony caused less offence in Leipzig (it was the stumbling-block in the Weimar performance, so much so that influential and well-disposed friends have urgently advised me to strike out the solo and chorus and to end the Symphony with the C major common chord of the orchestra). It was really my intention at first to have the whole Chorus Mysticus sung *invisibly* — which, however, would be possible only at performances given in theaters, by having the curtain lowered. Besides which, I felt doubtful whether the sound would not have thus become too indistinct."

Liszt very evidently felt the sting of persistent opposition to his orchestral works. He consoled himself with the attitude that one need only wait — his music would outlast its critics. "We must not give *certain gentlemen*," he wrote to L. A. Zellner (April 6, 1858), "any occasion to imagine that I concern myself about them more than is really the case. 'Faust' and 'Dante' can quietly wait for the understanding that is their due. . . . Under existing circumstances it is wise and suitable for me 'to strive with earnest consistency for my high aim, regardless of adverse circumstances and small-minded people.'"



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

Unfortunately for the due recognition which Liszt patiently awaited, general attention was withdrawn from the orchestral Liszt in his advancing years by the mounting excitement over his friend Richard Wagner.



"A symphony — in three character Pictures," Liszt called his score. The term "symphony" is of course freely used, for the work has no more than a vague semblance of classical structure. It is possible to find an exposition, a "free fantasia," and a restatement in the first movement; the second section has traits of a slow movement, and the third has a decided scherzo flavor. But there is no proper finale. The conclusion, particularly in the purely instrumental form in which it was first cast, is in no sense a movement in itself. Its later choral version is but a setting in unison of a single verse with chord accompaniment.

Liszt did indeed develop his themes, and with consummate resource, but it was a development by metamorphosis, in fidelity to his subject, a process far more suggestive of Wagner than Beethoven. Liszt wrote that "in program music the returns, alternations, modifications and modulations of motives are conditioned by their relation to a poetic idea," that "one theme does not link up with another in accordance with formal relationships," and that "all exclusively musical considerations, although they are by no means to be left out of account, must

NEW ENGLAND CONSERVATORY OF MUSIC

CONCERT BY N. E. C. ALUMNI CHORUS

LORNA COOKE DEVARON, *Conductor*

Bach Opening Chorus from Cantata 187

Bach Opening Chorus from Cantata 96

Irving Fine The Hour Glass, Cycle of Songs

Randall Thompson Americana, excerpts from The American Mercury

Vaughan Williams Intermezzo, Romanza, Scherzo from Five Tudor Portraits

THURSDAY EVENING, MARCH 4, IN JORDAN HALL, at 8:30 P.M.

Tickets without charge on application to the Dean's Office at the Conservatory

The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
110-114 Piedmont Street, Boston 16, Mass.

be subordinate to the actions of the [literary] subject." It is not hard to apply these observations to the "Faust" Symphony. Liszt was obviously close to Goethe, close to each of the three characters, which stand forth in musical definition. And their interrelation is no less subtly wrought in the musical score than in the legend itself, whereby the symphony attains an impressive unity, and no less naturally attains its form as a dramatic narrative.

It has been said that each section may be looked upon as a symphonic poem self-sufficient. Yet the "Faust" section, in the light of what is to follow, is clearly anticipatory. Faust is roundly delineated, but only that he may be modified, exalted, derided, in the pages to come. The Mephistopheles section would be pointless without what has gone before. It is no more than a transformation of the "Faust" themes to Satanic ends. "Gretchen" has been performed as a separate entity.* Yet heard in this way, the ultra-naïve melody could gain but a small part of its intended effect as in the complete score it falls placidly upon the ear after the grandiloquent and strutting pages of Faust which precede; before the outbursts of Mephistophelian glee

* Liszt once commended (surprisingly) an arrangement of this section for pianoforte and harmonium (Letter to Dr. Friedrich Stade, December 11, 1880).

<i>Telephone</i> KENmore 6-6823		offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.									
FRANK McCANN <i>Limousine & Taxi Corp</i> 60 KILMARNOCK STREET BOSTON											
FOR: Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements. RIDE IN COMFORT AND STYLE — RIDE McCANN! Special rates for long distance trips. Registered: Interstate Commerce Commission.											
		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20px;">Ken. 6</td> <td style="width: 10px;">{</td> <td style="padding: 2px 5px;">6823</td> </tr> <tr> <td></td> <td></td> <td style="padding: 2px 5px;">6824</td> </tr> <tr> <td></td> <td></td> <td style="padding: 2px 5px;">2600</td> </tr> </table>	Ken. 6	{	6823			6824			2600
Ken. 6	{	6823									
		6824									
		2600									

SAVE TIME	PARK YOUR CAR at the WESTLAND AVE. GARAGE We are one minute from Symphony Hall	CONVENIENT
------------------	--	-------------------

that break in ruthlessly upon its conclusion. Liszt never made better use of his canny sense of contrast.

The section entitled "Faust" offers five themes which can be segregated for purposes of category, but which are yet allied in character and much transformed in the setting forth. The theme which opens the work suggests Faust brooding in his study. At the fifth bar, the introduction discloses a theme characterized by the seventh interval, as the former theme is based upon augmented fifths. The oboe sings it, and seems to imply that the grave philosopher is not an unlikely subject for romance. This theme in its later development seems to portray Faust the lover, consumed with longing, which in the Gretchen movement reaches passionate realization. In its later development it plays an extremely important part in all three movements, undergoes many astonishing transformations. It is to carry the "love scene" of the slow movement to its highest emotional point, and in the last to be fiendishly dissected, bandied about, prodigiously fugued.

FAUST

The slow introductory measures of "Faust" lead into an allegro impetuoso, where a satanic shadow might already be discerned lurking behind the arras. The bassoon, darkly intoning the principal theme of the romantic Faust, gives way to an agitated chromatic theme, which is to figure importantly in this movement. There shortly follows a theme of upstriving chromaticism which foreshadows the "glance" motive of "Tristan." The already familiar "Love" theme of Faust attains a new intensity of yearning in phrases for the solo viola. There is considerable further development, and then the last important theme of Faust is unloosed, in great striding chords of march rhythm *grandioso*, for the full orchestra. Faust has now been pictured at full length — by turn grave and thoughtful, ardent and avid of experience, arrogant and virile. The prevailing mood is that of the amorous theme, impetuously assertive, but at last softened to a reflective *pianissimo*, as the section ends.

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

GRETCHEN

Between the dramatic chromaticism of the first movement, and the chromatic diablerie of the last, Gretchen offers a refreshing picture of diatonic simplicity. She is first painted by the dulcet and sinuous voices of the wood winds. The oboe takes the placid theme, while the viola sets it off with a chain of soft undulations. A succession of three- and four-note phrases by the clarinet has been interpreted as the maiden's query to the petals of the flower which bears her name — "He loves me" — "He loves me not." If so, she seems to turn away from the idle pastime with a whimsical A-sharp. Thoughts of the lover bring a gentle but ardent confession in soft repeated chords of the strings. An ominous shadow is thrown over Gretchen's reverie, and Faust's now familiar love motive makes its appearance, at first softly with harp arpeggios, but increasing in passion, rising to a molten and irresistible outpouring of melody. Two more themes of Faust are to appear, but utterly subdued, deprived of their storm and stress. Liszt has inherited (with unquestionable independence and in his own right) a tradition from Beethoven. The music of Gretchen returns, still gentle, but enkindled to willing ardor. The themes of the two lovers are tranquilly blended, and the movement ends *pianissimo* with a soft memory of what was once the martial and grandiose theme of the solitary Faust.

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

MEPHISTOPHELES

Liszt uses his every orchestral device to conjure a Mephistopheles of requisite glitter and flash. The devil has no themes of his own, but exists only to distort the themes of Faust, to strip them of their nobility, puncture their idealism with shouts of satanic mirth. The music is like the mirror of the bad goblin described in the fairy tale of Hans Andersen, in which the reflection of everything that was good and beautiful "shrank together into almost nothing," so that "the most lovely landscapes looked like boiled spinach, and the handsomest people became hideous, or stood on their heads and had no bodies." The devil of Liszt, like that of Goethe, is no gaudy stage creature of tail and tights; he has no existence but to deny — "*Ich bin der Geist der stets verneint.*" He is persuasive, subtle at first, a good fellow and *scherzando* devil — who not until he has intrigued the hearer reveals his sinister aspect. The love theme of Faust is his first and principal butt — greatly speeded up, ground under the malign heel of chromatic sequence and rhythmic contrivance until its former nature is quite gone. And yet somehow the transmutations seem no afterthought, but implicit in the theme. There are glimpses of Faust the grave philosopher amid this riot of desecration (his introductory theme), and one glimpse of Gretchen as the chords of her theme unfold against a high string tremolo. This fair vision the devil cannot besmirch, he can only dispel it with malignant growls. The sulphurous vapors are gradually cleared away, and he vanishes for the last time. The musical atmosphere becomes pure and rarefied, and the Gretchen theme takes gentle

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

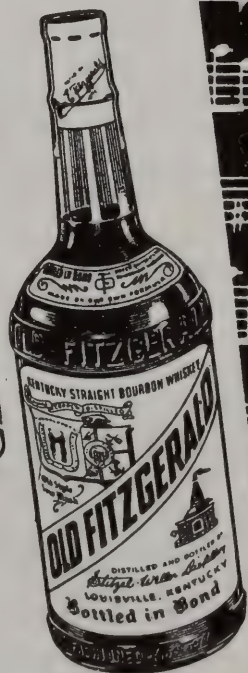
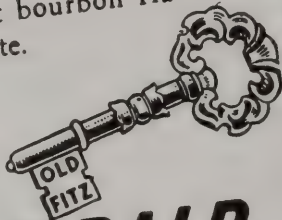
You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald Distillery, Inc. Louisville Ky



possession of the orchestra for a few measures. There follows an *Andante mistico*, in which a male chorus intones, in accents of quiet faith, the "Chorus Mysticus" which closes the Second Part of Goethe's "Faust," with its deification of Woman's love. This chorus is omitted in the present performances, in favor of the composer's instrumental ending.)

Liszt at twenty-four, traveling gaily through Switzerland in such inspiring company as that of the Comtesse d'Agoult, George Sand, Adolphe Pictet, signed himself on a hotel register as a "philosophical musician; born — on Parnassus; coming from — Doubt; going to — Truth." It was a group where, in the language of Lina Ramann, Liszt's high-flown biographer, "In the midst of . . . genial chatterings and discussions, Music raised her golden pinions and awakened in their minds those sounds which, like the problems of the incomprehensible, raise the human spirits above themselves." Liszt never in his life fore-swore or long forgot this vein of idealism, although, in pursuit of earthly delights less exalted, of which adulation was one, he may have lowered his eyes from the lofty goal for short moments now and then. Recent writers, notably Ernest Newman, have attempted to belittle Liszt in the rôle of Seeker after Truth, but before Liszt the dreamer at his best, as before Liszt the selfless abettor of genius, they have had to withhold their censure.

One need not go far to find in a score such as the "Faust" Symphony both the ideal and the earthly strain in its composer. Mephistopheles is potent, in his place; but the music of Marguerite, weaving its indescribable spell with a euphony increasingly intense, may be said to authenticate the lofty realm of the spirit to which Liszt aspired and the full possession of which some have denied him. The symphony is part of an act of irreproachable courage which marked the productive Weimar period (1849-61). Liszt in those years took resolution to leave the facile and sometimes shallow byways of piano *fantaisies* and *pièces de salon* for the nobler realm of orchestral music. This in the face of an entrenched popular opinion that he was no composer — merely a phenomenal virtuoso, who had better stick to his keyboard. Liszt, who was not a little annoyed by these skeptics, wrote twelve orchestral works in a form which he newly named "symphonic poems," choosing the greatest of poets and the most magnificent of legends for his subject matter. To them he added two "symphonies" similar in character to the others, but in successive movements, based upon Goethe's "Faust" and upon Dante's "Divine Comedy."

That the music of Liszt always attained the altitude of his self-set literary subject, no one could maintain with genuine conviction. At least it may fairly be claimed that he approximated Goethe's "Faust" as closely as any composer has ever done. There are some who have questioned the supremacy of the idealism in the "Faust" Symphony, such as the English writer who considers Liszt essentially a "Mephistophelian character," and who holds that it is really Mephistopheles who dominates the "Faust" Symphony, so that the choral epilogue "becomes almost blasphemy, for it is very plainly the maudlin longing of Satan for the eternal bliss from which he has been cast out." There are others who find the music of Gretchen the most poignant and enduringly beautiful — the truly dominating pages of the score. It is a

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimblér
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, *Ass't*

pleasure to be able to quote Ernest Newman (in many ways a Lisztian unbeliever) as among these. "This section," he wrote in his "Musical Studies," "is surpassingly beautiful throughout; in face of this divine piece of music alone the present neglect of Liszt's music in England is something inexplicable. Almost the whole Margaret is there, with her curious blend of sweetness, timidity, and passion; while Faust's interpositions are exceedingly noble."

Goethe's "Faust" inevitably appealed to the musical idealism of the century past. Beethoven dreamed of a "Faust" Symphony; Schumann composed music to the poem; Berlioz was fired by the subject twice in his life, and it was his "Damnation of Faust" which first stirred the imagination of Liszt. Berlioz dedicated his score to Liszt, and Liszt responded with the dedication of his symphony. Goethe's "Faust" was the one subject which Liszt and Wagner both treated. Wagner made his revision of his "Faust" Overture within three months of Liszt's completion of his own symphony. The two friends exchanged scores: Liszt, who had advised Wagner on the revision, performed the new overture (as he had the original one), and saw to its publication. Wagner eagerly studied Liszt's symphony, attended its performance. He kept his initial enthusiasm for this work through his life, an enthusiasm withheld from such of the symphonic poems as "*Tasso*" or "*Les Préludes*," and indeed from most of the music of his contemporaries.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

**ARE YOU A FRIEND
OF THE
ORCHESTRA?**

There are 10,000 Boston subscribers. Of these
3,610 are also Friends.

The Orchestra needs your friendship. If you
are not yet a Friend, won't you become one by
signing the attached blank and sending it to
the Treasurer?

To the Trustees of BOSTON SYMPHONY ORCHESTRA, Inc.
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-54 and I pledge the sum of \$.....for the
current support of the Orchestra, covered by check herewith or
payable on

Name

Address

Checks are payable to Boston Symphony Orchestra

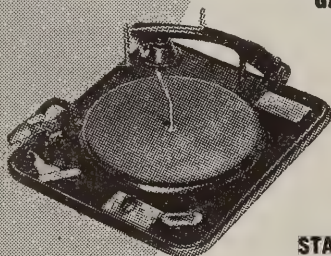
mais naturellement...
GARRARD!



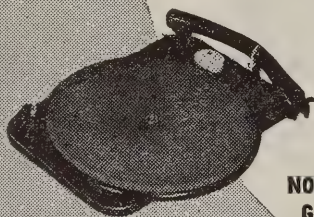
Ils Ont Changé Tout Cela!



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC:
GARRARD "T"**
Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
Plus \$8.95 for
low table base
if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

LISTEN TO RADIO SHACK'S WXHR
FM PROGRAMS, 3 HOURS WEEKLY

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Eighteenth Program

FRIDAY AFTERNOON, MARCH 5, at 2:15 o'clock

SATURDAY EVENING, MARCH 6, at 8:30 o'clock

BERLIOZ....."Roméo et Juliette," Dramatic Symphony, *Op. 17*

I

Introduction: Combats — Tumult — Intervention of the Prince

Prologue: Choral recitative (*with Contralto*)

Stanzas (*Contralto*)

Choral Recitative — Scherzetto (*Tenor with Chorus*)

II

Romeo alone — Melancholy — Concert and Ball — Festival at the Capulets'

III

Calm Night — The Capulets' Garden Silent and Deserted (*Chorus*) —
Love Scene

IV

Scherzo: Queen Mab, or the Fairy of Dreams

I N T E R M I S S I O N

Funeral Procession of Juliet (*Chorus*)

Romeo in the Tomb of the Capulets

Finale: Recitative and Air of Friar Laurence — Exhortation
to Reconciliation (*Bass and Chorus*)

SOLOISTS

MARY DAVENPORT, *Contralto*

JOHN McCOLLUM, *Tenor*

YI-KWEI-SZE, *Bass* (*Friar Laurence*)

HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY

G. W. WOODWORTH, *Conductor*

This program will end about 4:15 o'clock on Friday Afternoon,
10:30 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
854 BEACON ST., BOSTON

Tel. CO 6-7359

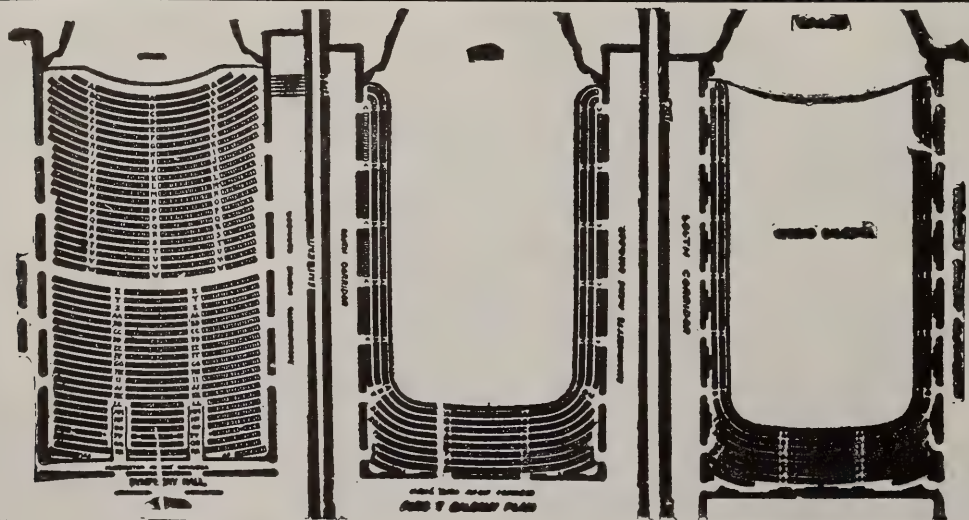
LOIS LAUTNER

Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint Solfège, Composition

CO 6-0137



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

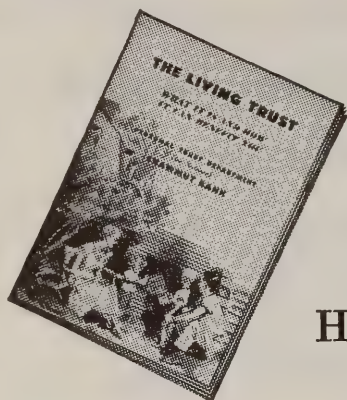
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

FULL BERKSHIRE FESTIVAL PROGRAMS

The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust*, with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3*, the *Piano Concerto No. 5* ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

2nd week (Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit*, *Les Eolides*, *Les Djinn*s (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch) — Debussy, *Iberia*; Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony*.

3rd week (Shed, July 24, 25): Saturday eve. (Jean Morel — Weber, Overture, *Der Freischütz*; Prokofieff, *Sixth Symphony*; Strauss, *Don Juan*; Elgar, "Enigma" Variations. Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2*.

4th week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout*, Dvorak,

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



experienced traveler

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

Violin Concerto (soloist, Ruth Posselt); Sibelius, *Symphony No. 2*.

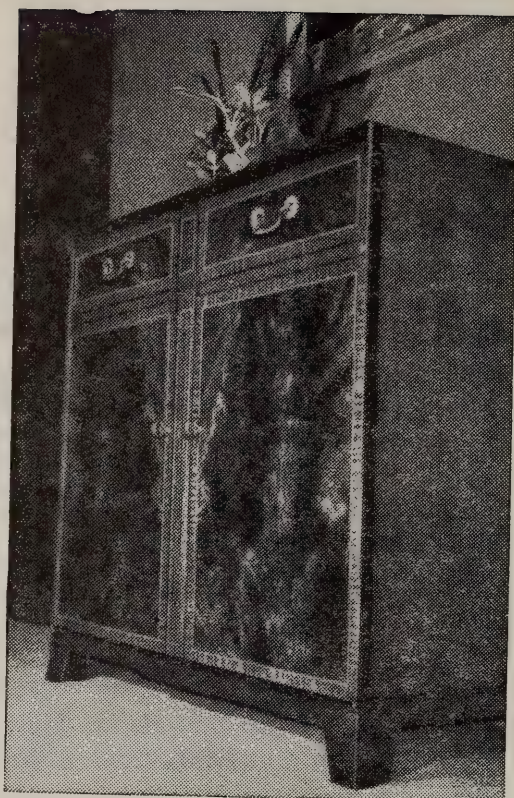
5th week (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture*, *The Royal Hunt and Storm* from *The Trojans*, *Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum*. Sunday aft. (Charles Munch) — Gluck, *Alceste Overture*; Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2*.

6th week (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture*; Piston *Fourth Symphony*; Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony*; Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast*, the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony*, K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella*, a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder*, Mozart's *Symphony in B flat*, K. 319, Ravel's *Mother Goose Suite*, and Strauss' *Der Bürger als Edelmann*.

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.



Console Model 3HS6, \$275

Concert hall realism... at home!

RCA VICTOR HIGH FIDELITY "Victrola" Phonograph

and RCA Victor
High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records, specially produced to give you maximum sound definition. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tmks. ® RADIO CORPORATION OF AMERICA

Filene's

French Shops
Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Eighteenth Program

FRIDAY AFTERNOON, MARCH 5, at 2:15 o'clock

SATURDAY EVENING, MARCH 6, at 8:30 o'clock

BERLIOZ....."Roméo et Juliette," Dramatic Symphony, *Op. 17*

I

Introduction: Combats — Tumult — Intervention of the Prince

Prologue: Choral recitative (*with Contralto*)

Stanzas (*Contralto*)

Choral Recitative — Scherzetto (*Tenor with Chorus*)

II

Romeo alone — Melancholy — Concert and Ball — Festival at the Capulets'

III

Calm Night — The Capulets' Garden Silent and Deserted (*Chorus*) —
Love Scene

IV

Scherzo: Queen Mab, or the Fairy of Dreams

I N T E R M I S S I O N

Funeral Procession of Juliet (*Chorus*)

Romeo in the Tomb of the Capulets

Finale: Recitative and Air of Friar Laurence — Exhortation
to Reconciliation (*Bass and Chorus*)

SOLOISTS

MARY DAVENPORT, *Contralto*

JOHN McCOLLUM, *Tenor*

YI-KWEI SZE, *Bass* (*Friar Laurence*)

HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY

G. W. WOODWORTH, *Conductor*

This program will end about 4:15 o'clock on Friday Afternoon,
10:30 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding
of their dreams . . . thanks to the wise
guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious
services. Do use our Bride's Preference List to
record your wishes and patterns in china,
silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

"ROMEO AND JULIET," DRAMATIC SYMPHONY, *Op. 17*

By HECTOR BERLIOZ

Born December 11, 1803, in Côte St. André; died March 8, 1869, in Paris

"Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare," was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Introduction calls for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-piston, 2 trombones and tuba (ophicleide), and strings. The Prologue adds a harp, the *"Strophes"* an English horn, the Scherzetto a piccolo and bass flute, the Ball Scene a bass drum, cymbals, triangle, 2 snaredrums and a second harp; in the Love Scene the English horn is again introduced. In the Queen Mab Scherzo antique cymbals are added.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

The first performance in Boston took place on October 14, 1881, by Theodore Thomas's Orchestra, when Georg Henschel sang the baritone solo part. The Scherzo had been played here by Thomas's Orchestra, November 28, 1873. The same conductor brought forward the symphony in New York in 1876. The first complete performance by the Boston Symphony Orchestra was on February 20, 1953, when the tenor was Leslie Chabay, the contralto Margaret Roggero, and the bass Yi-

IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

Kwei Sze. The choruses from Harvard and Radcliffe participated. The instrumental movements were played at these concerts February 17, 1888; March 1, 1889; November 24, 1893; April 17, 1896; December 8, 1899; February 6, 1903; April 21, 1916; November 23, 1917; March 28, 1919; March 11, 1921; March 10, 1922; December 14, 1923; October 16, 1942; March 10, 1950.

I

Introduction; Combats — Tumulte — Intervention du Prince

INTRODUCTION (*Orchestra*)

PROLOGUE

As in Shakespeare's first Prologue, the chorus tells of the "two households" in "fair Verona," and their "ancient grudge." It also tells of the Prince's decree, and the ball at the Capulets. The contralto tells in a continuing recitative how Romeo wanders about the Capulet's palace, drawn by his love for Juliet. The chorus relates how Romeo finds Juliet in her balcony "confiding her love to the night," and how he reveals himself.



*For the March born
Aquamarine
in 14 K gold*

Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

CHORAL RECITATIVE: *D'anciennes haines endormies ont surgi comme de l'enfer — Capulets, Montagus, deux maisons ennemies dans Vérone ont croisé le fer. Pourtant de ces sanglants désordres le Prince a réprimé le cours en menaçant de mort ceux qui malgré ses ordres aux justices du glaive auraient encore recours. Dans ces instants de calme une fête est donnée par le vieux chef des Capulets.*

CONTRALTO SOLO RECITATIVE: *Le jeune Roméo plaignant sa destinée vient tristement errer à l'entour du palais, car il aime d'amour Juliette, la fille des ennemis de sa famille.*

CHORAL RECITATIVE: *Le bruit des instruments, les chants mélodieux, partent des salons où l'or brille, excitant et la danse et les éclats joyeux. La fête est terminée et quand tout bruit expire sous les arcades on entend les danseurs fatigués s'éloigner en chantant.*

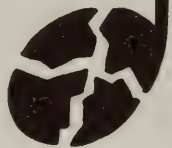
Hélas — et Roméo soupire. Car il a du quitter Juliette. Soudain, pour respirer encore cet air qu'elle respire, il franchit les murs du jardin. Déjà sur son balcon la blanche Juliette paraît et se croyant seule jusqu'au jour confie à la nuit son amour. Roméo palpitant d'une joie inquiète se découvre à Juliette et de son coeur les feux éclatent à leur tour.

STROPHES (Contralto)

In two metrical verses, the contralto sings of the vows of the lovers, and their delight, surpassing all the joys of life, making even the angels of God jealous.

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event—a birth, a change in the value of assets, a new law—can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Sentimental Mauve
on fine navy wool
in Spring's young
suit. Gently curved
jacket tops a
slender skirt and
adds . . . or
subtracts . . . a stole
with hand knotted
fringe. Misses'
sizes.

89.95



THE
Cotillion Room

CHANDLER'S

Suits . . . a sign of
Spring . . . arrive in
fascinatingly varied
silhouettes in our
Cotillion Room.
Sizes for misses,
women.

SECOND FLOOR

1

*Premiers transports que nul n'oublie!
Premiers aveux, premiers serments de
deux amants —
Sous les étoiles d'Italie;
Dans cet air chaud et sans zéphires —
Que l'oranger au loin parfume
Où se consume le rossignol en longs
soupirs.
Quel art dans sa langue choisie*

*Rendrait vos célestes appas?
Premier amour n'êtes vous pas
Plus haut que toute poésie —
Ou ne seriez vous point dans notre exil
mortel
Cette poésie, elle-même
Dont Shakespeare lui seul eut le secret
suprême
Et qu'il remporta dans le ciel.*

2

*Heureux enfants, aux coeurs de flamme
Liés d'amour par le hasard d'un seul
regard —
Vivant tous deux d'une seule âme
Cachez le bien sous l'ombre en fleurs —
Ce feu divin qui vous embrase
Si pure extase que ses paroles sont des
pleurs.
Quel roi de vos chastes délires*

*Croirait égaler les transports?
Heureux enfants! et quels trésors —
Payeraient un seul de vos sourires?
Ah, savourez longtemps cette coupe de
miel,
Plus suave que les calices
Où les anges de Dieu jaloux de vos
délices
Puisent le bonheur dans le ciel.*

CHORAL RECITATIVE: *Bientôt de Romeo la pâle rêverie met tous ses amis en gaieté.*
TENOR SOLO: *"Mon cher," dit l'élégant Mercutio, "je parie que la reine Mab t'aura
visitée!"*



PASTENE
WINES

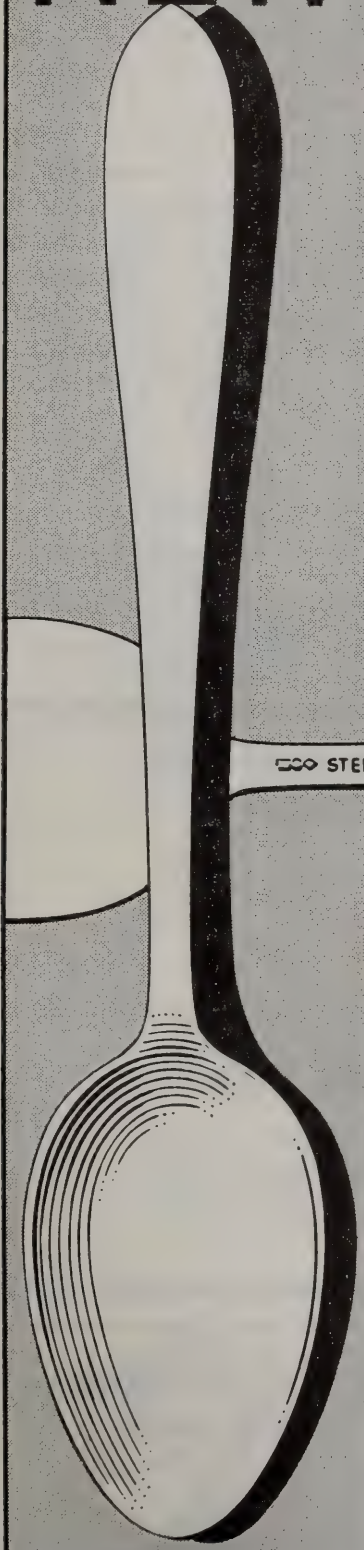
Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS ... standard of good taste since 1874

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's
An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight

(A place setting includes luncheon knife and fork, soup spoon, salad fork, teaspoon and butter knife.)

"Pointed Antique" — \$42.50

*Sterling silver may be purchased through
the Shreve Convenient Payment Plan.*

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including
Saturdays) Telephone: COMmonwealth 6-2970

SCHERZETTO

Mercutio's Queen Mab speech is set in shortened form for tenor solo with choral echoes, after which the chorus predicts bloodshed to follow, and final reconciliation.

TENOR SOLO AND SMALL CHORUS: *Mab! La messagère fluette et légère. Elle a pour char une coque de noix que l'écureuil a façonné; les doigts de l'araignée ont filé ses harnois. Durant les nuits la fée en ce mince équipage galope follement dans le cerveau d'un page qui rêve — espiègle tour ou molle sérénade au clair de lune sous la tour. En poursuivant sa promenade la petite reine s'abat sur le col bronzé d'un soldat . . . il rêve canonnades et vives estocades — le tambour et la trompette — il s'éveille et d'abord jure et prie en jurant toujours — puis se rendort — et ronfle avec ses camarades. C'est Mab, c'est Mab qui faisait tout ce bacchanal. C'est elle encore qui dans un rêve habille la jeune fille et la ramène au bal. Mais le coq chante, le jour brille, Mab fuit comme un éclair dans l'air.*

Bientôt la mort est souveraine. Capulets, Montagus, domptés par les douleurs, se rapprochent enfin pour abjurer la haine qui fit verser tant de sang et de pleurs.

II

Roméo seul — Tristesse — Concert et Bal. Grande Fête chez Capulet.

(Orchestra)

The movement opens with a pianissimo phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the con-

Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

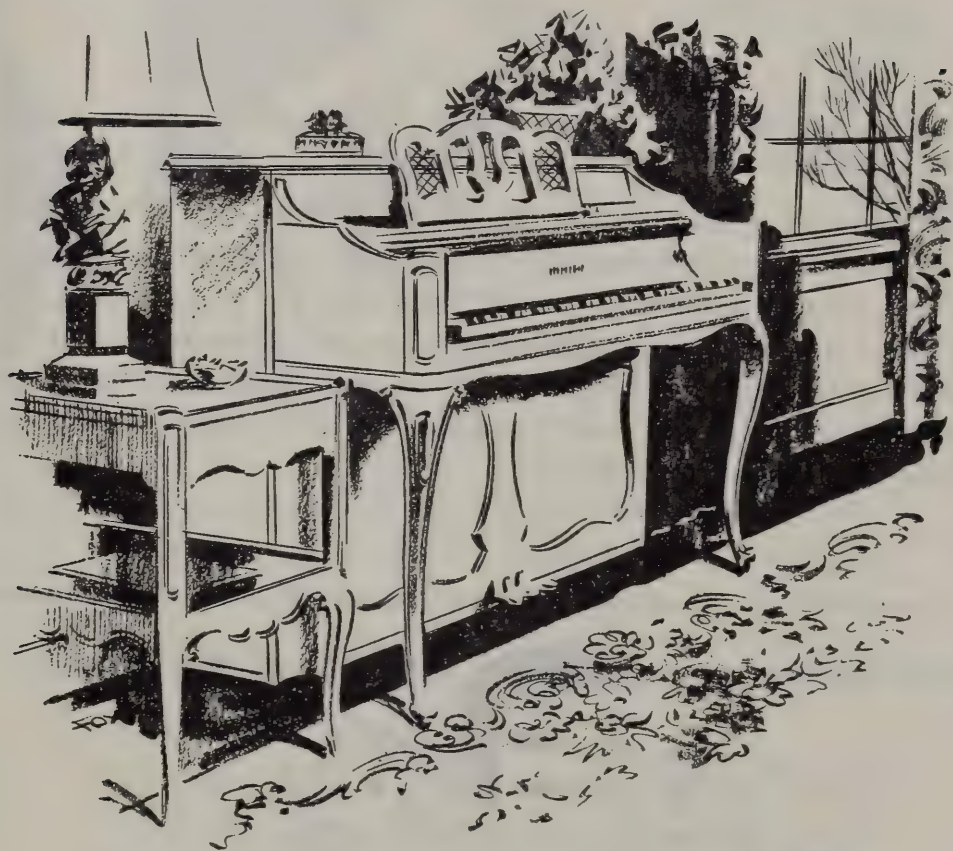
Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

templation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts. The tempo becomes allegro and the ballroom strains more insistent. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

III

Scène d'amour

Nuit sereine — Le Jardin de Capulet silencieux et désert. Les jeunes Capulets sortant de la fête, passent en chantant des réminiscences de la musique du bal.

The movement opens with an allegretto (*pianissimo*) in which the voices of passing revellers sing snatches of song. An adagio begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

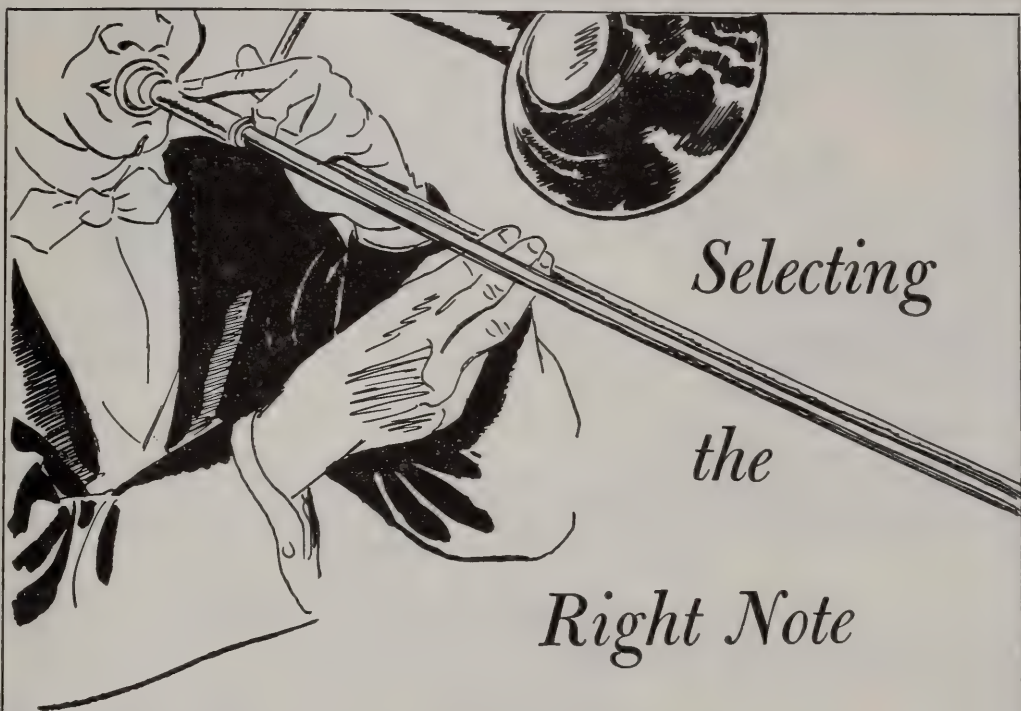


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

CHORUS:

*Ohé — Capulets — bonsoir, bonsoir! cavaliers au revoir.
Ah, quelle nuit, quel festin.
Bal divin. Quel festin
Que de folles paroles!
Belles Véronaises —
Sous les grands mélèzes.
Allez rêver de bal et d'amour
Allez rêver d'amour.
Allez rêver d'amour jusqu'au jour.
Tra la la la.*

ADAGIO (*Scène d'amour*)

IV

La reine Mab, ou la fée des songes.

(*Orchestra*)

The Scherzo, prestissimo, is pianissimo almost throughout. The place of a Trio is taken by an allegretto section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine,

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers , 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



"attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

Convoi Funèbre de Juliette

Marche Fuguée instrumentale d'abord, avec une psalmodie sur une seule note dans les voix; vocale ensuite, avec la psalmodie dans l'orchestre.

The funeral music of Juliet is played by the orchestra while the chorus intones a dirge upon a single note. Then the chorus takes up the solemn refrain, and the orchestra, intermittently, the pedal point.

CHORUS OF CAPULETS: *Jetez des fleurs pour la vierge expirée! Et suivez jusqu'au tombeau notre soeur adorée.*

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment "lifts" and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

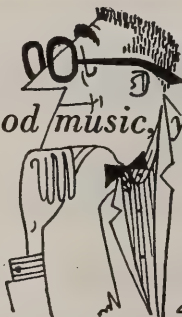
For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KENmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats

the different shop for men

144 NEWBURY AT DARTMOUTH



Our Agency Service

enables you to delegate to our Trust Department the responsibilities involved in the care of property — from the perplexing problems of investment to the bothersome details of income tax returns, cutting coupons, checking up dividends, etc.

*A booklet describing this service
will be mailed on request*

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



Roméo au Tombeau des Capulets.
(Orchestra)

Invocation — Reveil de Juliette. Joie délirante, désespoir; dernières angoisses et mort des deux amants.

FINALE

La foule accourt au cimetière — Rixe des Capulets et des Montagus. Recitatif et Air du père Laurence. Serment de Réconciliation.

The Montagues and Capulets resume their quarrel in the cemetery, until Friar Laurence reproaches them and finally persuades them to look upon the death of the lovers as a dread example of their folly. They at last make a vow of reconciliation.

CHORUS OF CAPULETS AND MONTAGUES:

MONTAGUES:

*Quoi — Roméo de retour —
Pour Juliette il s'enferme au tombeau
Des Capulets que sa famille abhorre!*

CAPULETS:

*Des Montagus ont brisé le tombeau
De Juliette expirée à l'aurore.
Ah malédiction sur eux.
Roméo — Juliette! Ciel!
Morts tous les deux et leur sang fume encore.
Quel mystère. Ah quel mystère affreux.*



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley

**THE MERCHANTS CO-OPERATIVE
BANK**

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

PERE LAURENCE: *Je vais dévoiler le mystère — ce cadavre c'était l'époux de Juliette. Voyez vous ce corps étendu sur la terre, c'était la femme, hélas, de Roméo, c'est moi qui les ai mariés.*

(CHORUS) : *Mariés!*

Oui, je dois l'avouer. J'y voyais le gage salulaire d'une amitié future entre vos deux maisons unis.

(CHORUS) : *Amis de* $\left\{ \begin{array}{l} \text{Montagus!} \\ \text{Capulets!} \end{array} \right.$
Nous les maudisons.

Mais vous avez repris la guerre de famille. Pour fuir un autre hymen, la malheureuse fille au désespoir vint me trouver. "Vous seul," s'écria-t-elle, "auriez pu me sauver. Je n'ai plus qu'à mourir." Dans ce péril extrême, je lui fis prendre — afin de conjurer le sort — un breuvage qui le soir même lui fis prêter la pâleur et le froid de la mort. Et je venais sans crainte ici la secourir, mais Roméo, trompé dans la funèbre enceinte, m'avait devancé pour mourir sur le corps de sa bien-aimée. Et presque à son réveil Juliette, informée de cette mort qu'il porte, en son sein dévasté du fer de Roméo s'était contre elle armée, et passait dans l'éternité, quand j'ai paru. Voilà toute la vérité.

(CHORUS) :

Mariés! —

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

● In Massachusetts and New Hampshire new Steinway Pianos
are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

*Pauvres enfants que je pleure
Tombés ensemble avant l'heure
Sur votre sombre demeure
Viendra pleurer, viendra pleurer l'avenir.
Grande par vous dans l'histoire,
Vérone un jour sans y croire
Aura sa peine et sa gloire
Dans votre seul souvenir.
Où sont ils maintenant
Ces ennemis farouches
Capulets — Montagus —
Venez, voyez, touchez —
La haine dans vos coeurs,
L'injure dans vos bouches,
De ces pâles amants, barbares,
Approchez.
Dieu vous punit dans vos tendresses —
Ses châtiments, ses foudres vengeresses
Ont le secret de nos terreurs.
Entendez vous — sa voix qui tonne:
Pour que là haut
Ma vengeance pardonne
Oubliez, oubliez vos propres fureurs.*

CHORUS:

(CAPULETS AND MONTAGUES):

*Mais notre sang rougit leur glaive.
Le nôtre aussi contre eux s'élève.*

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

B9 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

A Romeo to Suit Berlioz



THE CUSHMANS

"**B**ERLIOZ may have been right," Delver Forfax admitted, "when he stormed at the casting of a woman in the rôle of Romeo in Bellini's opera, *The Capulets and the Montagues*, which he attended in Italy in 1831, while it was new. However, that is the way the casting continued during a long-continued popularity of that work. Of course, it often seems that opera thrives on incongruities.

"It took manhood, Berlioz insisted, to cope with Romeo's 'volcanic passions.' Well, there was a Romeo performance on the dramatic stage during his lifetime which might well have aroused his most excited approval. Here are some reports:

"This Romeo, according to the London Times, was 'a creative, a living, breathing, animated, ardent, human being.' The British playwright, James Sheridan Knowles, wrote: 'I witnessed with astonishment this Romeo . . . I was not prepared for such a triumph of pure genius. No thought, no interest, seems to actuate [the player] except what might be looked for in Romeo, were Romeo a reality.'

"Another witness declared, 'Tybalt is struck dead as lightning strikes the pine.'

"The magnificent Romeo referred to was the American actress, Charlotte Cushman, born in Boston in 1816. When she played Romeo to the Juliet of her sister, Susan, in London's famous Haymarket theater in 1845, the tragedy had a run of eighty nights.

"Miss Cushman was then twenty-nine. A tall girl endowed with a splendid contralto voice, she had made her debut ten years before in opera, at the Tremont Theater in Boston, as Countess Almaviva in Mozart's *Marriage of Figaro*. Soon after, she repeated the role in New Orleans, where she also sang in Rossini's *Cinderella* and Flotow's *Rob Roy*. When her singing voice was injured by efforts to convert it into a soprano, she quickly won fame in many stage rôles."

*Qui tua Mercutio et Benvolio?
Ils ont tué Tybald et Pâris donc?
Perfides point de paix, non!
Lâches point de trêve, non!*

PERE LAURENCE:

*Silence, malheureux! pouvez-vous sans remords
Devant un tel amour étaler tant de haine —
Faut-il que votre rage en ces lieux se déchaîne
Rallumée aux flambeaux des morts!
Grand Dieu qui voit au fond de l'âme
Tu sais si mes vœux étaient purs —
Grand Dieu! d'un rayon de ta flamme
Touche ces cœurs sombres et durs.
Et que ton souffle tutélaire
À ma voix sur eux se levant
Chasse et dissipe leur colère
Comme la paille au gré du vent.*

CHORUS:

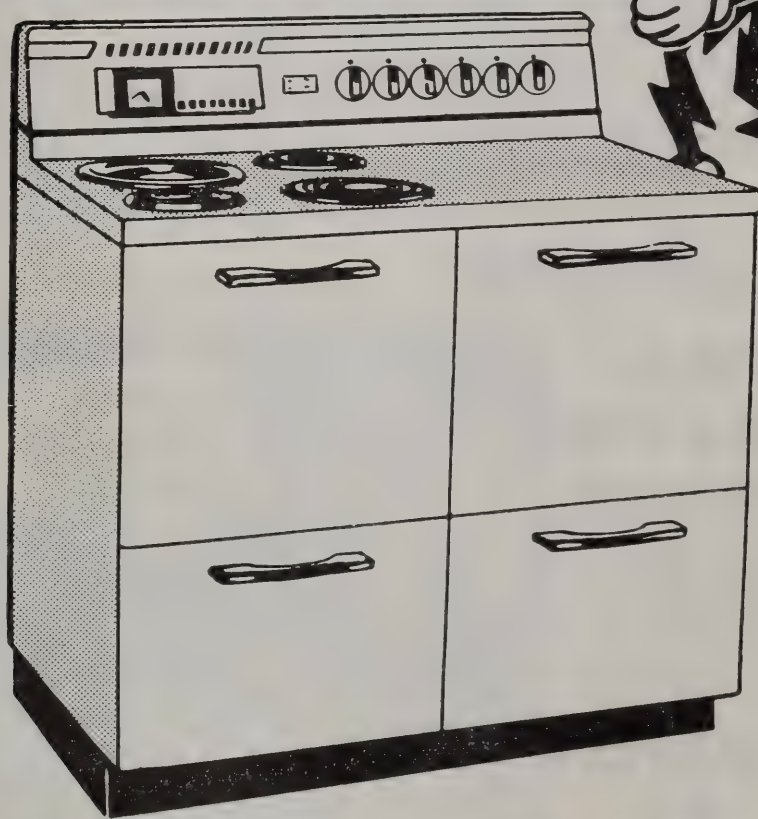
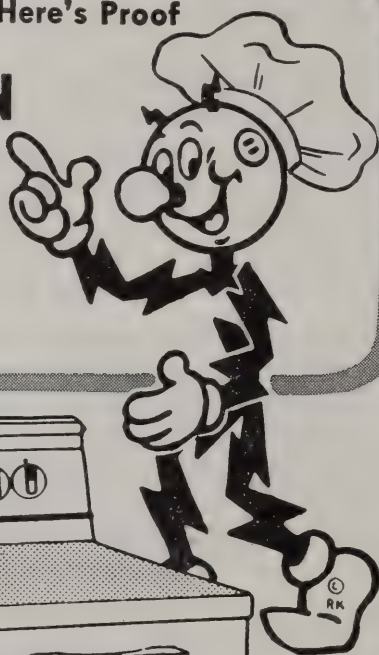
(CAPULETS AND MONTAGUES):

*O Roméo, jeune astre éteint
O Juliette, douce fleur
Dans ces moments suprêmes
Les Capulets } sont prêts eux-mêmes
Montagus }
Comme la paille au gré du vent
A s'attendrir sur ton destin.
Dieu, quel prodige étrange
Plus d'horreur — plus de fiel —
Mais des larmes du Ciel
Toute notre âme change.*

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

Serment

PERE LAURENCE:

*Jurez donc par l'auguste symbole
Sur le corps de la fille et sur le corps du fils
Par ce bois douloureux qui console
Jurez tous, jurez par le saint crucifix
De sceller entre vous une chaîne éternelle
De tendre charité — d'amitié fraternelle
Et Dieu qui tient en main le futur jugement
Au livre du pardon, inscrira ce serment.*

CHORUS:

Nous jurons etc.

THE FORMAL PLAN

Berlioz has opened a preface to the score with these words: "There is no doubt that the special character of this work will be misunderstood." The statement may well have been ironic. Already looked upon as a preposterous innovator, Berlioz was here proposing a work which was "neither an opera in concert form nor a cantata, but a symphony with chorus" — a dramatic symphony. He had been obstinately misunderstood by his vociferous opponents for reactionary or personal reasons.

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

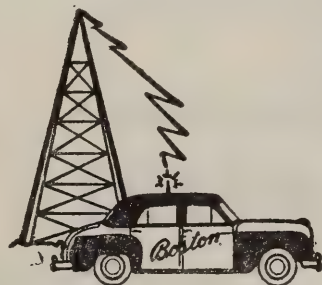
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEnmore 6-5010

Radio Controlled Taxicabs
Safe Courteous Drivers

The symphony has the general plan of four movements with a Prologue as a vocal introduction to the first. The Love Scene and the Queen Mab Scherzo, both instrumental, correspond to the slow movement and scherzo, while the choral finale rounds out the whole. The subject and its verbal treatment add various episodes to this scheme. The composer has restricted the solo voices to narration, realizing that if they were given dialogue or musical characterization he would have found himself writing an opera or a cantata. He has solved the problem of maintaining a symphonic medium by relegating the textual exposition to the first part of the symphony in which he outlines the whole story in recitative style. In this way he has disencumbered himself of verbal impedimenta and is free to translate into purely orchestral tones the supreme moments of Shakespeare's tale as he had seen and experienced them years before.

The music of the ball obviously admitted no interpolation of voices. The "*scene-d'amour*" is proof in itself that Berlioz could pour out his heart and use his skill more intensely, more completely with only the orchestra, just as Wagner reached his supreme moments in the orchestra when his singers were silent. Thus the gossamer magic of the Queen Mab Scherzo would have been destroyed at once by a text. When in the end Friar Laurence addresses the two rival houses, the action is over. A moral can be suitably drawn in vocal lines and the final reconciliation naturally provides a choral close in the grand manner.

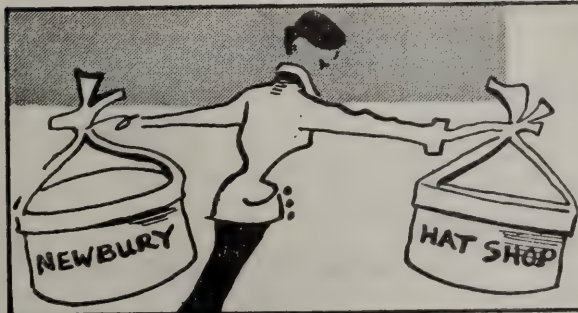


FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch **\$14.00**

Handwrought bracelet **\$77.50**

Prices include tax



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

PAGANINI AS BENEFACTOR

It was in December, 1838, that Paganini, excited by a performance of Berlioz's "Harold in Italy," knelt down upon the stage in the presence of lingering members of the orchestra and kissed the composer's hand — this according to the memoirs of Berlioz, who also tells how he received from Paganini a note of appreciation enclosing a bank draft for 20,000 francs.

There could not have been a greater boon for Berlioz at that moment. Weighted down by the necessity of attending endless concerts and writing paragraphs about them together with other routine duties involving livelihood, he needed just this liberation to take a long breath and compose exactly what he pleased. After the failure of *Benvenuto Cellini* which had barely attained a fourth performance at the Opéra, he needed a boost to his self-esteem. Over and above this, the circumstances of the gift created discussion on all sides. What was Paganini's motive? He had a reputation for being close-fisted ("*grippe-sou*"), a reputation contradicted by many generous actions.* Some accused the "*virtuose infernal*" of trying to make an impression upon

* The comment of Jacques Barzun is to the point: "When Paganini refused to play for another artist's benefit, he was a 'miser,' but when he played in the cholera-infested city for the benefit of the plague victims, no one bothered to call him a hero."

Au Longchamp

French Cooking and Pastry in Boston

LUNCH	11:30 TO 2:30
DINNER	5:30 TO 8:30
TEA	3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANcock 6-5050

the public and the critics; others said he was taking the credit of an anonymous donor. Berlioz indignantly repudiated these cabals. His gratitude to Paganini was beyond words. Even his enemies were impressed by the fact that Paganini had knelt before Berlioz and called him the only one to succeed Beethoven.

When he asked Paganini what he should compose, his friend announced: "I cannot advise you. You know what suits you best."

A wise answer! Berlioz's mind was his own, and Shakespeare's "Romeo and Juliet," the subject which he had been nurturing for years, was the inevitable decision. It was twelve years before that he had first beheld the lovely Irish actress, Henrietta Smithson, in the part of Juliet, which had transported him even more powerfully than her Ophelia of the night before.

"Ah, what a change from the dull gray skies and icy winds of Denmark to the burning sun, the perfumed nights of Italy! From the melancholy, the cruel irony, the tears, the mourning, the lowering destiny of Hamlet, what a transition to the impetuous youthful love, the long-drawn kisses, the vengeance, the despairing fatal conflict of love and death in those hapless lovers! By the third act, half suffocated by my emotion, with the grip of an iron hand upon my heart, I cried to myself: 'I am lost! I am lost!' Knowing no English, I could grope but mistily through the fog of a translation, could see Shakespeare only as in a glass, darkly. The poetic weft that winds its golden thread in network through those marvelous creations was



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



Est. 1896

BOSTON



PARK YOUR CAR
 at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

invisible to me then; yet, as it was, how much I learned! An English critic has stated in the *Illustrated London News* that, on seeing Miss Smithson that night, I said: 'I will marry Juliet, and write my greatest symphony on the play.' I did both, but I never said anything of the kind. I was in far too much perturbation to entertain such ambitious dreams. Only through much tribulation were both ends gained."

And yet it cannot be said that Henrietta was the true cause of the symphony. She was rather the first eloquent spokesman before Berlioz of a subject which was written in his stars. The once entrancing "Juliet," whose statuesque beauty and sweet, dulcet voice had deprived her admirer of all reason, had since become a dumpy, pedestrian wife, nagging, complaining, indulging in fits of jealousy. But Berlioz' vision of Juliet was undimmed. He speaks of his delight at last in plunging into his beloved subject: "of floating into a halcyon sea of poetry, wafted onward by the sweet, soft breeze of imagination; warmed by the golden sun of love unveiled by Shakespeare." Berlioz' first impressions seem to have been absolutely indelible. He tells us in his *Memoirs* that he mentioned the Queen Mab speech to Mendelssohn in Rome in 1831 as a subject for a scherzo, the kind of scherzo Mendelssohn loved to compose. He instantly regretted having put the idea into his friend's head. "For several years afterwards I dreaded hearing that he had carried it out. . . . Fortunately, he never thought of it."

He has also told us of the intensity of his childhood infatuation for

NEW ENGLAND CONSERVATORY OF MUSIC

CHILDREN'S CONCERT BY CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*

This concert is planned for children and young players from 5 to 18 years of age. Parents are cordially invited to attend. The various orchestral instruments will be demonstrated. Two young students will play with the Orchestra: first movement from *Mozart's* Concerto in F major, no. 19 (K.459) for piano and orchestra and *Mendelssohn's* Concerto in E minor for violin and orchestra.

SATURDAY MORNING, MARCH 6, IN JORDAN HALL, AT 11 A.M.
No tickets necessary

The Haynes Flute



Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
10-14 Piedmont Street, Boston 16, Mass.

"Estelle" which stayed with him to his last years: "The other love came to me in my manhood," he wrote after his wife's death, "with Shakespeare in the burning bush of Sinai, amid the thunders and lightnings of poetry entirely new to me. It prostrated me, and my heart and my whole being were invaded by a cruel, maddening passion in which the love of a great artist and the love of a great art were mingled together, each intensifying the other." "She inspired you," Liszt then wrote to him from Weimar, "you sang of her; her task was done." And Jules Janin, his royal literary colleague, then wrote lines in long retrospect which must have deeply touched the composer:

"With what cruel rapidity pass away the divinities of fable! How frail they are, these frail children of Shakespeare and Corneille! Alas! it was not so very long ago, when, one summer's evening, in all the arrogance of youth, we saw her in a balcony overlooking the road to Verona, Juliet with her Romeo, Juliet, trembling in the intoxication of her happiness, listening to the nightingale of the night and the lark of the morning. She was in white, and listening dreamily, with a sublime fire in her half-averted glance. In her lovely, pure golden voice we heard the prose and poetry of Shakespeare ringing out in triumphant tones, instinct with undying life. A whole world was hanging on the grace, the voice, the enchanting power of this woman."

Berlioz' first raptures over the "Juliet" who was destined to become his wife were mingled with an enthusiasm for Shakespeare which was surely something far more than hypnotism by the Irish beauty. It ran in full accord with the new "discovery" of Shakespeare by literary

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	6823
	6824
	2600

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

Paris, a discovery in which Berlioz was a leading spirit, but still one of many. Shakespeare could be called Berlioz' greatest love of all. He made musical use in one way or another (besides a youthful attempt at *The Tempest*) of *Hamlet*, for which he wrote incidental music; *King Lear*, his title of an overture; and *Much Ado About Nothing* (his opera, *Béatrice et Bénédict*). This is proof less of Berlioz' literary taste, for he knew almost no English, than of the strong romantic side of the Bard, the reaching power of his combined ardor and melancholy as prime dramatic material.

Berlioz at this time was by no means without backers. He had become a controversial topic, across tables and in many columns of print. Jules Janin defended him stoutly; Joseph d'Ortigue wrote a full length book in defense of Berlioz as an operatic innovator comparable to Gluck. Praise obviously biased, more provocative than persuasive, nurtured skepticism and antagonism, as it has before and since. Curiosity filled the house for *Romeo and Juliet*. Many notables were present, and a good part of intellectual Paris. The performing forces were "satisfactory," to use Berlioz' words. The Ball Music brought shouts of enthusiasm, and the scherzo was accounted extraordinary; the rather theatrical close brought renewed cheers. But the first part mystified the audience, the funeral music of Juliet was received coldly, and the love scene puzzled them and was received with more respect than warmth. There were three performances, and the net return, as Berlioz remarked bitterly in a letter, was 1100 francs.

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

ENTR'ACTE

"W. SHAKESPEARE, POET"

BERLIOZ not only protested his love of Shakespeare in his writings first to last — he read *Hamlet* or *Othello* aloud to his friends, presumably in French translation. Any doubt about the sincerity of his adoration is answered by the music which resulted. Whether he could have caught much of the original word magic and word music of such a speech as Mercutio's on Queen Mab is doubtful. But he yielded to none in his admiration of the Bard.

When at the Crystal Palace in London Berlioz found that 'they took the precaution of explaining him to visitors as "W. Shakespeare, Poet," he was tickled by the phrase and quoted it in a letter, adding: "Good of you to let me know — I shake you all by the hand."*

ROMEO AND JULIET, *Act I, Scene 4*

MERCUTIO:

O, then, I see Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her wagon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the moonshine's watery beams;
Her whip, of cricket's bone; the lash, of film:

* Letter to Theodore Ritter, July 3, 1855, included in *New Letters of Berlioz*, translated by Jacques Barzun.



LAMPS

SHADES PAINTED TO
MATCH ANY BASE

THE CARRY-ON SHOP

65 CHARLES STREET
BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219

Her waggoner, a small grey-coated gnat,
 Not half so big as a round little worm
 Prick'd from the lazy finger of a maid.
 Her chariot is an empty hazel-nut,
 Made by the joiner squirrel, or old grub,
 Time out o' mind the fairies' coach-makers.
 And in this state she gallops night by night
 Through lovers' brains, and then they dream of love:
 O'er courtiers' knees, that dream on court'sies straight:
 O'er lawyers' fingers, who straight dream on fees;
 O'er ladies' lips, who straight on kisses dream, —
 Which oft the angry Mab with blisters plagues,
 Because their breaths with sweet-meats tainted are.
 Sometimes she gallops o'er a courtier's nose,
 And then dreams he of smelling out a suit:
 And sometimes comes she with a tithe-pig's tail
 Tickling a parson's nose as 'a lies asleep,
 Then dreams he of another benefice.
 Sometimes she driveth o'er a soldier's neck,
 And then dreams he of cutting foreign throats,
 Of breaches, ambuscadoes, Spanish blades,
 Of healths five fathom deep; and then anon
 Drums in his ear, at which he starts, and wakes;
 And, being thus frightened, swears a prayer or two,
 And sleeps again. This is that very Mab
 That plats the manes of horses in the night;
 And bakes the elf-locks in foul sluttish hairs,
 Which, once untangled, much misfortune bodes.
 This is the hag, when maids lie on their backs,
 That presses them; and learns them first to bear,
 Making them women of good carriage:
 This is she —

ROMEO:

Peace, peace, Mercutio, peace;
 Thou talk'st of nothing.

MERCUTIO:

True, I talk of dreams,
 Which are the children of an idle brain,
 Begot of nothing but vain fantasy;
 Which is as thin of substance as the air;
 And more inconstant than the wind, who woos
 Even now the frozen bosom of the North,
 And, being anger'd, puffs away from thence,
 Turning his face to the dew-dropping South."

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
 Near Colonial Theatre
 Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
 Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

ENTR'ACTE
THOUGHTS ON TELEVISION

By ERNEST NEWMAN

(The London Sunday Times, June 21, 1953)

UNTIL quite recently my acquaintance with television had been limited to a single viewing, at a friend's house, of the Turpin-Robinson fight of a couple of years ago. But during the last few weeks I have been doing a fair amount of viewing at home, and at the same time, of course, reading something of what is now being said on the subject of sponsored television in this country — as to which my private conviction is that here, as in all other human affairs, what is to be will be: the gods and the cosmic forces, not we, will decide. Sponsored programs may have their occasional horrors, but so, if my experiences of the last few weeks can be regarded as typical, have unsponsored ones.

Perhaps I may be allowed to point out that the commercial sponsoring of music was in vogue in the United States long before it established itself in radio. The Viennese tenor Leo Slezak, in an entertaining volume of reminiscences, has told us that when he was

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

*Always the
Right Key*

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



singing in North America (between 1909 and 1912) it was the practice to break up the opera program synopses at regular intervals with advertisements of some commodity or other. At the moment I cannot lay my hand on Slezak's book, but the general style of the procedure was something like this:

The opera has now reached its emotional and dramatic climax. Turning to the wayward gipsy with a last passionate, despairing gesture, Don José cries to her from the very bottom of his heart

USE WHACKO, THE WORLD'S
BEST GRAVY-MAKER

"Carmen, il est temps encore!"

Yet, somehow or other, opera in America managed to survive all this. It is astonishing what human nature can take in its stride when it has to.

Naturally, it is with television in connection with music that I have been mainly concerned recently, though of course I have allowed myself to be lured into other fields now and then; for example, I have surrendered myself voluptuously to the lulling Lotus Land languors of County and Test cricket and the bedside commentaries thereon. But



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

**ARE YOU A FRIEND
OF THE
ORCHESTRA?**

There are 10,000 Boston subscribers. Of these
3,610 are also Friends.

The Orchestra needs your friendship. If you
are not yet a Friend, won't you become one by
signing the attached blank and sending it to
the Treasurer?

To the Trustees of BOSTON SYMPHONY ORCHESTRA, Inc.
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-54 and I pledge the sum of \$.....for the
current support of the Orchestra, covered by check herewith or
payable on

Name

Address

Checks are payable to Boston Symphony Orchestra

in the musical field I have been the shocked witness of some appalling crimes of television against St. Cecilia; and my stricken heart leaped for joy last Sunday when I read what Mr. Maurice Wiggin had to say in protest against the televising a few evenings earlier of Mr. Menuhin performing in some violin concerto or other. (The mere fact that I was barely aware, as I looked and listened, what the concerto in question was, and that I haven't the slightest clue to its identity in my memory now, is, I think, significant.)

May I suggest to whoever was responsible for that bright idea that when music lovers are listening to instrumental music the last thing they want is to have their attention distracted from it now to the performer's fingers, now to his arms, now his face, now his feet, now his front, now his back, now to a few faces in the orchestra, now to a few more faces in the stalls, and so *ad infinitum*? "The only way," said Mr. Wiggin, "to enjoy the music was to close our eyes." I agree with him entirely, though I cannot help asking myself whether television

BOSTON OPERA HOUSE — ONLY N. ENG. APPEARANCE

ONE WEEK ONLY—BEG. MON. EVE., MAR. 8

S. HUOK and the Messrs. SHUBERT present

Colette MARCHAND · PETIT Roland

Roland Petit's

Ballets de Paris

and as guest star Leslie CARON courtesy MGM Studios

ALL ON ONE PROGRAM:
"LE LOUP" (THE WOLF)
"THE BEAUTIFUL WIDOW"
and "CARMEN"

EVES. 8:30 - MATS. WED. & SAT. 2:30
PRICES: Eves. - Orch. \$4.20; Orch. Cir. \$3.60;
Mezz. \$3.00; 1st Balc. \$2.40; 2nd Balc. \$1.80,
\$1.20; Boxes \$4.20; Loges \$3.60, \$2.40, \$1.20

Mats. - Orch. \$3.60; Orch. Cir. \$3.00; Mezz.
\$3.00; 1st Balc. \$2.40; 2nd Balc. \$1.80,
\$1.20; Boxes \$3.60; Loges \$3.00, \$2.40, \$1.20
(Tax Incl.)

can be said to be doing the best it could for us when it sets up a passionate urge in us to blot it out by fair means or foul. But for me, alas, the dreadful exhibition had the deadly fascination of the snake for the rabbit; if I did succeed occasionally in closing my eyes, I was under an irresistible compulsion to open them immediately, if only to see what further exasperations the spectacle might have in store for me.

On another occasion I suffered in much the same way, though not to the same extent, when I was shown a pianist at work on what appeared at times to be a piano in duplicate, with the anatomical structure of his hands engaging most of my attention. If there is any television expert at the B.B.C. who labours under the delusion that listening to music is a visual as well as an aural matter, and that it is possible for a musical person to be equally interested at the same time in what the composer is trying to say to him and the human and material mechanism associated with the saying of it, I beg him to think it over again.

Having come to the end of my space for today I must leave over to the first convenient occasion the discussion of what I imagine to be the direst anguish that television can inflict on a musical viewer — suffering so atrocious that even Dante in his most vindictive mood would have shrunk from inflicting it on the vilest inhabitant of his Inferno.

**HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor**

A Concert in Honor of
DR. ARCHIBALD T. DAVISON
in the Year of his 70th Birthday

SANDERS THEATER, CAMBRIDGE
Wednesday, March 31, 1954, at 8:30 P.M.

PROGRAM

Selections from Dr. Davison's 200 arrangements of music for men's voices
"Birthday Pieces for ATD" by Randall Thompson, Virgil Thomson, Henry
Leland Clarke, Allen Sapp
Choruses by Bach, Dufay, Milhaud, and Vaughan Williams

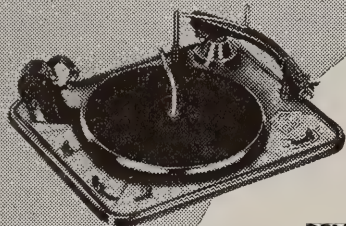
TICKETS:

Tickets will be available March 15 at \$2.40, \$1.80, \$1.20 and may be obtained at the Harvard Cooperative Society or by mail from the Harvard Glee Club, Holden Chapel, Cambridge 38. Telephone orders will be accepted on week-days from 2 to 5 p.m. at KIrkland 7-8990.

mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
 GARRARD RC-90**
 Net \$64.68



**STANDARD MODEL
 GARRARD RC-80**
 Net \$45.08



**NON-AUTOMATIC:
 GARRARD "T"**
 Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
 Plus \$8.95 for
 low table base
 if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
 FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK
 CORPORATION

167 Washington St., Boston 8, Mass.

Next week the Orchestra will give concerts in Hartford, New London, New York, Washington, and Brooklyn. The next regular pair of concerts will take place on March 19 and March 20.

Nineteenth Program

FRIDAY AFTERNOON, MARCH 19, at 2:15 o'clock

SATURDAY EVENING, MARCH 20, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

ROSSINI.....Overture to "La Gazza Ladra"

READ....."The Temptation of St. Anthony," Dance
Symphony in One Movement and Four Scenes, *Op. 56*

Prelude

Scene I: Anthony's Dance of Longing

Scene II: Dances of the Seven Deadly Sins and Lucifer

Scene III: Dance of the Queen of Sheba

Scene IV: Anthony's Dance of Penitence

(First performance in Boston; to be conducted by the composer)

I N T E R M I S S I O N

MAHLER.....Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)

II. In Gemächlicher Bewegung (with leisurely motion)

III. Ruhevoll (Peacefully)

IV. Sehr behaglich (Very easily)

SOLOIST

ANNE ENGLISH

This program will end about 4:10 o'clock on Friday Afternoon,
10:25 o'clock on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

854 BEACON ST., BOSTON

Tel. CO 6-7859

LOIS LAUTNER

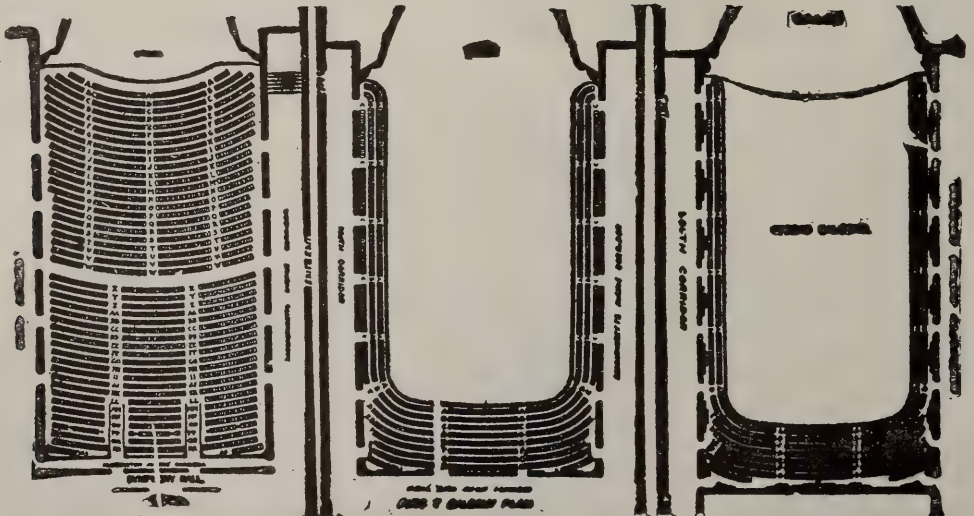
Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint

Solfège, Composition

CO 6-0137



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

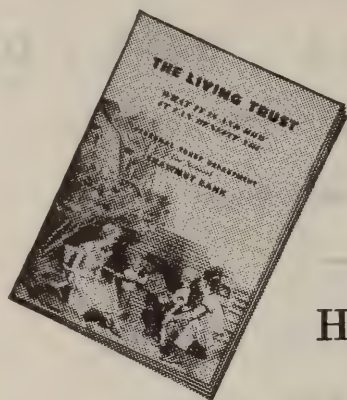
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

EXHIBITION

Photographs by the Boston Camera Club are now on view in the gallery.

. . .

TANGLEWOOD SCHOOL ANNOUNCES PLANS

Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this summer: Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Mr. Morel, the French conductor who is at present the head of the orchestra at the Juilliard School of Music in New York, has conducted at the Opéra Comique in Paris, served as conductor of the Orchestre Symphonique de Paris, and of the Opera Rio de Janeiro and Opera Mexico, as well as with the New York City Center Opera. He will take the place of Leonard Bernstein who will be on leave of absence from Tanglewood this summer. Mr. Toch, a native of Austria, has taught at the Hochschule für Musik in Mannheim, at the New School for Social Research in New York and more recently at the University of Southern California. He will join Aaron Copland as guest teacher in the composition department. Mr. Cohen is the head of the department of Opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the summer. Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of the principal production of the Opera Department, which is to be announced.

The Orchestra's summer school will have a six-week session from July 5 to August 15, directed by Charles Munch, with Aaron Copland, the composer, as assistant director. The faculty of fifty includes many eminent musicians, among them the principals and

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



experienced traveler

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

other members of the Boston Symphony Orchestra, twenty-four in all.

The Berkshire Music Center offers courses in five departments, as follows:

DEPT. I — *Orchestral Conducting*: Jean Morel and Seymour Lipkin.

Orchestra: Jean Morel, Conductor, assisted by 15 members of the Boston Symphony Orchestra.

Chamber Music: Richard Burgin and William Kroll; Gregor Piatigorsky, guest teacher; 10 present members of the Boston Symphony Orchestra, and Jean Bedetti, Fernand Gillet, Ruth Posselt and Willem Valkenier.

DEPT. II — *Choral Music*: Hugh Ross, James Aliferis and Lorna Cooke deVaron.

DEPT. III — *Composition*: Aaron Copland, Ernst Toch and Lukas Foss.

DEPT. IV — *Opera*: Frederick Cohen. Morton Siegel, Stage Director; Elsa Kahl, Acting; Emanuel Balaban, Coaching; John Blankenchip, Stage Design; Felix Wolfes, Coaching; Leo Van Witsen, Costume; Fred-
eric Waldman, Conductor; Thomas de Gaetani, Technical Director. Ludwig and Laura Zirner, the Associate Division.

DEPT. V — *The Tanglewood Study Group*: Lukas Foss, assisted by Karl Kohn and Florence Dunn.

All departments will give concerts at Tanglewood this summer, and these concerts will be open by invitation to the Friends of the Berkshire Music Center, who are contributors to the support of the school. The chorus of the Berkshire Music Center will take part in the performances of Berlioz's "Romeo and Juliet," "Requiem" and "Te Deum." The Tanglewood Study Group is especially intended for all who wish to study music simply for its enjoyment. Those who intend to become professional performers are served by the other departments.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured at the Music Center Office in Symphony Hall.

See page 907 for notice of the Annual Friends' Meeting.

Double your
record listening
pleasure...



with the new

RCA VICTOR **HIGH FIDELITY** **"Victrola" Phonograph** and RCA Victor High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

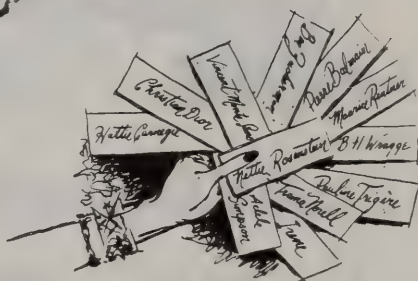
In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
mks. ® RADIO CORPORATION OF AMERICA

Filene's

French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Nineteenth Program

FRIDAY AFTERNOON, MARCH 19, at 2:15 o'clock

SATURDAY EVENING, MARCH 20, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

ROSSINI.....Overture to "La Gazza Ladra"

READ....."The Temptation of St. Anthony," Dance
Symphony in One Movement and Four Scenes, *Op. 56*

Prelude

Scene I: Anthony's Dance of Longing

Scene II: Dances of the Seven Deadly Sins and Lucifer

Scene III: Dance of the Queen of Sheba

Scene IV: Anthony's Dance of Penitence

(First performance in Boston; to be conducted by the composer)

INTERMISSION

MAHLER.....Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtigt (Deliberately)

II. In gemächlicher Bewegung (with leisurely motion)

III. Ruhevoll (Peacefully)

IV. Sehr behaglich (Very easily)

SOLOIST

ANNE ENGLISH

This program will end about 4:15 o'clock on Friday Afternoon,
10:30 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding of their dreams . . . thanks to the wise guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious services. Do use our Bride's Preference List to record your wishes and patterns in china, silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

OVERTURE TO "LA GAZZA LADRA"

By GIOACCHINO ANTONIO ROSSINI

Born at Pesaro, Italy, February 29, 1792; died at Passy, France, November 13, 1868

La Gazza Ladra ("The Thieving Magpie"), *opera buffa* in two acts, to an Italian libretto by Tommaso Gherardi del Testa, based on the French melodrama *La pie voleuse; ou La Servante de Palaiseau*, by Louis Charles Caigniez and Jean Marie Théodore Baudouin, was composed in 1817. It was first produced on May 31 of that year at La Scala, Milan.

This Overture has been performed at the Friday and Saturday concerts of this Orchestra on January 19, 1940, Nikolai Malko conducting.

The Overture is scored for flute and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, trombone, timpani, 2 military drums, bass drum, triangle, and strings.

THE overtures of Rossini have a special champion in Francis Toye, the English biographer of this composer. "The most important overtures," he writes, "rescued at long last from the embraces of tired military bands on the piers of depressing seaside resorts, are beginning to creep back once again into the programs of our more enterprising concerts." Mr. Toye goes further in reference to the whole opera *La Gazza Ladra*. He calls it "an exceedingly interesting work, with a real



IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

dramatic unity between words and music. Its weaknesses and incongruities are few; its merits remarkable. Though it had a long life, especially in France, it seems now to be almost, if not quite, dead. But of all the forgotten operas by Rossini, it is one of the most likely perhaps to repay the trouble of resuscitation."

Mr. Toye is fortified in his assertion, no doubt, by the widespread, if recurring, vogue of the opera through the century past, as well as by the dramatic fidelity of the music and its several delightful airs. The theatrical appeal of the subject did much to assure the success of *La Gazza Ladra* from the very start. The French play, known in England as "The Maid and the Magpie," told of a little servant girl who is condemned to death for the theft of a silver spoon. Only her father could exonerate her, but he is a deserter from the army and she accepts the verdict in silence rather than subject him to arrest. It is discovered at the last moment that the spoon has been taken by her pet magpie, and hidden in its nest.

The opera-going public found the rôle of the "luckless servant girl"



For the March born
Aquamarine
in 14 K gold

Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
Members Million Dollar Round Table Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



YOUR TEAM...*for Estate Planning Advice*

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

tremendously affecting, and took to its heart the Ninettas of Malibran, Grisi, Lind, Alboni, Sontag, Patti. The Allen A. Brown collection in the Boston Public Library has preserved newspaper clippings of various dates and places, a revealing record of the attitude towards *La Gazza Ladra* in different epochs. The first New York performance seems to have been in French at the Park Theatre in the summer of 1833. On November 18 of the same year it was done in its own language at a theatre on Leonard Street, with Clementina Fanti as Ninetta, Senator Henry Clay watching the performance from his box. A performance at Baden in August, 1864, moved the critic Emmanuel de Aspres to praise "all its treasures of melody, heaped in prodigal handfuls, as pearls and diamonds tossed by a magician to an astonished multitude." A performance in New York in November, 1883, seemed to one reviewer almost to threaten, with its antiquated style, the new ascendancy of Wagner's *Lohengrin*, or the lush theatricality of Gounod's *Faust*. But this reviewer decided after all that the event was a personal triumph for Adelina Patti rather than a vindication of a style worn thin. "For Patti," he wrote, "to ask is to command. The great assembly, robed in silken expectancy, was delighted until the hour of midnight approached, and the whole affair took on a some-

ESTABLISHED 1833

A Woman's Inheritance

...in most cases must provide for two futures: her own and that of her children. A Living Trust can make sure that *both* receive adequate care by providing a steady income for the widow and later, continuing to benefit those who survive her.

We shall be glad to work with your attorney and provide you with appropriate information about Living Trusts—without obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Sentimental Mauve
on fine navy wool
in Spring's young
suit. Gently curved
jacket tops a
slender skirt and
adds . . . or
subtracts . . . a stole
with hand knotted
fringe. Misses'
sizes.

89.95



THE
Cotillion Room

CHANDLER 5

Suits . . . a sign of
Spring . . . arrive in
fascinatingly varied
silhouettes in our
Cotillion Room.
Sizes for misses,
women.

SECOND FLOOR

what somnolent aspect. Four hours of *tantamara*, even with Patti, is a little too much."

La Gazza Ladra was sufficiently well known to be done in New York as a parody in 1840, under the title "The Cat's in the Larder," or "The Maid with a Parasol." The Overture, of course, has had a career of its own apart from the opera. An old program of a minstrel show names it "The Gas Ladder." Lawrence Gilman contributes to this record of curiosities with the notation of "probably the first concert performance of the Overture in New York" on October 12, 1825: " 'At Mr. Huerta's concert at the Concert Room, corner Reed Street and Broadway, opposite Washington Hall' when the Overture was played on the piano 'by a young lady with an accompaniment' — an accompaniment of what, history does not tell us."

The Overture at once won over to Rossini the hostile public of Milan at the first performance of *La Gazza Ladra*, in the spring of 1817. The instrumental score was more highly spiced than what the public of La Scala expected from their orchestral pit. By opening the overture with rolls from two military drums, one at each end of the orchestra, the composer established a precedent and took his hearers by surprise. It is told that a young man, the pupil of Rolla, the orchestra leader,

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES

*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS

Vice President & Treasurer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER

Vice President & Trust Officer

CARL J. GILBERT

Treasurer, Gillette Company

FRANCIS GRAY

Trustee

FRANCIS C. GRAY

President

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

ROBERT M. P. KENNARD

Vice President & Trust Officer

EDWARD F. MACNICHOL

Vice President & Secretary

EDWARD H. OSGOOD, JR.

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER

*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

RALPH B. WILLIAMS

Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

was so incensed by this liberty that he carried a stiletto about with him, hoping to meet Rossini and uphold the honor of his art. Henri Beyle de Stendhal described in his memoirs of Rossini the momentous first performance: "The Overture at once bespoke the favor of the audience. Who that has once heard this picturesque symphony will easily forget it? The introduction of the drum as a principal part gives it a reality which is rarely expressed in any other music. It is descriptive of the return of a young soldier to the bosom of his family, and to the maid of his heart, after the successes of a glorious campaign." Stendhal was even more transported by the air "*Di piacer mi balza il cor*" as delivered by Bellochi, the first Ninetta. "It would be difficult to give an Englishman who has not visited Italy and been an eye witness to the intoxication of feeling that seizes an Italian audience when anything superlatively good claims their attention any adequate idea of the *furore* with which this air was received. The pit rose *en masse* upon the benches. They made Mme. Bellochi repeat the air while they remained in this position. Not content with this, they demanded it a third time, when Rossini rose from the piano: 'The part of Ninetta,' said he, addressing the front rows of the pit, 'has a considerable deal of music in it, and if you insist on Mme. Bellochi's repeating it again, I fear she will be unable to go through the whole of

Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

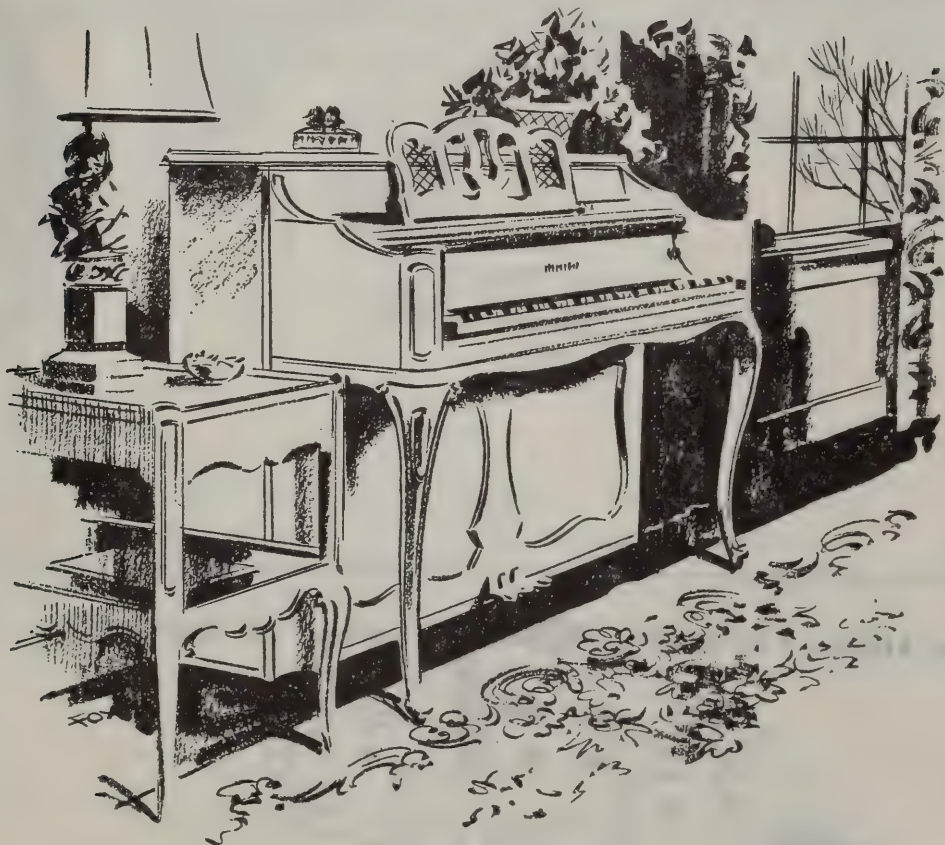
Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

the opera.' After some grave discussions in the pit, this was at last consented to." Rossini complained afterwards, as he sat in the Café dell' Academia, that he was overcome with fatigue at the excess of "obeisances" that he had been obliged to make.

Yet few who heard the opera then or later were ready to claim that it maintained an even level. Stendhal found himself obliged to make numerous reservations. For example, the august ceremony of Ninetta's trial for life begins with a waltz, a dance unsuited to the Italian temperament even in more appropriate situations.



fine shoes for every member of the family



Thayer McNeil

boston and wellesley

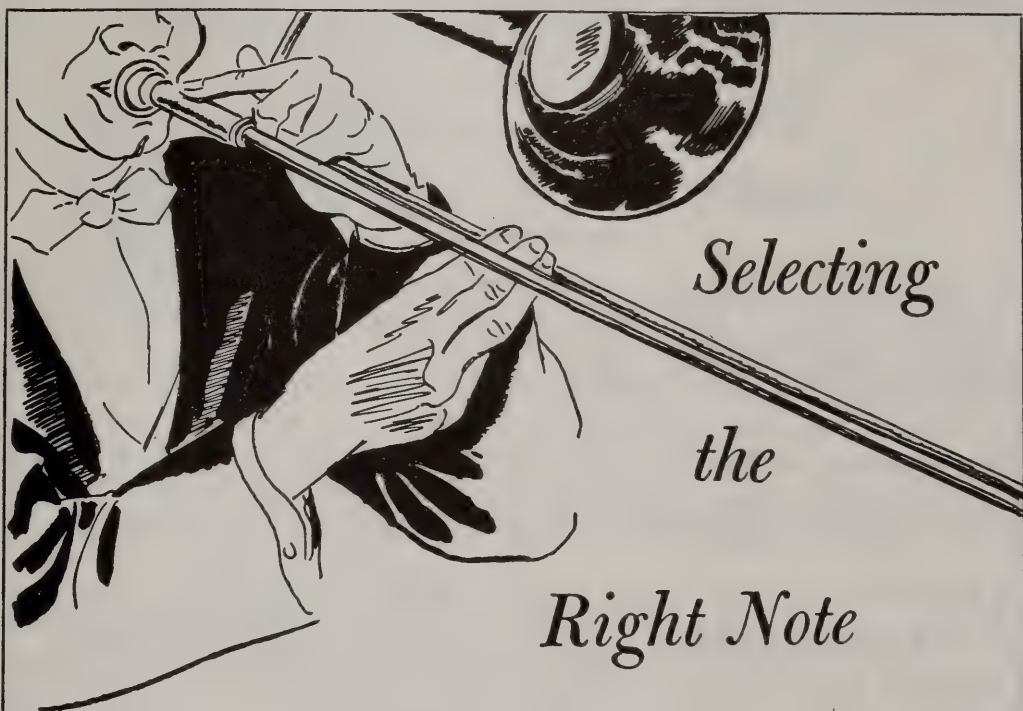


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

"THE TEMPTATION OF ST. ANTHONY,"

DANCE SYMPHONY, *Op. 56*

By GARDNER READ

Born in Evanston, Illinois, January 2, 1913

Gardner Read composed this work between December 1940 and July 1947. It had its first performance on April 9, 1953 by the Chicago Symphony Orchestra under the direction of Rafael Kubelik.

The following orchestra is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, 4 timpani, deep gong, bass drum, cymbals, tenor drum, suspended cymbal, snare drum, tambourine, high and low wood blocks, small Chinese cymbals, thunder-sheet, glockenspiel, celesta, harp, and strings.

ORIGINALLY conceived as a ballet, this Dance Symphony, consisting of a prelude and four successive scenes, was suggested by the novel of Gustave Flaubert. The following "scenario" for the ballet is freely based on episodes in the Flaubert story: the setting — a mountain-top near ancient Thebes, a semicircular clearing surrounded by irregular crags. Behind the jagged boulders only the sky in the last luminous blue before sunset. Across a large rocky slab at one side the elongated,

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers, 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples, 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce, 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam, 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey, 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps, 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup, 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



angular shadow of a crude cross planted in the ground. Opposite, before the opening to a cave, Anthony, immobile.

Scene I: Forbidden memories steal over Anthony. The torment of recollection stirs his desires and he springs to his feet in a wild dance of longing. At the height of his frenzy he sees the shadow of the cross and makes a desperate appeal to it for the return of holy resolution. As he prays, the cross assumes the silhouette of the Devil's head with protruding horns. Horrified, the hermit falls prostrate upon the ground.

Scene II: The sky suddenly lights up with intense flame color. Standing arrogantly upon the rocks is Lucifer, with huge extended bat-like wings under which are sheltered the Seven Deadly Sins. One by one these grotesque, misshapen figures leave Lucifer's side and dance about the prone figure of the hermit. Last, Lucifer leaps into their midst and dances in malicious anticipation of Anthony's surrender. The Seven Deadly Sins and Lucifer then scurry away over the boulders, the Devil pausing to summon forth the Queen of Sheba.

Scene III: The sky slowly resumes its sapphire hue. As Anthony

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment "lifts" and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KENmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Our Agency Service

enables you to delegate to our Trust Department the responsibilities involved in the care of property — from the perplexing problems of investment to the bothersome details of income tax returns, cutting coupons, checking up dividends, etc.

*A booklet describing this service
will be mailed on request*

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



rises wonderingly to his feet, Sheba approaches and seductively dances before him. The saint's resolution gradually weakens, and he comes nearer to Sheba, who suddenly holds Anthony to her in a rapturous embrace. As the Queen turns to draw him into the shadows, a sudden illumination confronts Anthony with the huge shadow of the cross. As he sinks to his knees, Sheba, vibrant with rage, whirls out of sight.

Scene IV: Anthony, filled with remorse, rests momentarily, then rises and with slow and solemn steps begins an expressive dance of penitence. At its conclusion he prostrates himself beneath the widespread arms of the cross as the sky deepens to a luminous blue.

The Prelude to "The Temptation of St. Anthony" is marked *Lento e tranquillo*, during which Anthony's theme is heard in the solo flute over muted, sustained string chords. Anthony's dance of longing in Scene II is a swirling theme, *Vivace, molto energico*, which begins in the strings and is gradually taken over by the full orchestra.

At the beginning of Scene II, Lucifer's theme is characterized by clashing chords in the high winds and muted trumpets. Then follow the short solo dances of the Seven Deadly Sins: Lechery — *Molto pesante, feroce assai* — harsh sonorities in the low woodwinds, muted brass and strings; Covetousness — *Allegro e inquieto* — swirling figure



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

in the woodwinds and pizzicato strings; Gluttony — Lento e grottesco — a crawling theme in the lowest winds, harp and basses; Envy — Moderato assai — oboe theme over muted horns and tremolo strings; Pride — Moderato, quasi marcia — a pompous brass theme using bi-tonal harmonies; Sloth — Lento e rubato assai — bass clarinet against thick chords in the lowest strings; Wrath — Allegro molto furioso — a restless figure in the strings over dissonant harmonies in the muted brass. Lucifer's dance is marked Allegro barbaramente, 10/8 time — a grotesque motive in low open fifths followed by canonic entries in the winds of a jagged, scale-like theme. As Lucifer and the Seven Deadly Sins scurry off-stage their dance motives are woven together in the music.

The Queen of Sheba's dance in Scene III is characterized by an arpeggiated motive in the solo clarinet, Tempo rubato, with delicate sounds from the percussion and gliding chords in the muted strings. A surging melody in the horns and 'cellos leads to the climax of the scene. Anthony's dance of penitence, Lento e mesto, which follows a quiet interlude by the solo flute, begins in the English horn over harp and muted strings, and is gradually expanded to full orchestra. At its close the Gregorian chant, *Kyrie eleison — Christe eleison* is



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

1853—1953



STEINWAY...

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields... the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold **ONLY** by **M. STEINERT & SONS**



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

heard, and the work ends serenely on a long-held chord in the divided strings.



The first musical activity of Gardner Read was as choir boy at the Church of St. Luke, in Evanston. He began systematic training in theory, composition and organ in his fifteenth year. In 1932 he was awarded a scholarship to the National Music Camp at Interlochen, Mich., where he studied conducting with Vladimir Bakaleinikoff, Associate Conductor of the Cincinnati Symphony Orchestra, and harp as well. In the same year he was awarded a scholarship at the Eastman School of Music in Rochester, where he studied piano with Jerome Diamond, counterpoint with Edward Royce, conducting with Paul White, composition with Howard Hanson and Bernard Rogers. After graduation he served as a student conductor of the orchestra at the Eastman School for three years. He completed his First Symphony when in the summer of 1936 he was awarded a fellowship to the MacDowell Colony at Peterboro, N.H.

A traveling fellowship award enabled him to study abroad, notably with Ildebrando Pizzetti at Rome. In 1941 he studied with Aaron



FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch **\$14.00**

Handwrought bracelet **\$77.50**

Prices include tax

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

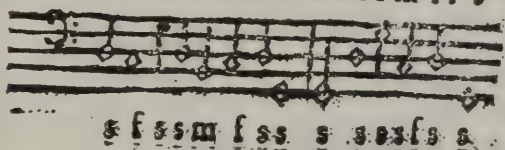
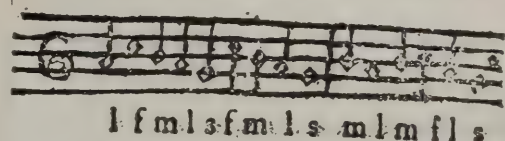
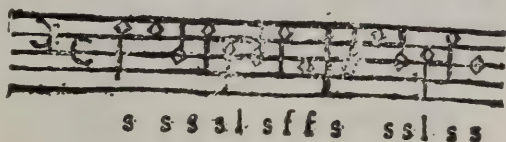
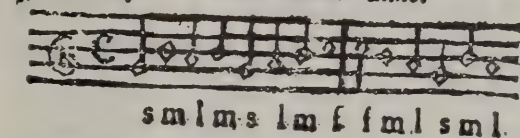
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.
AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Priceless Music

[Psal. 23. Low Dutch Tune.]



MUSIC FOR 23D PSALM FROM 9TH
EDITION OF BAY PSALM BOOK

setts, in 1640, was the first actual book to be produced in the present United States. But the ninth edition, issued in Boston in 1698, contained the first music to be printed in this country. And whereas ten copies of the first edition have survived, only three examples of the ninth are known. One of the best of these is owned by the Massachusetts Historical Society, and it is not for sale.

"Most of the small, thick volume is devoted to a reprint of the original quaint, awkward metrical versions of the Psalms. But in the back is the precious part. Here are thirteen tunes, and two pages of instructions on how to use them for singing the one hundred and fifty psalms.

"These tunes are presented in two-part harmony. The bass parts are simple, but effective. Under the notes are letters of the alphabet used in an old sol-fa system. There is good musical sense in the advice to choir leaders which is not to be belittled today. It is striking to observe that the crudely engraved music has diamond-shaped heads. This is the form used in the *Ravenscroft Psalter*, printed in London in 1621, and brought over by Governor Endicott."

"COMPARED to one of the best fiddles of Stradivari or Guarneri, is any musical object so immeasurably priceless?" Delver Forfax asked.

"You name it!" someone flung.

"Certainly," the doughty Delver fired back. "That object beyond price is a copy of the ninth edition of the *Bay Psalm Book*."

"Now I've got you at last, Delver," the listener fairly shouted. "I happen to know that the highest price ever paid for any book was \$151,000 for a perfect copy of the first edition. Naturally, the first would top the rest."

"In theory, perhaps," Delver replied imperturbably. "Of course, the first edition of the *Bay Psalm Book*, printed in Cambridge, Massachu-

Copland at the Berkshire Music Center, Tanglewood. In the same year he joined the faculty at the St. Louis Institute of Music, and in 1943 he became head of the composition and theory department of the Kansas City Conservatory of Music. He is now on the faculty of the College of Music, Boston University.

Gardner Read's Suite for String Orchestra, *Op.* 33A, was performed by the Boston Symphony Orchestra December 30-31, 1938, and his Second Symphony on November 26, 1943. His First Symphony, *Op.* 30, was awarded first prize in a competition offered by the New York Philharmonic-Symphony Society in 1936. Mr. Read's other orchestral works include a Symphonic Poem, "The Lotus-Eaters," *Op.* 19 (1932); "Sketches of the City," *Op.* 26 (1933); Fantasy for Viola and Orchestra, *Op.* 38 (1935); Prelude and Toccata, *Op.* 43 (1937). All these works have been performed. There is also the Symphonic Suite "The Painted Desert," *Op.* 22 (1933), and "Pan e Dafni," *Op.* 53 (1940). He has made an orchestral transcription of Bach's Prelude and Fugue in B minor, and a transcription for string orchestra of Padre Martini's Seventh Sonata.

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

HARRY STRAUSS (1928-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHEK

LIBERTY 2-5220

HARRY STRAUSS & CO.
Insurance

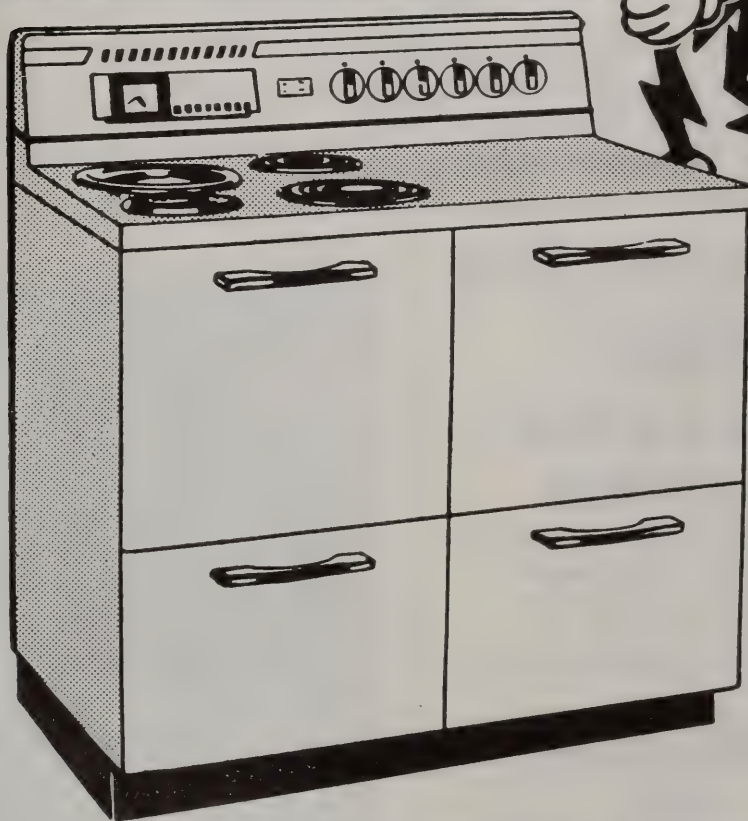
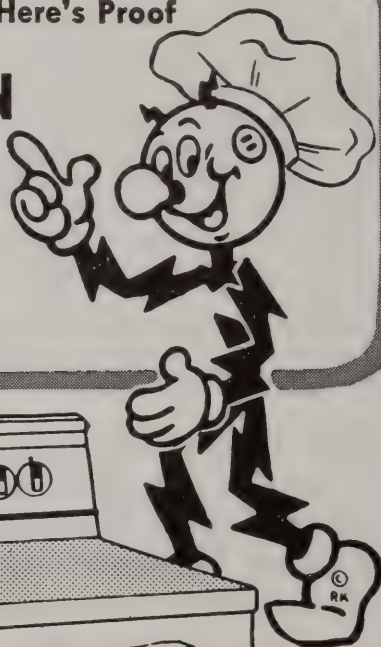
89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

SYMPHONY NO. 4 IN G MAJOR

By GUSTAV MAHLER

Born at Kalischt, in Bohemia, July 7, 1860; died at Vienna, May 8, 1911

Mahler began his Fourth Symphony at Ausee in the summer of 1899 and finished it there in the following summer. It was first performed by the Kaim Orchestra in Munich, November 25, 1901, Felix Weingartner conducting. The first performance in this country was by the Symphony Society of New York, Walter Damrosch, conductor, in 1904. The composer conducted a performance there by the Philharmonic Orchestra, January 17, 1911. The last two movements were played by the Boston Symphony Orchestra (January 30, 1942, Richard Burgin conducting, Cleora Wood, soloist); the entire symphony March 23, 1945 (Mona Paulee, soloist) and March 21, 1947, when Bruno Walter conducted and Desi Halban was the soloist.

The orchestration requires 4 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, Glockenspiel, sleigh bells, bass drum, cymbals, tam-tam, timpani, triangle, harp, and strings.

THE years surrounding the composition of the Fourth Symphony were years of constant activity for Mahler as conductor. He was then music director of the opera at Vienna. Fresh production of the operas of Gluck, Mozart, and Wagner exacted his time and energies.

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

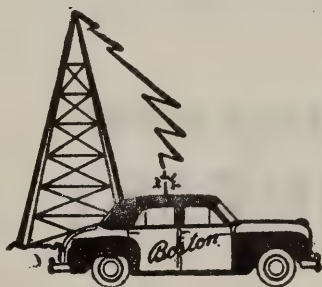
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



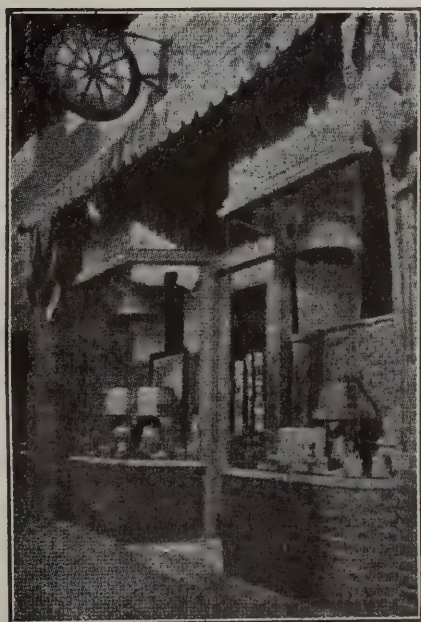
Boston Cab

KENmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

It was only after the musical season that he was able to devote himself to his creative projects. "A holiday composer" was what he called himself in a letter to his friend Max Marschalk, and hardly to be compared with the "concert matadors of today," who have the year around at their disposal. But it must be granted that he did very well as regards quantity in his summer intervals, for he had then found time to compose his first four symphonies and his song cycles. Indeed, driven to the end of his life by conductorial obligations, his summers remained his creative periods. As had been the case with the symphonies which preceded this one, he completed his sketches in the little summer house which he occupied on the beautiful Lake Aulse, and, returning to his duties as conductor in town, rose early each morning that he might write a page or two of his score in fair copy, before going to his morning rehearsal.

Mahler was honored as a conductor, little regarded as a composer, before the arresting impact of the Fifth Symphony compelled general attention. When the Fourth Symphony was first performed, loud voices were raised pro and con. He was badgered for a program,



**SPRING AND SUMMER
DRESSES**

LAMPS AND SHADES

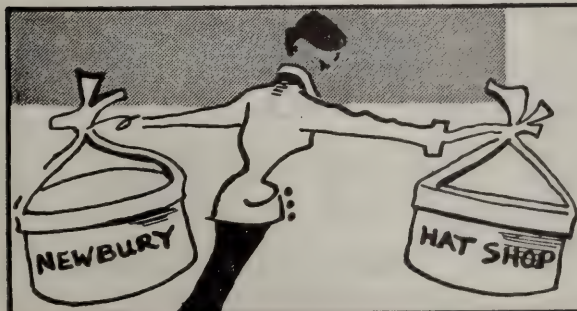
WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

as he had always been and always would be.* It is hard, looking back, to understand why hearers insisted upon explanations of this simple-hearted, straightforward, lyrical music, and why they did not simply accept the text as self-evident and self-sufficient. It is equally hard to account for the furious controversy the Symphony aroused or such attacks as the one by the correspondent of the *Musical Courier* at the time, who righteously spared his readers "a detailed description of that musical monstrosity" and dismissed it in this fashion: "There is nothing in the design, content, or execution of the work to impress the musician, except its grotesquery. The only part of the symphony which is bearable is the soprano solo at the end, and that is not symphony."

The Fourth Symphony is content with an essentially simple style, through which dance-like or songful measures have free play, prompted by the naïve fantasy of folk poetry. Jean Paul Richter had furnished images for the First Symphony. Mahler later discovered "*Des Knaben*

* A significant line appeared on the program when he conducted the symphony at a Philharmonic concert in New York, January 17, 1911: "In deference to Mr. Mahler's wishes, there shall be no attempt at an analysis or description here of this symphony."

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050



THIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The **NEW ENGLAND**

MUTUAL



*Life Insurance
Company of Boston*

The first mutual life insurance company chartered in America — 1835

Wunderhorn," and his fancy lingered over this collection of old German songs compiled almost a century before by Ludwig von Arnim and Clemens Brentano. He set many of them, and reflected thoughts found their way into the Second, Third, and Fourth symphonies. The extravagant fairy folklore of an earlier romanticism was a curiosity to most people in Mahler's time, while this strange figure of unabashed sentiment subjected himself to its spell and allowed it to suffuse his music. The Fourth Symphony is freer than any of its companions from dark or morbid thoughts. Its sunny serenity is unclouded, unless one feels a macabre suggestion in the violin solo of the scherzo. Certainly no shadow passes over the bright course of the last two movements. Comparing the Fourth Symphony with the Third, Bruno Walter remarks in his book on Mahler that "it reaches even greater heights of a strangely exalted gayety. . . . For now he felt himself carried on high as in a dream and no longer was there any ground under his feet. An account of such a floating condition is given in the *Fourth*. In its final movement it even represents, thematically, a sequel to the 'Angel Movement' of the *Third* and, in its general tone, follows its spiritual direction.* After the works of pathos,

* The Finale of the Fourth was originally planned as an additional movement of the Third Symphony, which was to be called "What the Angels tell me."

NEW ENGLAND CONSERVATORY OF MUSIC

CONCERT BY CONSERVATORY CHORUS

LORNA COOKE DEVARON, *Conductor*

assisted by

CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*

Tallis Lamentation of Jeremiah

Avshalomov Tom O'Bedlam

Dello Joio Mystic Trumpeter

Stravinsky Symphony of Psalms

THURSDAY EVENING, MARCH 25 IN JORDAN HALL AT 8:30 P.M.
Tickets without charge on application to the Dean's Office at the Conservatory

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

a yearning for gaiety or, rather, for serenity had sprung up in Mahler's heart, and so he created the idyll of the *Fourth* in which a devout piety dreams its dream of Heaven. Dream-like and unreal, indeed, is the atmosphere of the work — a mysterious smile and a strange humor cover the solemnity which so clearly had been manifested in the *Third*. In the fairy-tale of the *Fourth* everything is floating and unburdened which, in his former works, had been mighty and pathetic — the mellow voice of an angel confirms what, in the *Second* and *Third*, a prophet had foreseen and pronounced in loud accents. The blissful feeling of exaltation and freedom from the world communicates itself to the character of the music — but, in contrast to the *Third*, from afar, as it were. The three orchestral movements take their course without a condensation of the peculiar moods out of which they grew into a definite idea. Not even the *Little Recall* in the first movement, mentioned before, is susceptible of a classification within a larger vision.

"The first movement and the *Heavenly Life* are dominated by a droll humor which is in strange contrast to the beatific mood forming the key-note of the work. The scherzo is a sort of uncanny fairy-tale episode. Its demoniac violin solo and the graceful trio form an interesting counterpart to the other sections of the symphony without abandoning the character of lightness and mystery. Referring to the profound quiet and clear beauty of the andante, Mahler said to me

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

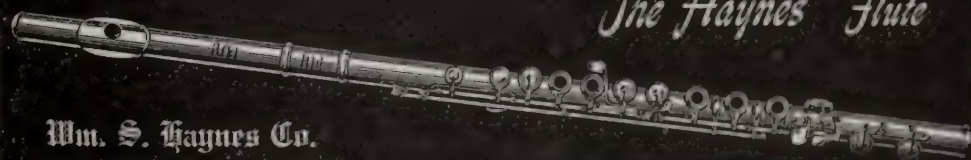
Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600



The Haynes Flute

Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

10-14 Piedmont Street, Boston 16, Mass.

that they were caused by his vision of one of the church sepulchers showing the recumbent stone image of the deceased with the arms crossed in eternal sleep. The poem whose setting to music forms the last movement depicts in words the atmosphere out of which the music of the *Fourth* grew. The childlike joys which it portrays are symbolic of heavenly bliss, and only when, at the very end, music is proclaimed the sublimest of joys is the humorous character gently changed into one of exalted solemnity.

"In the first four symphonies an important part of the history of Mahler's soul is unfolded. The force of spiritual events is matched by the power of musical language. The correlation of the world of sound and that of imagination, thoughts, and emotions, is thus common to them both. While, however, in the *First* the subjective experience with its tempest of emotions is exerting its influence upon the music, metaphysical questions strive to find an answer and deliverance in music in the *Second* and in subsequent symphonies. Three times he gives the answer and every time from a new point of view. In the *Second* he asks the reason for the tragedy of human existence and is sure its justification is to be found in immortality. In the *Third*, with a feeling of reassurance, he looks out upon nature, runs the rounds of its circles, and finishes in the happy awareness that it is 'almighty love that forms all things and preserves all things.' In the *Fourth*, he assures himself and us of a sheltered security in the sublimely serene dream of a heavenly life."

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Traynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

The Fourth Symphony is long, lasting three-quarters of an hour, but it is the shortest that Mahler wrote. It is the lightest in instrumentation: Only four hours are used, the solidity of trombones and tuba dispensed with.

The first movement, *Heiter, Bedächtig* (Gay, Deliberate), is also marked *Recht gemächlich* (Leisurely). It is based on two ingratiating melodies, the first immediately stated by the first violins. Another lilting theme in the lower strings is heard, and a characteristic horn figure before the second theme, as simple and diatonic as the first, is played by the 'cellos. Other themes or fragments of themes are introduced, but their rôle is subservient or episodic. There are ingenious combinations and structures along the way. The mood becomes boisterous for a while, but the two main themes dominate and the sense of naïve simplicity is never lost.

The second movement is marked *In gemächlicher Bewegung* (With



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Tel. CO 6-7260

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENmore 2076 and 2077 opposite Symphony Hall

leisurely motion). It opens with a delightful horn motive, but almost immediately the solo violin breaks in. The instrument is tuned one tone higher, which gives it a shrill and angular effect. The concert master is directed to play "*wie ein Fidel*," giving the antique, uncouth effect of an old-time village fiddler. Paul Stefan considers that "Only one being can play thus: Death. He is very good-natured and lets the others go on dancing, but they must not forget who is making the music. When he lets his bow fall, the other players try to overtake him; they are in major, but even that sounds creepy enough, as in the sermon to the fishes [in the last movement]. Then the piece becomes somewhat livelier (Trio), but the ghostly theme returns and remains." But the movement is not really sinister, and the surrounding material is quite otherwise, notably a tripping theme with trills first heard from the clarinets.

The third movement, *Ruhevoll* (Peacefully), Poco adagio, is Mahler's only full use of the variation form in his symphonies. The theme, broad and simple, is disclosed by the low strings. Several counter-themes are woven in as the score takes its contrapuntal course. The oboe gives forth one of these, "*klagend*," and the clarinets, another in a faster tempo. The former tempo returns, and the movement ends, in a long-drawn pianissimo with arpeggios, harp glissandi, horn calls, and sustained, widespread chords.

The fourth movement, *Sehr behaglich* (Very easily) utilizes verses from an old Bavarian folk song, "*Der Himmel hängt voll Geigen*" ("In Heaven Hang Many Fiddles"), from "*Des Knaben Wunderhorn*."

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



The movement takes strophic shape, the orchestral portion being light and piquant but free and independent, in no sense a mere accompaniment. Interludes after each verse are reminiscent of a jingling theme in the opening movement. There are fleeting touches of realism, as when the oboe suggests the bleating lamb; the basses, the bellowing ox. St. Peter brings in sudden measures of quiet dignity, with an appropriate archaic flavor of open fifths. The text sets forth the simple peasant's idea of Heaven—a place not solemn and awesome, but homely and friendly, where a holiday spirit prevails, where delectable things to eat rise before one at a wish, where game runs conveniently in the streets, and even the saints are sociable souls contributing to the general good time. One is reminded that Marc Connolly's "Green Pastures" was not the first reflection of a faith which is strong because confiding and unquestioning, which is born of wonderment, is the source of folklore, and gives birth to true poetry. Mahler wrote over the voice part in his score: "With childlike, bright expression, always without parody!" It was the composer's rarest quality that he could enter quite simply into this spirit of wonder.

The text is as follows, together with a literal translation:

*Wir geniessen die himmlischen Freuden,
Drum tun wir das Irdische meiden.
Kein weltlich Getümmel
Hört man nicht im Himmel!
Lebt alles in sanfterster Ruh'.*

So delightful are the joys of Heaven,
We have no need of earthly ones.
No worldly turmoil
Is heard in Heaven!
There all live in sweetest peace.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

*Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben,
Wir tanzen und springen,
Wir hüpfen und singen.*

*Sanct Peter im Himmel sieht zu!
Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein unschuldig's
Unschuldig's geduldig's
Ein Liebliches Lämmlein zu Tod!*

*Sanct Lukas den Ochsen tät schlachten,
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller,
Im himmlischen Keller,
Die Englein, die backen das Brot.*

*Gut Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!*

*Gut Äpfel, gut Birn, und gut Trauben,
Die Gärtner die alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
Sie laufen herbei.*

We live an angel's life,
But we are merry too,
Dancing and leaping
Skipping and singing.

Saint Peter in Heaven looks on!
John gives up his little lamb,
Which goes to the butcher Herod!
We lead an innocent,
Innocent and patient creature —
A dear little lamb to its death!

St. Luke slaughters the oxen
Without a moment's thought or care.
Wine in the cellar of Heaven costs not
a penny.
The angels are baking bread.

Sweet herbs of every kind
Are growing in Heaven's garden,
Asparagus, green peas; whatever we
wish,
Platters heaped high and ready!

Good apples, good pears, and good
grapes,
The gardeners offer them all.
Do you prefer roebuck or rabbit?
They are running in the streets.

**HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor**

A Concert in Honor of
DR. ARCHIBALD T. DAVISON
in the Year of his 70th Birthday

**SANDERS THEATER, CAMBRIDGE
Wednesday, March 31, 1954, at 8:30 P.M.**

PROGRAM

Selections from Dr. Davison's 200 arrangements of music for men's voices
"Birthday Pieces for ATD" by Randall Thompson, Virgil Thomson, Henry
Leland Clarke, Allen Sapp

Choruses by Bach, Dufay, Milhaud, and Vaughan Williams

TICKETS:

Tickets will be available March 15 at \$2.40, \$1.80, \$1.20 and may be obtained
at the Harvard Cooperative Society or by mail from the Harvard Glee Club,
Holden Chapel, Cambridge 38. Telephone orders will be accepted on week-
days from 2 to 5 p.m. at KIRkland 7-8990.

NOTICE OF MEETING
of the
FRIENDS OF THE BOSTON SYMPHONY
ORCHESTRA

The twentieth Annual Meeting of the Friends of the Orchestra will be held in Symphony Hall on Wednesday afternoon, March 31, 1954, at four o'clock for the transaction of such business as may properly come before the meeting.

Mr. Munch with members of the Orchestra will present a short program of music. At the conclusion of the music the Trustees will receive our members at tea in the upper foyer.

Membership in our Society carries the privilege of attending this meeting, which we hope will be the largest on record. If you have not already joined you may do so now at the Box Office.

OLIVER WOLCOTT
*Chairman, Friends of the
Boston Symphony Orchestra*

To the
Trustees of BOSTON SYMPHONY ORCHESTRA, Inc.
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-1954 and I pledge the sum of \$..... for the current support of the Orchestra, covered by check herewith or payable on.....

Name

Address

Checks are payable to Boston Symphony Orchestra

*Sollt ein Festtag etwa kommen
Alle Fische gleich mit Freuden ange-
schwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sanct Martha die Köchen muss sein!*

*Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elf tausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht—
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Das alles für Freuden erwacht.*

Should a fast day come along,
Every kind of fish swims gayly by!
And there goes St. Peter with nets and
bait
Running to the heavenly pond.
St. Martha shall be our cook.

No music on earth is to be compared
with ours;
Eleven thousand maidens are busily
dancing,
Even St. Ursula is smiling.
Cecilia and all her kind
Are excellent court musicians;
The angels' sweet voices
Brighten our spirits,
And joy awakens in all.

ANNE ENGLISH

ANNE ENGLISH, born in Nahant, graduated from the New England Conservatory with honors in 1952 and has won the Eleanor Steber Award for the present season. In the Opera Department of the Berkshire Music Center last summer she sang in Debussy's *L'Enfant Prodigue*. She has made concert appearances in Boston.

SYMPHONY HALL, SUN. EVE. 8:00, APRIL 4th

Handel and Haydn Society

THOMPSON STONE, Conductor

Under the Auspices of

MORGAN MEMORIAL

The Passion of Our Lord

**According to St. Matthew — With the Music of
BACH**

ALICE FARNSWORTH, Soprano
CHARLES CURTIS, Tenor

LILLIAN CHOOKASIAN, Contralto
PAUL KING, Baritone

DOUGLASS BIDDISON, Bass

Boy Choir — Symphony Orchestra

Tickets: \$3.00, \$2.50, \$2.00, \$1.50, \$1.00 TAX EXEMPT — At Symphony Hall Box Office

This program will end about 10:00 o'clock

ELIZABETH I. BURT, Manager

BOSTON UNIVERSITY
AARON RICHMOND, *Manager Celebrity Series*

By arrangement with S. HUOK and
H.I.H. PRINCE TAKAMATSU and the JAPANESE
MINISTRY OF FOREIGN AFFAIRS presents

THE AZUMA
Kabuki
DANCERS
and MUSICIANS

MARCH 29, WEEK ONLY, at the
SHUBERT THEATRE

6 *Eves. and Sat. Mat.*: Orchestra, \$4.20; 1st Balcony, \$3.60
and \$3.00; 2nd Balcony, \$1.80

Popular Priced Wed. Mat.: Orch., \$3.00; 1st Balcony, \$2.40;
2nd Balcony, \$1.20

BOX-OFFICE SALE THIS MON. (Mar. 22) AT 10 A.M.

Boston University

CELEBRITY SERIES

Next Fall and Winter

LIST INCLUDES

BERLIN PHILHARMONIC, Wilhelm Furtwangler, *Conductor*
PHILADELPHIA ORCHESTRA, Eugene Ormandy, *Conductor*
AMSTERDAM CONCERTGEBOUW, Eduard van Beinum, *Conductor*
HEIFETZ ★ RUBINSTEIN ★ SOLOMON
ROBERT SHAW CHORALE & ORCHESTRA ★ SKOLOVSKY
QUARTETTO ITALIANO ★ I MUSICI ★ TRIESTE TRIO
SOLOMON ★ ROBERTA PETERS ★ VIENNA CHOIR BOYS

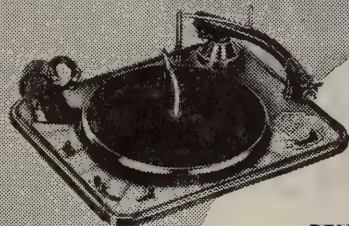
FOR PICTORIAL ANNOUNCEMENT WITH DETAILS
address

AARON RICHMOND, *Managing Dir.*, B. U. Celebrity Series
143 Newbury Street, Boston 16

mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC:
GARRARD "T"**
Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
Plus \$8.95 for
low table base
if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
FM PROGRAMS. 3 HOURS WEEKLY**

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

Twentieth Program

FRIDAY AFTERNOON, MARCH 26, at 2:15 o'clock

SATURDAY EVENING, MARCH 27, at 8:30 o'clock

GUIDO CANTELLI, *Guest Conductor*

ANDREA GABRIELI.....La Battaglia
(Arranged by Ghedini)
(First performance at these concerts)

BARTÓK.....Music for Strings, Percussion and Celesta
I. Andante tranquillo
II. Allegro
III. Adagio
IV. Allegro molto

INTERMISSION

BRAHMS.....Symphony No. 1, in C minor, *Op.* 68
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo ma con brio

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

854 BEACON ST., BOSTON

Tel. CO 6-7859

LOIS LAUTNER

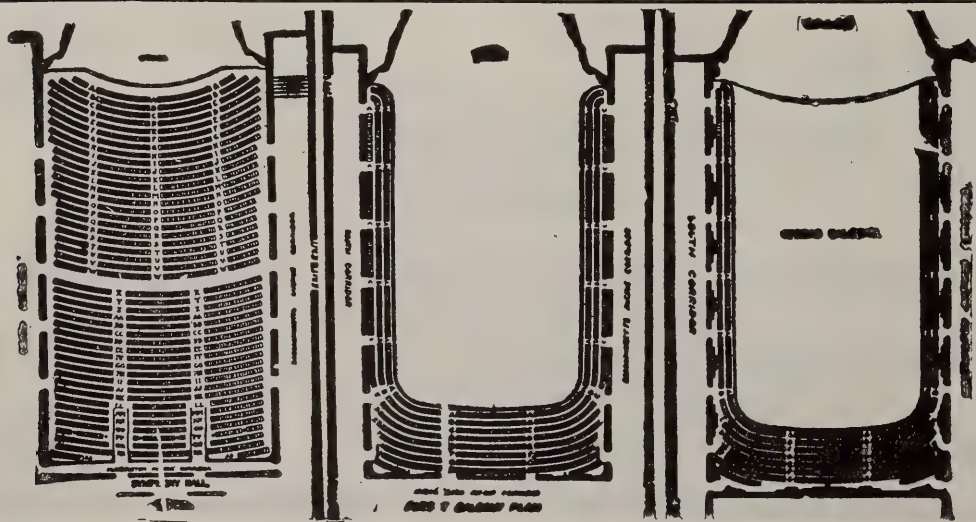
Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint

Solfège, Composition

CO 6-0137



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

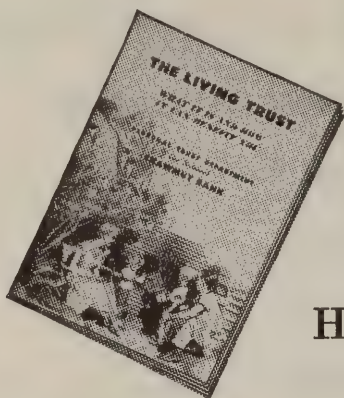
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

INVITATION TO THE DANCE

(Editorial, *Boston Globe*,

March 13, 1954)

If universities had to live by their gate receipts, there would be no universities. The same is true of most cultural institutions; they are something which humanity owes to itself, and they do not exist on petty cash. A noble library, a glorious museum, a great orchestra, these are expressions of humanity's immortal soul and not of profit-and-loss bookkeeping.

Bookkeeping comes into it since immortal souls inhabit mortal bodies, bodies must eat, and food costs money. But the beneficiaries of such institutions include multitudes who are often unaware of being beneficiaries — as public hygiene and prophylaxis save the lives of people who never saw a Medical School.

Thus the Boston Symphony Orchestra dignifies the name of this city out of all proportion to the support which it receives from the community at large. It tours Europe enhancing the prestige of the New England capital in our parent European capitals, it tours the North American continent as the supreme quality product associated with the name of Boston. For Harvard belongs to Cambridge, but the Orchestra is our own.

"Last night in the gymnasium," said a Columbus, Ohio, paper, "the High School band played Brahms. Brahms lost."

In Boston Brahms wins. We have 200 concerts a year, and 20 of them, those on the Esplanade, are free. More people here hold season tickets than in any European city of our size; every resource of sustaining revenue is being utilized, but the Orchestra needs a patron.

It takes time for a cultural institution to sink its roots into the soil of public

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



experienced traveler

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

support. Universities are 800 years old. Music is the newest art. The instruments are about 250 years old, the literature about 200 years, the orchestra (in any size) 150 years, the professional conductor hardly 100 years, and the audience for symphony concerts only about 50 years. Yet the growth has been prodigious. In 1900 there were eight symphony orchestras in the whole country; in 1954 there are 700; local pride is intense and each orchestra is the best, or if not, soon will be. The American people spend more money on serious music in a year than they do on baseball. It is no easier to finance a second-rate orchestra than it is to finance a first-rate, and the Boston Symphony has been first-rate for the seventy-three years of its existence, but it must now find a patron and the only one visible and adequate is the Business Community.

* * *

When the Harvard School of Business Administration was moving, three decades ago, into its imposing new red-brick Georgian building group on the Boston side of the Charles, an eminent English philosopher long resident in our midst, said,

"Law has been civilized by the Greeks and the Romans, Justinian and that lot; medicine has been taken out of magic; education has been getting rid of its humbug, and next it is time for business to recognize its sociological function, for if America is to be civilized, it must be done (at least for the present) by the business class, since they are in possession of the power and the economic resources."

If our cultural institutions are allowed to decline, our lives are the poorer; but in a time of stress the question is, Which are most worth saving? The answer is, All of them. As touching the Boston Symphony Orchestra, if we must be civilized by the Business Community, nothing could give us greater happiness.

Double your
record listening
pleasure...



with the new

RCA VICTOR HIGH FIDELITY "Victrola" Phonograph

and RCA Victor
High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

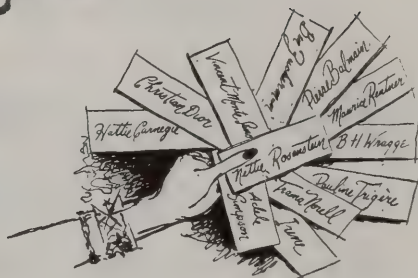
In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
mks. ® RADIO CORPORATION OF AMERICA

Filene's

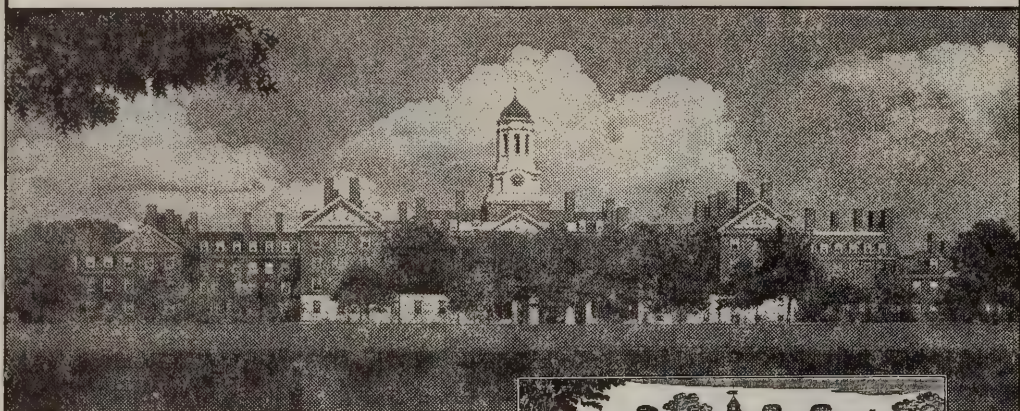
French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



Dunster House is one of the seven stately undergraduate Houses completed in 1931

The first college building, erected with funds voted by the General Court in 1636, was in the Yard on the present site of Grays Hall.



*“From the age that is past to the age
that is waiting before”*

Harvard, America's oldest university, has witnessed all the tremendous changes in American life since 1636. Yet she is still “Calm rising through change and through storm.”

In today's changing world, the individual who seeks to provide for his family faces many problems. An up-to-date will is essential in meeting them. If you have no will, or have not reviewed it recently, you should see your lawyer at once.

You and your lawyer are invited to consult Old Colony Trust Company about Old Col-

ony's services as Executor and Trustee. A copy of “Wills and Trusts” will be mailed to you upon request.



WORTHY OF YOUR TRUST

**OLD COLONY
TRUST COMPANY**

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twentieth Program

FRIDAY AFTERNOON, MARCH 26, at 2:15 o'clock

SATURDAY EVENING, MARCH 27, at 8:30 o'clock

GUIDO CANTELLI, *Guest Conductor*

ANDREA GABRIELI.....La Battaglia
(Arranged by Ghedini)
(First performance at these concerts)

BARTÓK.....Music for Strings, Percussion and Celesta

- I. Andante tranquillo
- II. Allegro
- III. Adagio
- IV. Allegro molto

INTERMISSION

BRAHMS.....Symphony No. 1, in C minor, *Op. 68*

- I. Un poco sostenuto; Allegro
 - II. Andante sostenuto
 - III. Un poco allegretto e grazioso
 - IV. Adagio; Allegro non troppo ma con brio
-

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding of their dreams . . . thanks to the wise guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious services. Do use our Bride's Preference List to record your wishes and patterns in china, silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

GUIDO CANTELLI

GUIDO CANTELLI was born in Novara (near Milan), Italy, on April 27, 1920. The town possessed a theatre, and a military band of which his father was the leader, with the result that as a mere boy Guido had the experience of leading the band, playing in the theatre orchestra; he also played the organ and sang in the church choir. At 14 he received a diploma as pianist from the Conservatorio Giuseppe Verdi in Milan where he later studied composition with Arrigo Pebrolo and Giorgio Ghedini. He had early experience conducting opera and concerts at Novara. During the war he was held in a prison camp in Germany. After the war he had many engagements conducting orchestras in Italy including the orchestra of La Scala in Milan, where his talents came to the attention of Arturo Toscanini. It was through Toscanini's recommendation that he came to this country in 1948 and conducted the NBC Orchestra as guest. He has since conducted this orchestra each season, and a number of orchestras in the United States and in Europe.

He conducted the Boston Symphony Orchestra as guest in this series, January 2, 3, and February 6, 7, 1953, and on tour in the week following.



IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

LA BATTAGLIA

By ANDREA GABRIELI

Born in Canareggio, Venice, 1510 (?); died there, 1586

Arranged for Wind Instruments

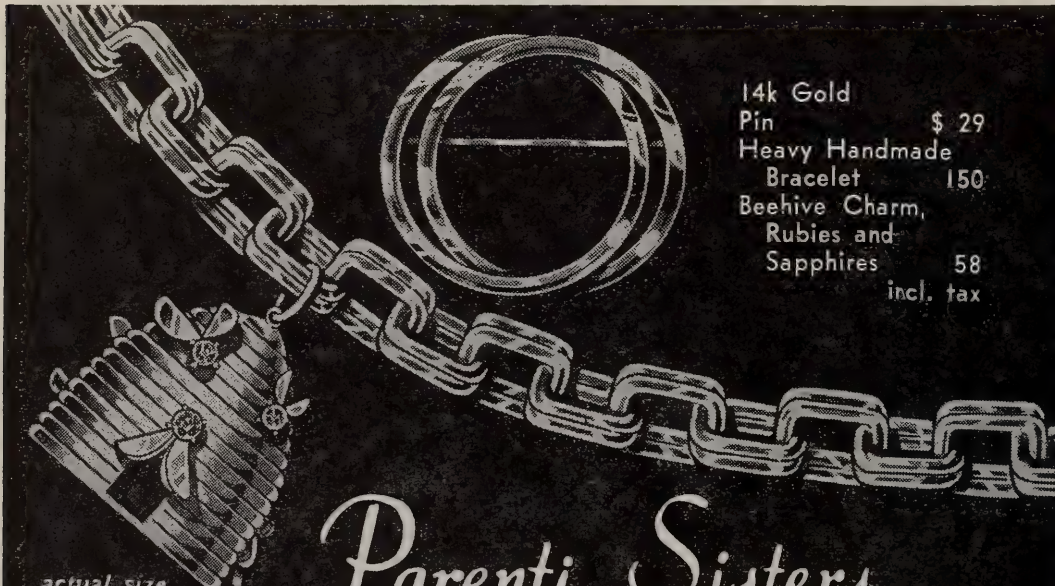
By GIORGIO FEDERICO GHEDINI

Born in Cuneo, Piedmont, July 11, 1892

The *Aria della Battaglia, per sonar d'instrumenti a fiato*, was composed probably between 1570 and 1580. Edited by Ghedini for modern wind instruments, it was first performed at La Scala in Milan under the direction of Guido Cantelli on September 23, 1952. Mr. Cantelli likewise introduced this work at a concert of the Philharmonic-Symphony Society of New York on March 26, 1953.

Herbert F. Peyser, in the New York program, stated that "the Ghedini version has been published by Ricordi and was edited by Ghedini for the '*Settimana Musicale*' of the Academia Chigiana of Siena. There the manuscript has been lost and Ghedini has been compelled to write a new version."

The instrumentation of Ghedini calls for 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba.



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm,
Rubies and
Sapphires 58
incl. tax

actual size

Parenti Sisters

jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

ANDREA GABRIELI was the uncle of Giovanni Gabrieli (1557-1612), whose antiphonal music for chorus and brass instruments is more familiar to present audiences.* Andrea was a pupil of Adrian Willaert, *Maestro di Cappella* at St. Mark's, and was preceded by Claudio Merulo as organist in that cathedral. He spread his fame by numerous compositions for organ or chorus. Among his pupils, besides his nephew, were Peter Sweelinck and Hans Leo Hassler.

There was nothing unusual about battle pieces in the Italy of the *Cinquecento*. They were written both for wind instruments and for singers, in that era which antedated the concerted use of strings. The contrapuntal madrigal or motet was the basic style and the parts ranged from four to sixteen. Benvenuto, in a preface to the score as arranged by Ghedini, points out that this one was in special favor. It celebrated the victory at Marignano (now Melegnano, near Milan) in 1515 in which the French under Francis I, together with the Venetians, defeated the Swiss. *La Battaglia* was derived from *La Guerre* by the earlier contrapuntal composer Clément Jannequin (precise

* Giovanni Gabrieli's *Sonata Pian e Forte* was performed at these concerts January 10, 1935 when Sir Adrian Boult conducted, and on November 10, 1950 under the direction of Charles Munch.

ESTABLISHED 1833

You and Your Husband's Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There's no obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street

Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Sentimental Mauve
on fine navy wool
in Spring's young
suit. Gently curved
jacket tops a
slender skirt and
adds . . . or
subtracts . . . a stole
with hand knotted
fringe. Misses'
sizes.*

89.95



THE
Cotillion Room

CHANDLER'S

Suits . . . a sign of
Spring . . . arrive in
fascinatingly varied
silhouettes in our
Cotillion Room.
Sizes for misses,
women. - -

SECOND FLOOR

dates unknown) of the French-Netherlands school, a disciple of Josquin des Prés. Jannequin, a true Renaissance spirit, applied his pictorial imagination to the then constricted form of the chanson in four parts, usually intended for unaccompanied voices, giving his compositions such provocative titles as *Chant de l'alouette*, *Le chant du rossignol*, *Le caquet des femmes*, *Voulez ouir les cris de Paris*, *La Chasse*, and *La Guerre*. *La Guerre*, originally published in 1529, became famous and inspired others to like attempts. In 1545 Tylman Susato of Antwerp re-published it with an optional fifth voice added. Arrangements were also made for keyboard or various ensembles. Charles Burney in England admired the work and made a scoring of his own.

La Battaglia, which Andrea Gabrieli in Venice brought forth between 1570 and 1580, was, according to the custom of the time, a free paraphrase on Jannequin. In this sense Ghedini's score is actually a modern arrangement of an ancient paraphrase. Benvenuto points out that Gabrieli has freely developed the descriptive aspects of his model, stressing the "warlike trumpet fanfares, the galloping cavalry, and the drumrolls and shouts of the opposing forces." This writer discerns "the coming of dawn," a "prayer of solemn invocation" before the



PASTENE
WINES

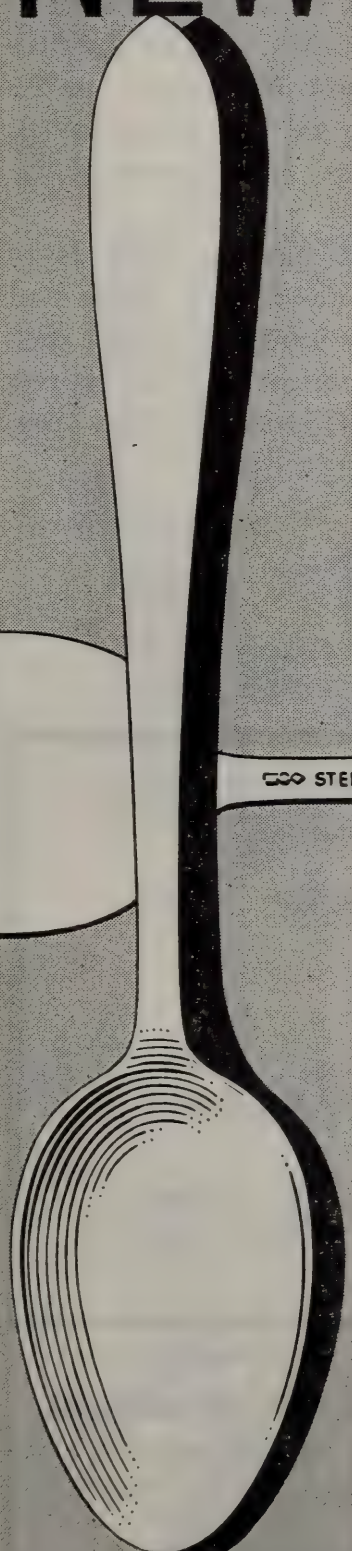
Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's
An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight

(A place setting includes luncheon knife and fork, soup spoon, salad fork, teaspoon and butter knife.)

"Pointed Antique" — \$42.50

*Sterling silver may be purchased through
the Shreve Convenient Payment Plan.*

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including
Saturdays) Telephone: COMmonwealth 6-2970

battle, followed by the sounds of the conflict. He finds Gabrieli's treatment "more agitated and vigorous than that of his predecessor," with victorious cries which could hardly have been conceived in the earlier epoch.

Nicola Costarelli, who wrote the annotations for a performance at the St. Cecilia concerts in Rome, November 15, 1953, under Cantelli's direction, finds Ghedini's transcription "studiously faithful to its period without arbitrary archaisms, benefiting by the flexibility of modern instruments without departing from the plain intents of the original — in other words, a true re-creation."

Burney's comments in his *History of Music* on the exploits of Jannequin give us a sense of the hold which descriptive music had upon sixteenth-century hearers. He traced this tendency to his own England, where 100 years later Ravenscroft endeavored to express "the pleasure of the five usual recreations of Hunting, Hawking, Dancing, Drinking, and Enamouring" (1614).

C. Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Prices and menus on request

Weddings

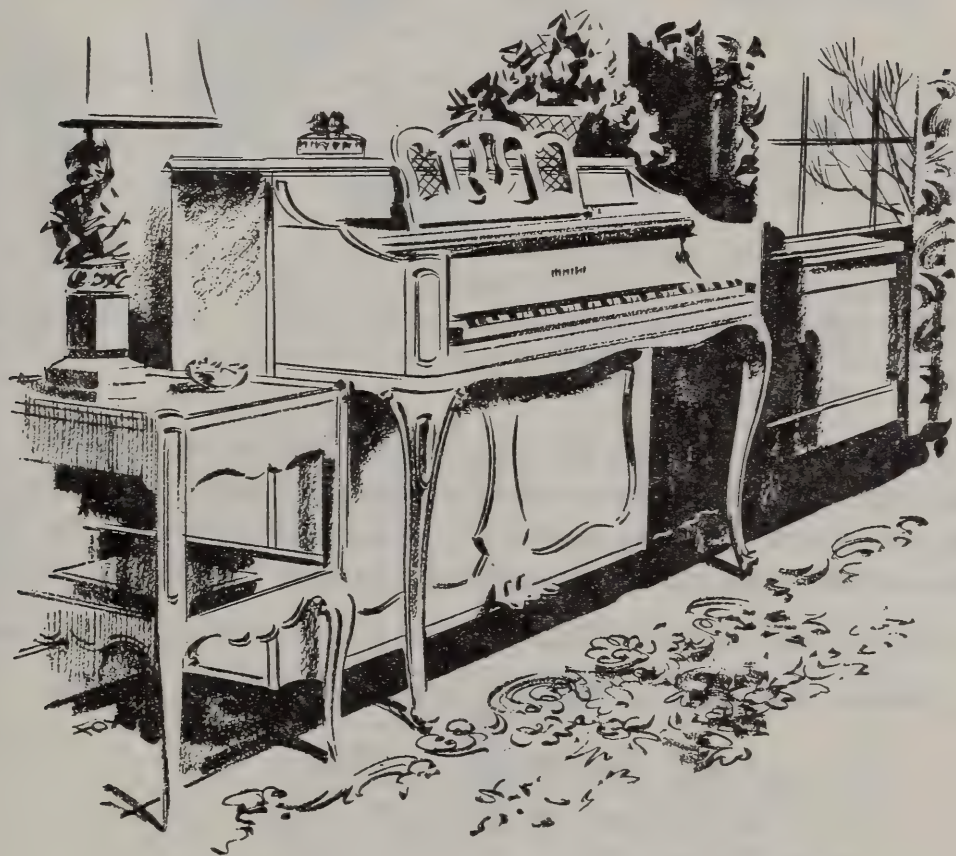
Noon or Evening Buffets

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

MUSIC FOR STRINGED INSTRUMENTS, PERCUSSION AND CELESTA

By **BÉLA BARTÓK**

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York,
September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

Leonard Bernstein introduced the work to Boston at these concerts, February 18, 21-23, 1947. Charles Munch repeated it, January 12, 13, 1951.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the

fine shoes for every member of the family



Thayer McNeil

boston and welllesley

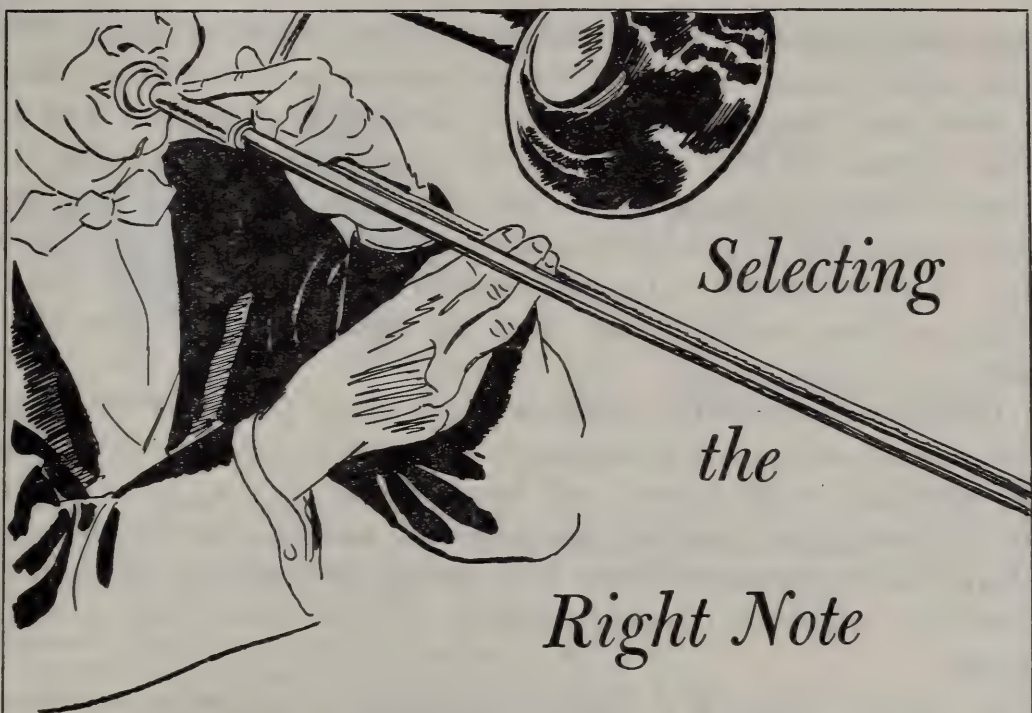


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from pianissimo to a fortissimo climax and subsides to a pianissimo close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is Allegro 2-4. A theme played by the second string group pizzicato is immediately answered by another theme from the alternate group bowed and forte. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a fugato on the second theme. The movement ends vivo and vivace.

The third movement, Adagio 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

- | | |
|--|------------------------|
| Epicure Cheese Chequers, 8 oz. jar | Each
\$1.00 |
| Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails. | |
| Epicure Whole Spiced Crab Apples, 28 oz. jar | .49 |
| Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts. | |
| Sardi's Jiffy White Sauce, 8 oz. tin | .27 |
| Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes. | |
| Chili Con Queso (Cheese with Peppers), 6 oz. jar | .55 |
| Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch. | |
| Embassy Gooseberry Jam, 1 lb. jar | .55 |
| A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England. | |
| Red Label Boned Turkey, 35 oz. tin | 3.25 |
| Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses. | |
| Holland Cheese Krisps, 6 oz. tin | 1.29 |
| Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland. | |
| Red Label Louisiana Vegetable Soup, 13 oz. tin | .29 |
| A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly. | |

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The Adagio section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating Allegro molto based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus laetus* (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato*, in which material of a more lyric nature is expressively treated, before the concluding return of the

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment "lifts" and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

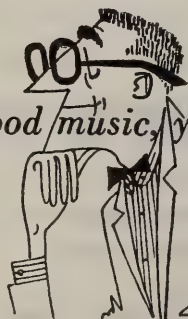
For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KEnmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Our Agency Service

enables you to delegate to our Trust Department the responsibilities involved in the care of property — from the perplexing problems of investment to the bothersome details of income tax returns, cutting coupons, checking up dividends, etc.

*A booklet describing this service
will be mailed on request*

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, remain in the forefront of innovation, unsuperseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's "*Sacre*" by more than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his style in those that followed. The Fifth Quartet was composed in 1934, a year before the Music for Strings and Percussion, and the Sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

Bartók as a figure in the musical world is due less to the composer, whose development has been notably consistent, than to a change in the general receptivity of the listening public.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues universally respect his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

"Bartók and his compatriot Kodály," wrote Lawrence Gilman in



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

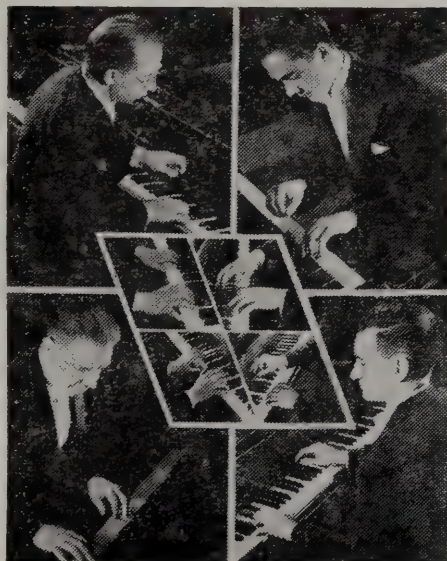
Is a friendly bank where you will
be welcome to

Save Money
and

Finance Your Home

Henry H. Pierce
President

The Famous FIRST PIANO QUARTET



which gives its only Boston
performance
SUN. EVE., MARCH 28 in
SYMPHONY HALL
Use STEINWAY PIANOS
exclusively.

The First Piano
Quartet's concert will
benefit the Women's
Committee of
The Children's Medical
Center

The First Piano
Quartet says of the
Steinway:

"We are always hap-
piest when we have
four of those mar-
velous Steinways at a
concert."



M. Steinert & Sons

Jerome F. Murphy, President
162 BOYLSTON STREET, BOSTON
Also at Worcester and Springfield

1937, "have demonstrated to us by their researches that the genuine traditional folk-music of Hungary is a far different thing from the comparatively modern gypsy-music exploited by Liszt and by popularizers much less admirable than he; and Bartók at least has steeped his own compositions in the somberness and wildness and humor of this ancient, authentic music of the Hungarian peasantry, which derives in many cases from the old ecclesiastical modes, and betrays surprising affiliations with the rhythmic peculiarities of the age of Bach and Handel — this authentically Hungarian music which is as different from the showy 'Hungarianism' of Liszt as soil and sun are different from tinsel and footlights.

"Thus the past of his nation lives again in Bartók, amazingly sophisticated and metamorphosed, but charged with its old power and raciness and savor."

The composer Bartók is outlined by Mr. Gilman in one of his characteristic bits of literary portraiture: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austere sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past."



FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch \$14.00
Handwrought bracelet \$77.50

Prices include tax

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

Presented for Your Pleasure by



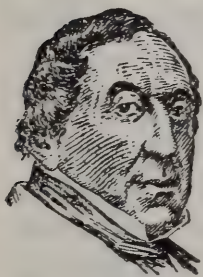
The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.



ROSSINI

When the Waltz Was Young

“THE rise and fall of musical fashions is filled with amusing turns and twists of human nature,” Delver Forfax reflected. “For example, an opera of Rossini long considered dead and done for — *La Gazza Ladra* (‘The Thieving Magpie’) recently delighted a sophisticated New York audience. The comments were:

“When it was staged first, in 1817, it soon was a popular success, but drew upon Rossini some critical objections to one particular ‘innovation’ which I find specially interesting. This was the use of a waltz as a prelude to the heroine’s trial for her life. The waltz was still new, and Rossini was alert enough to try it out for a new effect which was too novel for the critics.

“In its early stages the waltz was denounced not only in Rossini’s opera, but when it began to be ‘the latest thing’ for social dancing. Here is the bitter commentary in the periodical *Salmagundi*, published in New York in 1807, by Washington Irving, his brother William, and his friend James K. Paulding:

“‘Waltz. As many of the retired matrons of this city are doubtless ignorant of the movements and figures of this modest exhibition, I will endeavor to give some account of it, in order that they may learn what odd capers their daughters sometimes cut when from under their guardian wings. On a signal being given by the music, the gentleman seizes the lady round her waist; the lady, scorning to be outdone in courtesy, very politely takes the gentleman around the neck, with one arm resting against his shoulder. . . . Away they go, about, about. . . .

“‘In the course of this circumnavigation . . . now the gentleman, meaning no harm in the world, I assure you, Madam, carelessly flings his arm about the lady’s neck, with an air of celestial impudence; and anon the lady, meaning as little harm as the gentleman, takes him round the waist with most ingenuous languishment. . . . After continuing this divine interchange of hands, arms, et cetera, for half an hour or so, the lady begins to tire, and with “eyes upraised,” in most bewitching languor petitions her partner for a little more support. This is always given without hesitation. The lady leans gently on his shoulder, their arms entwine. . . .’

“What a sad transition the waltz seemed to be after the minuet and quadrille,” Delver concluded sardonically.

ENTR'ACTE
THE VOGUE OF THE BATTLE PIECE

By LANING HUMPHREY

"On the singing of the song, not a man but could not bear to behold his sword within its scabbard, and would not draw himself to his full height to show himself to be a doughty figure."

In this fashion Noel du Fayl chronicled the potent result of performances of Jannequin's *La Guerre* at the court of Francis I., who at the age of twenty — fourteen years before — had led his French army victoriously against the Swiss in the two-days' Battle of Marignano, in 1515.

Originally a vocal work, *La Guerre*, also known as *La Bataille de Marignan*, would seem now to have depended heavily upon its words, which formed a particularly strong libretto. Here was a text which with extraordinary vividness pictured the conflict in all its details, portrayed its contenders, rhapsodized on their heroisms. But the music to which Jannequin set the text was so powerful in itself that it invited and received the addition of instruments. In fact, a contemporary Italian edition dispensed with the words.

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

HARRY STRAUSS (1929-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

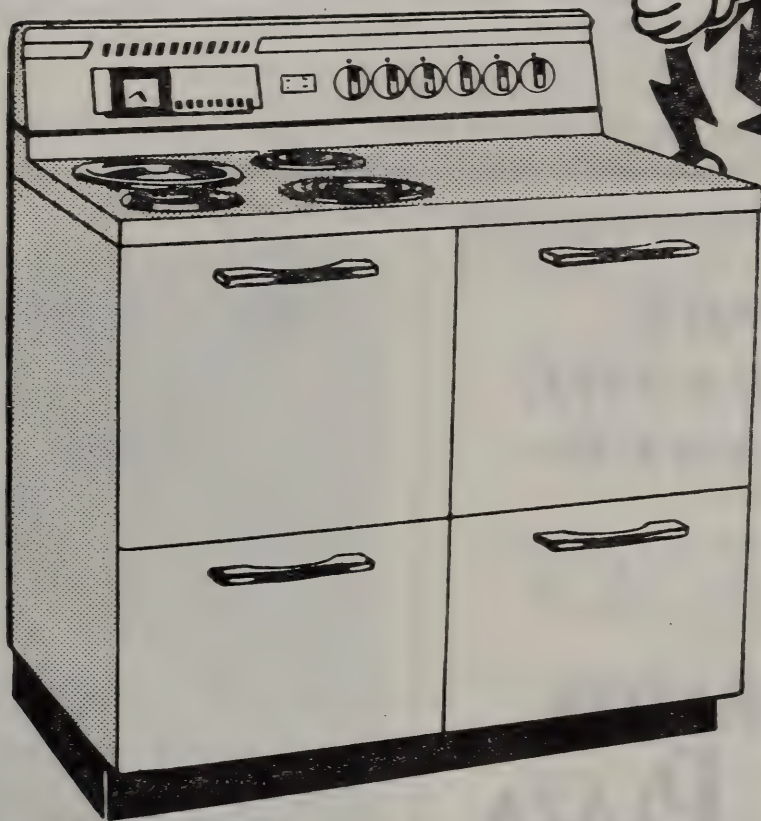
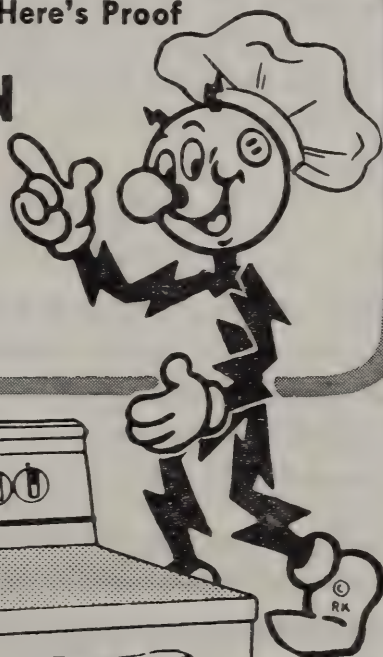
89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

In *La Guerre* a definite musical form had been originated, which Jannequin himself turned to again and again, notably in *La Siège de Metz*. Contemporaries and composers of later times followed suit.

In the realm of balladry, of course, there is the rugged English example reciting the events of the fourteenth century combat of the Percy and the Douglas forces at Chevy Chase. As far as words alone are concerned, this battle piece is hard to rival. For example, there are the lines:

“And when his knees were smitten off,
He fought upon his stumps.”

However, the music itself is a simple support for the poem, without much variety. Vivid words and simple music also characterize battle pieces of Scottish, Irish, and Welsh folklore. One of the epic songs of Russia, “Ilya of Murom and Tzar Kalin,” contains these colorful word-pictures*:

* The translation is from “The Epic Songs of Russia,” by Isabel Florence Hapgood.

**PRE-
THEATRE
DINNER**

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

**SHERATON
PLAZA**

**BOUND VOLUMES of the
*Boston Symphony
Orchestra***

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*“A Musical Education in One
Volume”*

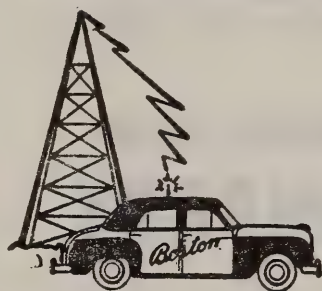
*“Boston’s Remarkable Book of
Knowledge”*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KENmore 6-5010

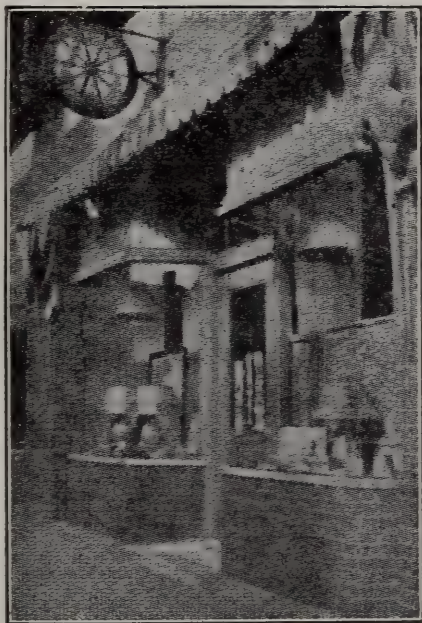
**Radio Controlled Taxicabs
Safe Courteous Drivers**

"The gray wolf could not skirt that army in a long spring day; the black raven could not fly about it in the longest day of summer, nor would the longest light of autumn suffice for the gray bird to fly over it. . . . As the clear falcon swoopeth down upon the geese and swans, and small migratory ducks, so swooped the Holy Russian hero upon that Tartar horde, and began to trample the host under his horse's hoofs, and to lay them low, as a mower cutteth down the grass."

In contrast to the simple music mated with such stirring texts, Jannequin produced music equal in expressiveness to the words, and varied according to their implications. This innovation of his was imitated during the sixteenth and seventeenth centuries — and there was no lack of battles for subject matter.

England's great William Byrd composed a purely instrumental work named *The Battle*. Since it was written for the fragile keyboard instrument, the virginals, it is of rather toy-soldier dimensions. But it attempts to illustrate the following program:

The Souldiers Sommons: Tempo di marcia inglese, allegro assai.



SPRING AND SUMMER
DRESSES

LAMPS AND SHADES

WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

[Toward the beginning there is an imitation of timpani; at the end, a trumpet effect.]

The Marche of the Footmen [Infantry]: Tempo di marcia.

[It ends with drum and timpani effects.]

The Irish Marche.

[A section is marked "giocososo."]

The Bagpipe and the Drone.

The Flute and the Droome.

Ye Souldiers Dance.

The Buriing of the Dead.

The Galliarde for the Victorie.

Military spirit abounds in the work, but the battle itself seems to be somewhere around the corner, and to a modern reader there remains some puzzlement as to who fought whom. Nevertheless, this was a remarkable piece in its day. Harmonic effects in it must have been considered very advanced for its era — between the last half of the 1500's and the start of the next century.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

Open Sundays 1 to 9
French Pastry to Take Out

TEL. LA 3-6720
97 MOUNT VERNON STREET

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050



THIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The NEW ENGLAND MUTUAL Life Insurance Company of Boston

The first mutual life insurance company chartered in America — 1835

The Seven Years' War prolonged the vogue of the battle piece. An immensely popular example was *The Battle of Prague*, by the Czech composer, Franz Kotzwara, who hanged himself in England in 1793. Although described as "a favorite sonata for the pianoforte or harpsichord," it was full of rousing descriptive effects. It enjoyed a long vogue in America, where it was published as early as the 1790's in Philadelphia, and was re-published in Boston and Baltimore pretty continuously until at least 1850. This was a prototype for Beethoven's *Battle of Vittoria*, his popular success and artistic liability of 1813.

Gottlieb Graupner, who published *The Battle of Prague* in Boston about 1800, issued a rival piece about 1830, named *The Battle of Maringo*, by Bernard Viguerie. It bore the inscription, in French, "Military Piece composed for the forte piano, with the accompaniment of a violin and bass."

American military episodes brought forth many ballads from the Revolution onward. But with the Civil War came a rash of battle pieces for piano. These attracted the attention of Alexander Tcherepnin, who edited three in an album he published in London in the 1940's. "There is some child's-spirit in their musical contents," he writes in a foreword, "— life becomes explained in music — and in interpret-

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

ing them a student will have to find many different ways of touching the instrument, and use his phantasy and creative instinct to make the effects sound real."

Included are:

"The Battle of Shiloh, or Pittsburgh Landing, musically photographed by Ch. Grope." It bears the astounding opus number of 1402.

The Battle of Manassas, by Blind Tom. The composer was a famous Negro pianist.

The Battle of Gettysburg, by J. C. Beckel.

The latter piece is replete with printed details of what the music aims to represent, as follows:

March of the Grand Army of the Potomac under Major General George Gordon Meade into Pennsylvania, July 1, 1863.

(4/4) Maestoso. (12/8) The Rebels approaching under General Lee. Cavalry Advance. Halt. (4/4) Allegro. Attack on the 1st and 11th Corps and fall of General Reynolds. General Reynolds killed. Tremendous firing of the Rebels, answered by the Union forces. Shells

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600



The Haynes Flute

Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

10-14 Piedmont Street, Boston 16, Mass.

flying. Retreat. (2/4) Drums beating. (6/8) Allegretto. The 3rd Corps advancing gallantly. (p. music as if approaching in the distance gradually. Crescendo.) (2/4) Drums. The 5th and 6th Corps come up bravely to the tune of Yankee Doodle. Drums. The New York Volunteers and Pennsylvania Militia, under Generals Couch and Smith cross the Susquehanna and attack Lee in the rear. (4/4) Allegro. Grand combined attack of the whole army under General Meade. Terrific cannonading. The rebels retreat, flying in all quarters. Cannon. Grand Victory of General Meade. Cannon. Cannon. The old flag floats again over Gettysburg. Three Grand Hurrahs and a tiger. Lento. Cries of the wounded. The Rebel Prisoners marching to Baltimore. Più mosso. (3/4) Grand Finale — Star-Spangled Banner.

What a rival to the "1812" Overture this would have made, with an orchestration by Tchaikovsky himself!



Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
 Flower Show

Tel. CO 6-3637

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The most recent performances in the Friday-Saturday series were October 3, 4, 1952.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three, did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

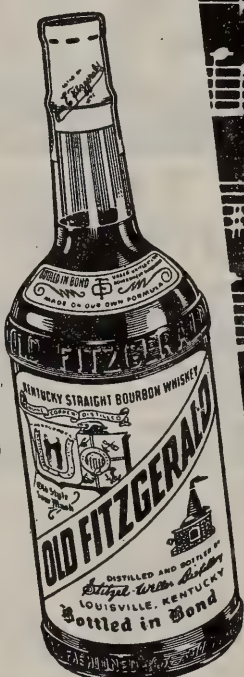
You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Münster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

* British Broadcasting Corporation Orchestra program notes.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich

HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor

A Concert in Honor of
DR. ARCHIBALD T. DAVISON
in the Year of his 70th Birthday

SANDERS THEATER, CAMBRIDGE
Wednesday, March 31, 1954, at 8:30 P.M.

PROGRAM

Selections from Dr. Davison's 200 arrangements of music for men's voices
"Birthday Pieces for ATD" by Randall Thompson, Virgil Thomson, Henry
Leland Clarke, Allen Sapp

Choruses by Bach, Dufay, Milhaud, and Vaughan Williams

TICKETS:

Tickets will be available March 15 at \$2.40, \$1.80, \$1.20 and may be obtained at the Harvard Cooperative Society or by mail from the Harvard Glee Club, Holden Chapel, Cambridge 38. Telephone orders will be accepted on weekdays from 2 to 5 p.m. at KIRKland 7-8990.

NOTICE OF MEETING
of the
FRIENDS OF THE BOSTON SYMPHONY
ORCHESTRA

The twentieth Annual Meeting of the Friends of the Orchestra will be held in Symphony Hall on Wednesday afternoon, March 31, 1954, at four o'clock for the transaction of such business as may properly come before the meeting.

Mr. Munch with members of the Orchestra will present a short program of music. At the conclusion of the music the Trustees will receive our members at tea in the upper foyer.

Membership in our Society carries the privilege of attending this meeting, which we hope will be the largest on record. If you have not already joined you may do so now at the Box Office.

OLIVER WOLCOTT
*Chairman, Friends of the
Boston Symphony Orchestra*

To the
Trustees of BOSTON SYMPHONY ORCHESTRA, Inc.
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-1954 and I pledge the sum of \$..... for the current support of the Orchestra, covered by check herewith or payable on.....

Name

Address

Checks are payable to Boston Symphony Orchestra

Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

SYMPHONY HALL, SUN. EVE. 8:00, APRIL 4th

Handel and Haydn Society

THOMPSON STONE, Conductor

Under the Auspices of

MORGAN MEMORIAL

The Passion of Our Lord

**According to St. Matthew — With the Music of
BACH**

ALICE FARNSWORTH, Soprano
CHARLES CURTIS, Tenor

LILLIAN CHOOKASIAN, Contralto
PAUL KING, Baritone

DOUGLASS BIDDISON, Bass

Boy Choir — Symphony Orchestra

Tickets: \$3.00, \$2.50, \$2.00, \$1.50, \$1.00 TAX EXEMPT — At Symphony Hall Box Office

This program will end about 10:00 o'clock

ELIZABETH I. BURT, Manager

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

ANITA DAVIS-CHASE *Announces*

MYRA HESS

SYMPHONY HALL

SUNDAY AFT. APRIL 4

Check and self addressed stamped envelope must accompany mail orders
to Box Office

Tickets: \$4.80, \$4.20, \$3.60, \$3.00, \$2.40, \$1.80, \$1.20 (tax incl.)

Steinway Piano

SYMPHONY HALL

THURSDAY EVENING, APRIL 1, at 7:30

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

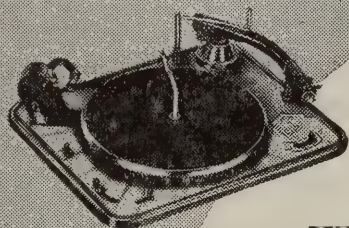
OPEN REHEARSAL

Tickets now at Box Office, \$2.00

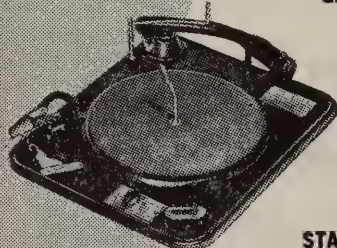
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
 GARRARD RC-90**
 Net \$64.68



**STANDARD MODEL
 GARRARD RC-80**
 Net \$45.08



**NON-AUTOMATIC:
 GARRARD "T"**
 Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
 Plus \$8.95 for
 low table base
 if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
 FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Twenty-first Program

FRIDAY AFTERNOON, APRIL 2 at 2:15 o'clock

SATURDAY EVENING, APRIL 3, at 8:30 o'clock

MOZART.....Symphony in D major, "Paris" K. 297

- I. Allegro assai
- II. Andantino
- III. Allegro

ROUSSEL.....Symphony No. 3 in G minor, *Op.* 42

- I. Allegro vivo
- II. Adagio
- III. Vivace
- IV. Allegro con spirito

INTERMISSION

BERLIOZ....."Harold in Italy": Symphony with Viola Solo, *Op.* 16

- I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy
(Adagio; Allegro)
- II. March of Pilgrims Singing their Evening Hymn
(Allegretto)
- III. Serenade of a Mountaineer of the Abruzzi to his Mistress
(Allegro assai; Allegretto)
- IV. Orgy of Brigands; Recollections of the Preceding Scenes
(Allegro frenetico)

SOLOIST

JOSEPH DE PASQUALE

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
854 BEACON ST., BOSTON Tel. CO 6-7859

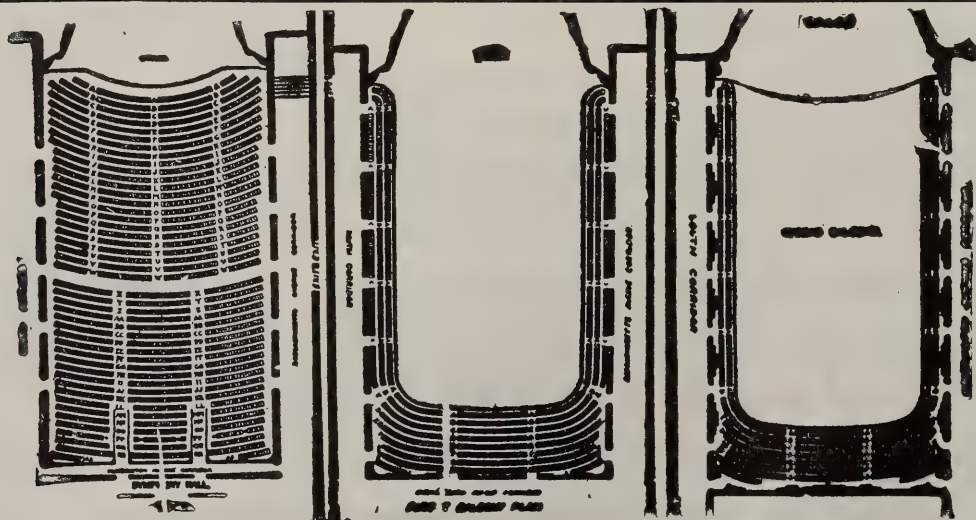
LOIS LAUTNER

Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint Solfège, Composition

CO 6-0137



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

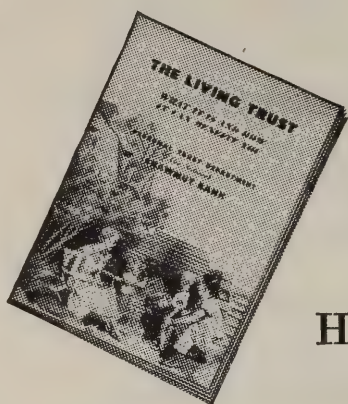
PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS

OLIVER WOLCOTT

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

ADVICE TO A SYMPHONIST —
AGE 22

On September 24, 1778, three months after Mozart's "Paris" Symphony had been performed, his father Leopold wrote to him in that city:

"It is better that whatever does you no honor should not be given to the public. That is the reason why I have not given any of your symphonies to be copied, because I suspect that when you are older and have more insight, you will be glad that no one has got hold of them, though at the time you composed them you were quite pleased with them. One gradually becomes more and more fastidious."

Mozart had composed 31 symphonies when he received these words from his disciplinary parent. If they were harsh, as applied to much music now highly cherished, they were at least to be justified in the result that Mozart the symphonist would grow prodigiously, until his early death. The "Paris" Symphony, a bright and skimming product of the *style galant*, is proof enough of variety, personal character, and mature emotional sensitivity. If it is confined in instrumentation, limited in development, complacent in the formal patterns then customary, it would be a great mistake to assume that Mozart was lacking in imagination or daring. He was expected to provide polite symphonies for polite occasions, in line with musical etiquette. They were prescribed by conditions, that is to say by the limitations of both players and audiences. If Mozart had stepped too far out of the line of correct musical deportment, ranged with a freer fancy in his development, his modulations or his counterpoint, he would no doubt have jolted his listeners out of their genteel and lordly casualness, and brought the sharp anger of his father upon his head. He did no such thing. He was too well trained in practical caution to jeopardize his position and income.

Mozart's coming of age was not, as it is for most people, a period of often painful incertitude, of newly found emotional impulse without expressive assurance. The adolescent Mozart differed from the average in that his impulses were at once more ardent and subtle while their expression had the assurance

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



**experienced
traveler**

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

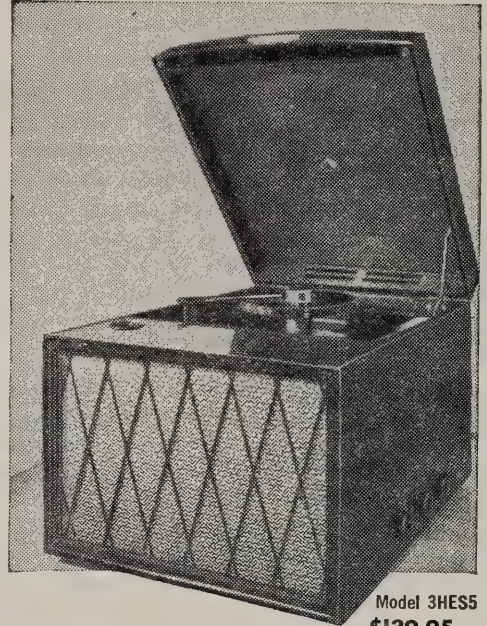
of almost limitless resource. At seventeen, Mozart was matured by long experience. Even from the age of six, music had flowed cleanly and expertly from his pen, and with equal ease from his fingers at the harpsichord. Since he had been six, he had spent a good deal more than half of his time being taken about by his father from one European court to another. He was dismayed by neither monarch, patron, nor rival virtuoso, and by no musical task. He was ready to undertake an opera, a symphony, mass, or a test of fingerboard dexterity at any time, and would invariably measure up with the best of his elders. These accomplishments never gave him conceit, nor stood in the way of his warm, normal friendliness with those about him. He simply lived in music and breathed it as naturally as air.

In spite of the disappointments and rebuffs which went with the tours, and the attempts of the father to obtain some sort of a lucrative post for his son, Wolfgang cheerfully did all that was expected of him, with undiminished zest. W. J. Turner has spoken of his "extraordinary ebullience, what one might almost describe as the ferocity of his high spirits." The exhilaration is found throughout his letters, in a flow of humor, coupled with expressions of ardent devotion for his family and affection for his friends. As a sort of intense awareness, it enlivens his music, and lifts it above the frigid elegance which went with the formal perfectionism of his period, until it becomes a direct language of the heart, catching the vivacity, the exuberance or the pathos of its own fleeting moment. Probably most of his contemporaries — whether patrons or colleagues — were aware of nothing more than his extraordinary facility. One may even ask whether Leopold himself, with his quick, intelligent ear, really perceived that personal, intimate vitality which has made the music of his son outlast all else of his time.

J. N. B.



*Double your
record listening
pleasure...*



with the new

RCA VICTOR HIGH FIDELITY

"Victrola" Phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

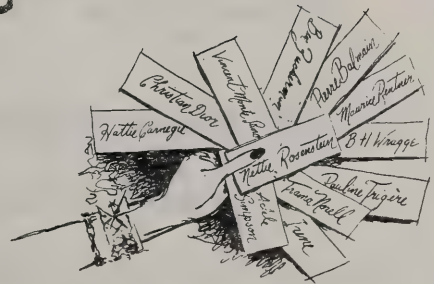
In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
mks. ® RADIO CORPORATION OF AMERICA

Filene's

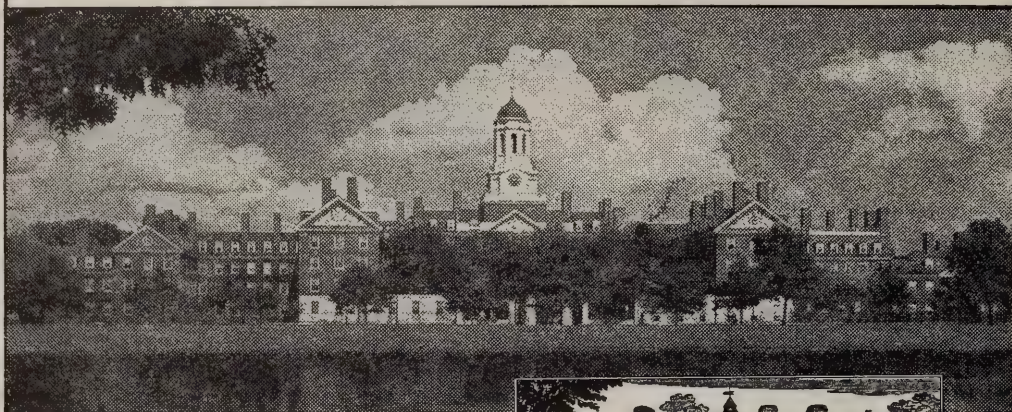
French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.

Filene's French Shops, Seventh Floor

Nothing is permanent except change—HERACLITUS



Dunster House is one of the seven stately undergraduate Houses completed in 1931

The first college building, erected with funds voted by the General Court in 1636, was in the Yard on the present site of Grays Hall.



*“From the age that is past to the age
that is waiting before”*

Harvard, America's oldest university, has witnessed all the tremendous changes in American life since 1636. Yet she is still “Calm rising through change and through storm.”

In today's changing world, the individual who seeks to provide for his family faces many problems. An up-to-date will is essential in meeting them. If you have no will, or have not reviewed it recently, you should see your lawyer at once.

You and your lawyer are invited to consult Old Colony Trust Company about Old Col-

ony's services as Executor and Trustee. A copy of “Wills and Trusts” will be mailed to you upon request.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twenty-first Program

FRIDAY AFTERNOON, APRIL 2 at 2:15 o'clock

SATURDAY EVENING, APRIL 3, at 8:30 o'clock

MOZART.....Symphony in D major, "Paris" K. 297

- I. Allegro assai
- II. Andantino
- III. Allegro

ROUSSEL.....Symphony No. 3 in G minor, *Op.* 42

- I. Allegro vivo
- II. Adagio
- III. Vivace
- IV. Allegro con spirito

INTERMISSION

BERLIOZ....."Harold in Italy": Symphony with Viola Solo, *Op.* 16

- I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy
(Adagio; Allegro)
- II. March of Pilgrims Singing their Evening Hymn
(Allegretto)
- III. Serenade of a Mountaineer of the Abruzzi to his Mistress
(Allegro assai; Allegretto)
- IV. Orgy of Brigands; Recollections of the Preceding Scenes
(Allegro frenetico)

SOLOIST

JOSEPH DE PASQUALE

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding
of their dreams . . . thanks to the wise
guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious
services. Do use our Bride's Preference List to
record your wishes and patterns in china,
silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

SYMPHONY IN D MAJOR ("PARIS"), NO. 31 (K. 297)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Composed in Paris in 1778, this symphony had its first performance at a *Concert Spirituel* under the direction of Jean Le Gros on June 18 of that year.

The first performance of the symphony at the concerts of the Boston Symphony Orchestra was October 28, 1887, under the direction of Wilhelm Gericke. Arthur Nikisch performed it April 28, 1893; Emil Paur, November 8, 1895; Wilhelm Gericke, January 13, 1898, and Serge Koussevitzky, October 26, 1945.

The score calls for the following instruments in pairs: flutes, oboes, clarinets, bassoons, horns, trumpets, together with timpani and strings.

MOZART, aged twenty-two, arrived with his mother in Paris on March 23, 1778, and stayed there until September 26. The Mozart family had built great hopes on the success of Wolfgang in the French capital. What he wanted (and was never to succeed in having) was a permanent remunerative post, preferably that of *Kapellmeister*, which provincial Salzburg had not offered him. Nor were the available musicians at Salzburg inspiring to compose for. "For the last five or six years," wrote Mozart to a Salzburg friend, with a Parisian performance perhaps ringing in his memory, "the Salzburg orchestra



IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable." At Mannheim, whence he had just come and which possessed the finest orchestra in Europe, Mozart had probably first awakened to the full possibilities of the symphonic medium. "The discipline that rules this orchestra!" he had written to his father. "They behave themselves quite differently, have good manners, are well dressed, and don't soak themselves in taverns."

The young man realized clearly enough that the broad road to success in Paris was not the symphonic road but the opera. The Gluck-Piccini controversy still held everyone's attention, although Gluck had triumphed by that time. Mozart was not interested in taking sides: he was as careful to preserve beauty of melody as the dramatic verities, and instinctively he would have sacrificed neither. He was ready to adapt his style to the French language and the French taste, but he never obtained in Paris more than half a promise of a French libretto, nor any definite prospect of a performance.

Mozart arrived in Paris with very little money, after nine and a



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm,
Rubies and
Sapphires 58
incl. tax

actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
Members Million Dollar Round Table Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.

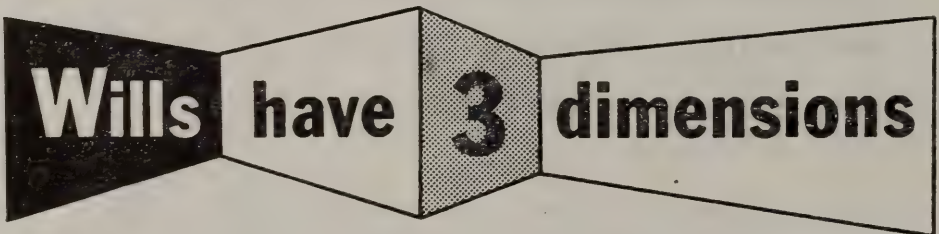


BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

half days of tedious travelling from Mannheim. His mother, who was with him, wrote home: "During the last two days we were choked by the wind and drowned by the rain, so that we both got soaking wet in the carriage and could scarcely breathe." And so they arrived in a strange city, where Mozart, making calls and lacking cab fare, picked his way over paving stones slippery with early spring mud. Mozart's mother was a care and a burden, for she merely sat alone in their dark lodgings day after day and complained of increasing ailments. On July 3 she succumbed to a disease as unidentifiable as many were in those days, and Mozart for the first time directly witnessed the spectre of death. His father, unable to leave Salzburg, had realized that the boy, too sensitive, too impulsive, too trusting, had none of the qualities needed to back up his talents, push his advantage, and make himself known or even noticed in a foreign land. As Baron Grimm, the most helpful friend of Mozart in Paris, wrote to Leopold: "He is too good-natured, listless, easily gullible, too little occupied with the means which can lead to fortune. One can never come through in this town without resource, enterprise and audacity." The long letters constantly exchanged between father and son (the postage eating into Mozart's diminishing savings) are full of cautions and admonitions on the one hand, expressions of filial devotion and bitter discouragement on the other.

ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Dropped shoulders
 . . . slimmest waist
 . . . full, full skirt
 in fine rayon
 faille lined with
 iridescent rayon
 taffeta. Misses'
 sizes 10 to 18 in
 navy or black*

29.90



Chandler's
 BOSTON and BELMONT

The coat that looks
 like a dress . . . one
 of the fascinating
 ideas of this Spring!
 We sketch one from
 many smart ver-
 sions.

COAT DEPARTMENT
 THIRD FLOOR

The Baron Grimm was the one person who introduced Mozart in favorable places. He took him to Noverre, Director of Ballet at the *Opéra*, who spoke of an opera and allowed Mozart to provide numbers for a ballet ("*Les Petits Riens*"), the production of which gave him no credit. His one fruitful meeting was with Le Gros, the Director of the *Concert Spirituel*, the famous ultra-aristocratic subscription concerts, given in Lent when the theaters were closed, which were later to perform symphonies of Haydn and ultimately to vanish in the tides of revolution. But with Le Gros, as with others, French "*politesse*" ran ahead of honest good intention. Mozart contributed to an oratorio, which proved another case of obliging without return. He wrote a "*Symphonie Concertante*" with solo parts designed for the eminent virtuosos of the orchestra: Wendling (flute) and Ramm (oboe), whom he had known at Mannheim; Punto, the hornist who, like Ramm, was later to inspire Beethoven, and Ritter (bassoon). Le Gros left the score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared.* Mozart was offended but more or less forgave Le Gros when he was

* The original score was lost, but another version ultimately appeared (K. Anhang 9), in which a clarinet is used instead of a flute.



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS ... standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES
*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS
Vice President & Treasurer

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL
investment Counsel

CHARLES K. COBB
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER
Vice President & Trust Officer

CARL J. GILBERT
Treasurer, Gillette Company

FRANCIS GRAY
Trustee

FRANCIS C. GRAY
President

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE
Trustee

ROBERT M. P. KENNARD
Vice President & Trust Officer

EDWARD F. MACNICHOL
Vice President & Secretary

EDWARD H. OSGOOD, JR.
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER
*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

asked for a symphony — which, needless to say, he promptly provided. In a letter to his father, Mozart describes an encounter with Le Gros: “M. Le Gros came into the room and said, ‘It is really quite wonderful to have the pleasure of seeing you again.’ ‘Yes, I have a great deal to do.’ ‘I hope you will stay to lunch with us today?’ ‘I am very sorry, but I am already engaged.’ ‘M. Mozart, we really must spend a day together again soon.’ ‘That will give me much pleasure.’ A long pause; at last, ‘A propos, will you not write a grand symphony for me for Corpus Christi?’ ‘Why not?’ ‘Can I then rely on this?’ ‘Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia Concertante*.’ Then the dance began. He excused himself as well as he could, but did not find much to say. In short, the symphony was highly approved of — and Le Gros was so pleased with it that he says it is his very best symphony.”

Mozart had not composed a symphony for four years — for the good reason that there had been no call for one. But he had listened to Cannabich’s splendid orchestra at Mannheim. The orchestra of the *Concert Spirituel* had a reputation for great brilliance — Mozart’s disparaging remarks to his father, presently quoted, must have been rather peevish than judicial. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He com-

Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Prices and menus on request

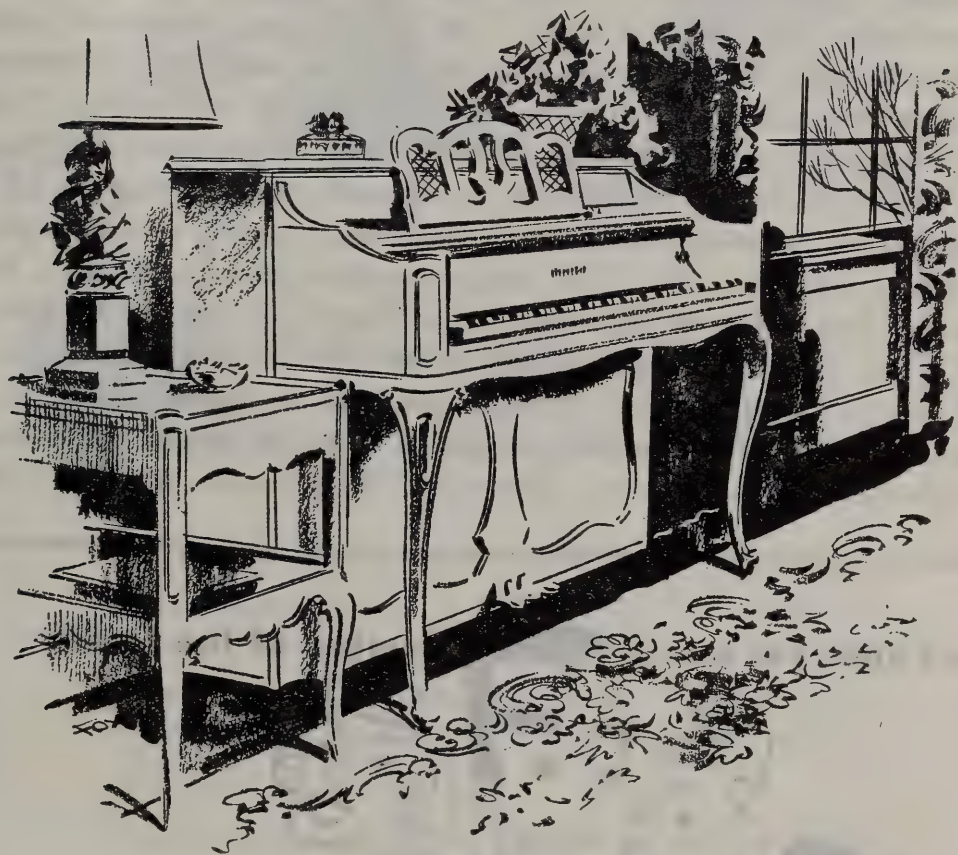
Weddings

Catering Department

WOMEN’S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

posed with both in mind. In every part there is a play for brilliant effect — numerous crescendos, adroit modulations, abrupt alternation of piano and forte. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that “when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next.” The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

Mozart was well aware that the orchestra prided itself on the “*premier coup d’archet*,” the incisive opening stroke of the combined bows on a brilliant chord. Accordingly he opened his symphony with a unison octave flourish. He wrote, “I have been careful not to neglect *le premier coup d’archet*—and that is quite sufficient. What a fuss the oxen here make of his trick! *Was Teufel*—I can see no difference! They all begin together just as they do in other places. It is really too much of a joke!” And he goes on to repeat a story of a Frenchman who asks a German musician if he has heard the famous *coup d’archet* at the *Concert Spirituel*. “‘Yes, I have heard the first

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

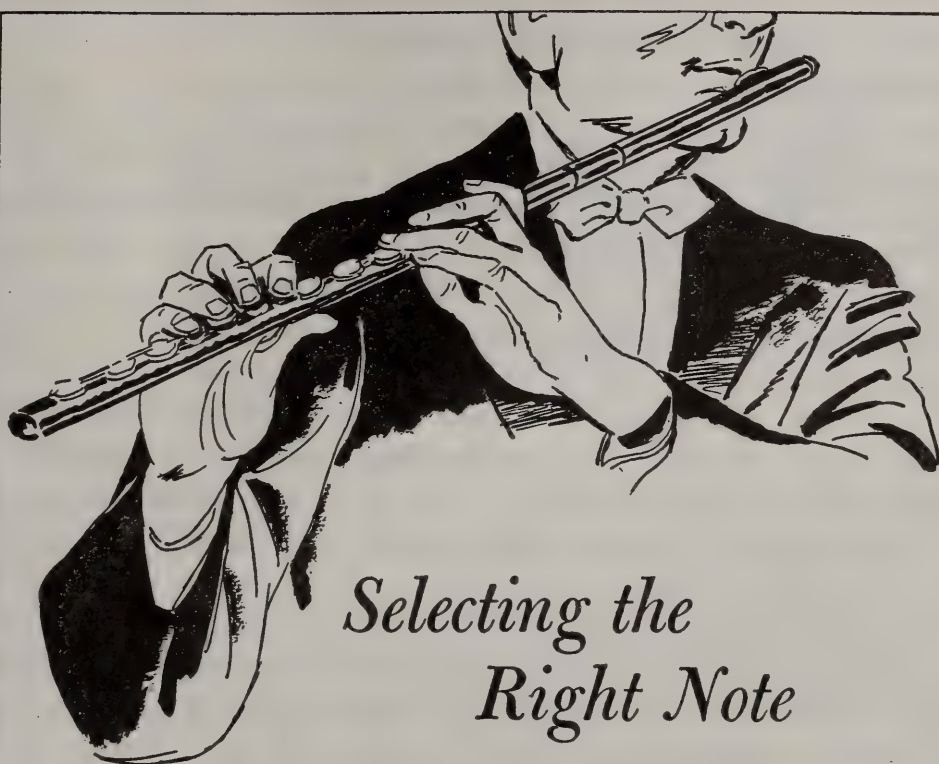


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

and the last.' 'Do you mean — the *last*?' 'Certainly, the first and the last — and the last gave me the more pleasure.' ”

“I was very unhappy over the rehearsal,” wrote Mozart, “for I never heard anything worse in my life; you cannot imagine how they scraped and scrambled over the symphony twice. I was really unhappy. I should like to have rehearsed it again, but there was so much else that there was no time. So I went to bed with a heavy heart and a discontented and angry spirit. The day before, I decided not to go to the concert, but it was a fine evening and I determined at last to go, but with the intention, if it went as badly as at the rehearsal, of going into the orchestra, taking the violin out of the hands of M. La-Housaye [the concert master], and conducting it myself. I prayed for God’s Grace that it might go well, for it is all to His honor and grace; and *ecce*, the symphony began. Raaff stood close to me, and in the middle of the first Allegro was a passage that I knew was sure to please; the whole audience was struck, and there was great applause. I knew when I was writing it that it would make an effect, so I brought it in again at the end, *da capo*. The Andante pleased also, but especially the last Allegro. I had heard that all the last Allegros here, like the first, begin with all the instruments together and generally

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

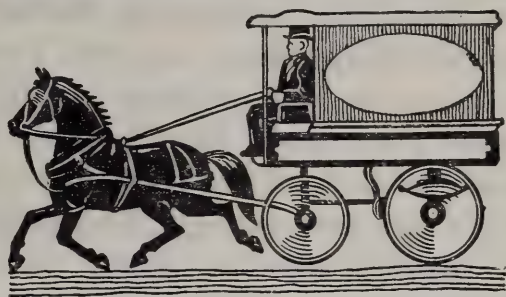
RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals



	Each \$.99
Red Label Soft Shell Crabs , 3 $\frac{3}{4}$ oz. tin	
The gourmet's delight — delectable Maryland soft shell crabs ready to crumb or dip in batter and fry in your favorite way. The flavor is exceptionally delicate. Packed 3-4 in the tin.	
Fru Frett Wafers , 5 $\frac{1}{4}$ oz. pkg.	.89
The most delicious little Swiss biscuits we have ever tasted. Wafer-type, in fancy shapes about the size of an almond in the shell, with a wonderful milk-chocolate-and-crushed-almond filling. About 32 to the pkg.	
Red Label Waf-R Roll Cheese , 8 oz. roll	.50
A Canadian cheese with a robust tang, shaped into a cylinder 7 $\frac{1}{2}$ inches long and 1 $\frac{1}{2}$ inches in diameter. Slices easily into neat rounds for canapes or cheese tray.	
Embassy French Baby Corn , 3 $\frac{1}{2}$ oz. jar	.89
Such <i>tiny</i> ears of corn — about 1 $\frac{1}{2}$ inches long! — marinated in fine tarragon vinegar. Chill. Serve as appetizers, like pickles, or as a garnish for cold plates and tossed salads.	
Epicure Albacore Tuna Fish , 5 oz. jar	.53
White-meat tuna of splendid quality and flavor, for <i>special</i> salads, sandwiches and creamed dishes. (Try it in a newburg with ripe olives and sauteed mushrooms.)	
Red Label Pitted Purple Plums , 17 oz. tin (3 for 85¢)	.29
Halves of luscious, unpeeled purple plums, the stones removed, packed in a deliciously fruity syrup. Chill and serve as you would apricots or other tart-sweet fruit.	
Red Label Creamed Carrot Soup , 13 oz. tin (3 for 91¢)	.31
Brand new, made expressly for Pierce's, this delicate cream soup with the color of muted sunshine is excellent served hot or chilled. Top it with a sprinkling of chopped parsley.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



in unison; so I began with the violins alone, piano, for eight bars, followed at once by forte. The audience (as I had anticipated) cried 'Sh!' at the piano, but directly the forte began they took to clapping. As soon as the symphony was over, I went to the *Palais Royal*, treated myself to an ice, told my beads as I had vowed, and went home."

Mozart also relates that Le Gros, unlike the audience and the composer himself, was not satisfied with the slow movement. He considered it not short enough. The amiable Mozart forthwith wrote another, entirely different, which was played at later performances. Weighing the two, Mozart decided on the whole in favor of the second. It was presumably the second, marked *Andantino* instead of *Andante*, which was used in the original French publication by Siebel and which is here performed.* On account of the success of this symphony Mozart told his father that he composed another one which was also performed by Le Gros. But this second symphony is apparently

* Both slow movements have survived. Alfred Einstein, in his edition of the Koechel *Verzeichnis*, identifies the *Andantino* as the second version, but Saint-Foix, the French authority who is regarded as no mean Mozart expert, states positively that the *Andantino* movement, having forty bars more, is not shorter and must have been the first composed.

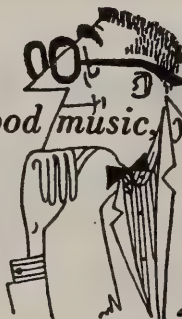
REDUCE — WHILE YOU RELAX

At the Helena Rubinstein Salon superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, \$5.00. Course of 6 treatments, 25.00.

Call KEnmore 6-5270 for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

Banking in the Back Bay

Our two offices in the Back Bay — one in Copley Square and the other at Boylston Street and Massachusetts Avenue — provide well-rounded banking and safe deposit facilities to the residents, professional people and business concerns of this district.

COPLEY SQUARE OFFICE **587 Boylston Street**

Modern in appearance and equipment, this commodious new office provides banking rooms outstanding in arrangement and attractiveness.

MASSACHUSETTS AVENUE OFFICE
Cor. Massachusetts Ave. and Boylston St.
This office, erected in 1905, has been completely renovated with a layout designed for the greater comfort and convenience of our patrons.

At both offices we have tried, by means of historical and nautical decorations, to create an unusual and attractive atmosphere for those doing business with us.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: State and Congress Streets
Union Trust Office: 24 Federal Street

Member Federal Deposit Insurance Corporation



lost — no existing score has been identified as a possibility. Mozart received not a sou for these contributions to Le Gros.

The following interesting remarks about the “Parisian” Symphony are taken from Einstein’s book on Mozart:†

“The symphony is characteristic of the Mannheim-Paris style. In the first movement it even parodies that style to a slight degree. It begins with the *fortissimo-unisono*, precision in which was a great point of pride with the Paris orchestra. . . . He continues with the pompous runs in the strings characteristic of the French overture, and does not forget to write impressive unison passages for the strings against sustained tones in the winds. But that is where the parody, or the connivance to please the French taste, ends. Mozart’s ambition was far too great, and there was too much dependent on the success of the work, for him not to take it seriously. The fact that the last of the three movements was the most successful does honor to the taste of the Parisians. The second theme of this movement is a *fugato*, supplying the natural material for development; it does not return in the recapitulation — one of the strokes of genius in this masterful movement, which hovers continually between brilliant tumult and graceful seriousness.”

† Oxford University Press, 1945.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN’S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

SYMPHONY NO. 3 IN G MINOR, *Op.* 42

By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan, France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year.

The most recent performances in this series were on November 21, 22, 1947, when Charles Munch was guest conductor.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, 2 harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Transcript*. Mr. Meyer found the orchestration as colorful as might be



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will
be welcome to

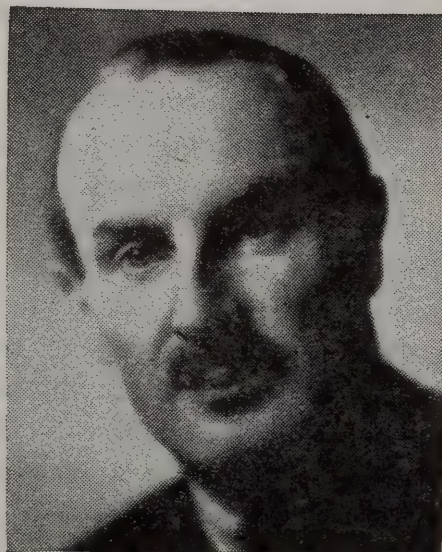
Save Money

and

Finance Your Home

Henry H. Pierce
President

STEINWAY



SALUTES

The Cecilia Society

HUGH ROSS, Conducting

(His First Boston Appearance)

With 45 Members of the
Boston Symphony Orchestra
Symphony Hall

MONDAY EVE., APRIL 12

AT 8:30

PROGRAM

1. "REQUIEM"

by Mozart

Presented on two previous occasions by Cecilia — in 1951 at its Diamond Jubilee Celebration, and in Notre Dame Cathedral, Paris, in 1953 during its Goodwill Tour in France.

2. "FESTIVAL MASS"

by Janacek

(Second time in America)



Hugh Ross says of the Steinway:

"I have been the happy possessor of a Steinway grand piano for 25 years and its tone is still as beautiful as ever."

M. Steinert & Sons

Jerome F. Murphy, President

162 BOYLSTON STREET, BOSTON

Also at Worcester and Springfield

expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunctist. The form of the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements; an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito*, in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmized, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute



KINGSLEY a new pattern in LENOX CHINA

its grey overcasts in complete harmony with a table mating of sterling. Rimmed in platinum-with a wide band of green-grey-and starflowers blossoming on its white center.

Place setting **\$21.95**

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with saffron rice . . . Indian relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken broiled . . . served on sword and flamed with brandy.

\$2.50

Presented for Your Pleasure by



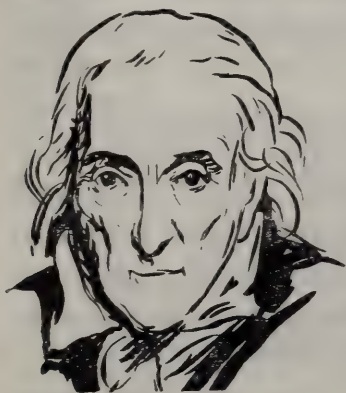
The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.



REFUGEE

He Helped Mozart

“ONE of Mozart's most valuable associates was a New York grocer,” Delver Forfax asseverated. “Fantastic? Yes, but absolutely true. It would be hard to find a real life character with a more fantastic history. Listen.

“Besides selling such items as tea and ‘pigtail’ tobacco, this person also became known as keeper of a bookshop. His knowledge of contemporary and classical literature won him the influential friendship of the distinguished New York author of *A Compendious Lexicon of the Hebrew*

Language. We all know this scholar in another connection. He was Clement Moore, who also wrote *'Twas the Night Before Christmas*.

“The Italian Literature collection of the New York Public Library was started with books from Mozart's colleague. Wallack's Theatre, which once stood at Church and Lombard Streets, was originally built with funds raised by him. Prominent Knickerbocker families, such as the Onderdoncks, were tutored by him in Italian language and literature.

“He was a transient resident of Philadelphia, and spent some years in Sunbury, Pennsylvania. There he was by turn a merchant, bookseller and tutor — and a constant victim of unlucky circumstances. He bitterly gave the town the nickname of ‘Where They Bury the Sun.’

“To sum him up, Mozart's associate was a man of note. Or, rather, he was a man of notes — promissory notes. The number of pages of his memoirs is perhaps equalled by the number of such documents he signed with the best of motives (at least in his own view) and the worst of consequences. He was constantly trapped by sharpers and pursued by constables. In fact, he settled in America to escape constables in England. He had become embroiled in the financial affairs of the Italian Opera in London, to which he had fled from peccadillos with the Vienna Opera.

“This was the poet who wrote the libretti that inspired Mozart to write three of his best operas — *Don Giovanni*, *Le Nozze di Figaro*, and *Così Fan Tutte*. He was Lorenzo da Ponte.

“In his old age he promoted opera in New York (where he raised money for the Italian Opera House that became Wallack's Theatre); and also presented his company in Philadelphia.

“And, as befell Mozart, his grave has been lost. At the age of 86, in the year 1836, he died in New York, and was buried in an unmarked grave in a cemetery adjoining St. Patrick's Old Cathedral. This burying ground ceased to be used. All remains were transferred to Calvary Cemetery.”

with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmed music to music of gentler character, so the second movement by reverse process begins with an *adagio*, proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio*, once again we mount to renewed heights in another *più mosso*, finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the finale. Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

HARRY STRAUSS (1926-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY L. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

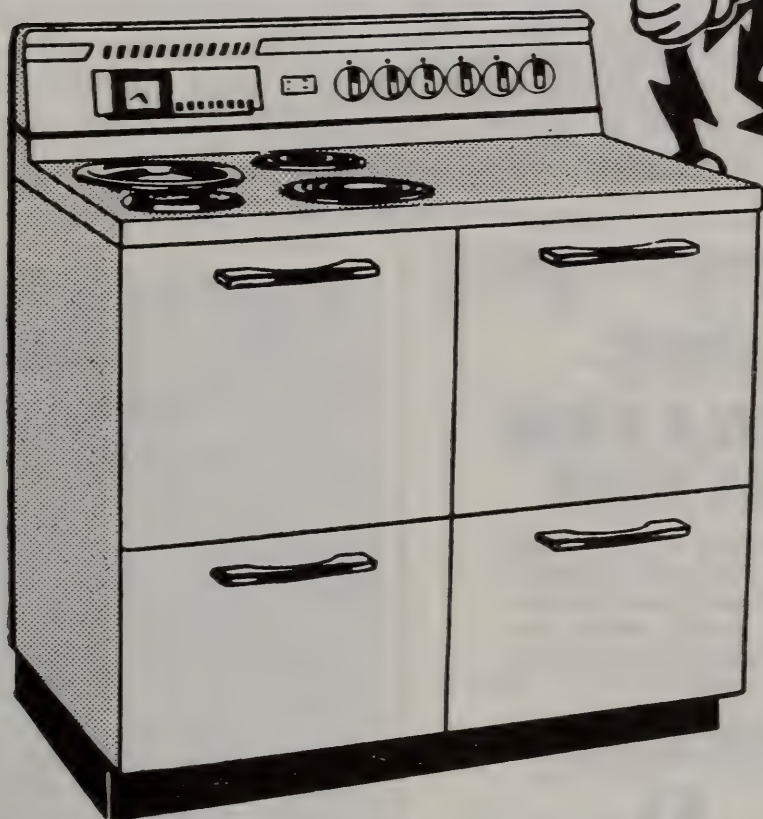
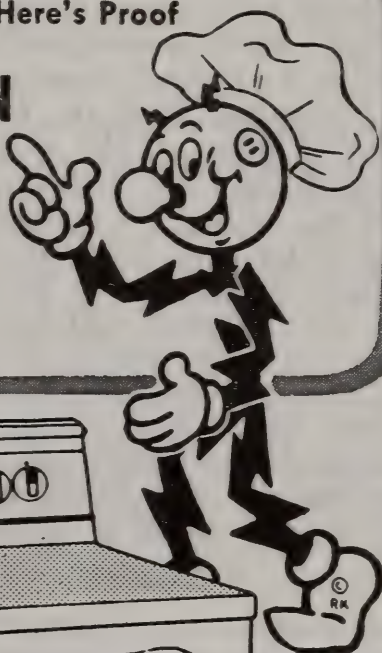
89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the finale a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the adagio and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

BOUND VOLUMES of the Boston Symphony Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

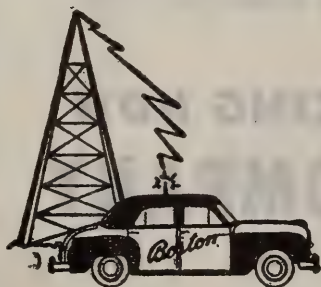
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

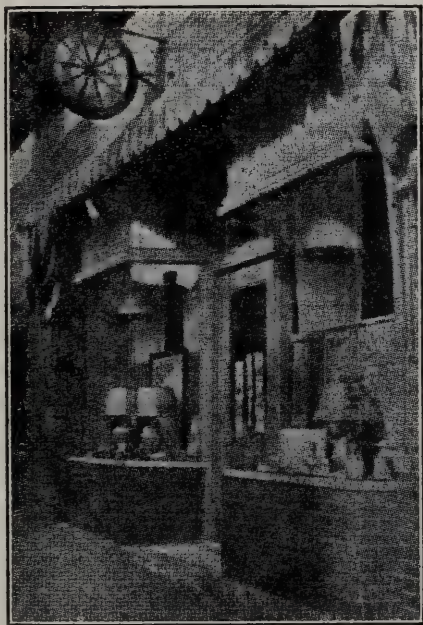
**"HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS WITH
VIOLA SOLO, Op. 16**

By HECTOR BERLIOZ

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

"Harold en Italie, Symphonie en IV parties avec un alto principal, Op. 16," was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl). At five performances following, the soloist was Franz Kneisel, then concertmaster of the Orchestra: February 13, 1886, December 8, 1888, February 6, 1892, November 2, 1895, February 4, 1899; December 5, 1903 (viola, Mr. Férir), January 26, 1907 (viola, Mr. Férir), March 4, 1911 (viola, Mr. Férir), March 13, 1915 (viola, Mr.



**SPRING AND SUMMER
DRESSES**

LAMPS AND SHADES

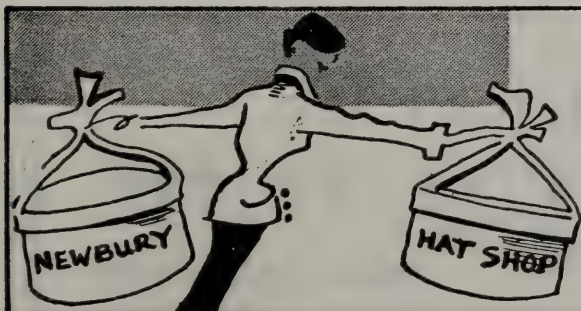
WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

Férir), November 14, 1919 (viola, Frédéric Denayer), April 24, 1942 (viola, Louis Bailly), February 19, 1943 (viola, Jean Lefranc), November 10, 1944 (viola, William Primrose), January 3, 1947 (Jascha Veissi), November 28, 1947 (Joseph de Pasquale), January 11, 1952 (William Primrose — conducted by Ernest Ansermet).

The orchestration requires 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons*, 3 trombones and tuba (or ophicleide), timpani, tambourines, cymbals, triangle, harp and strings. There is an indication in the score that the solo player "should be placed at the front of the stage, near the audience and removed from the orchestra." The score is dedicated to Humbert Ferrand.

BERLIOZ tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold*. Hence the title, '*Harold en Italie*.' As in the *Symphonie Fantastique*, a chief theme (the first song of the viola) reappears throughout the work; but there is this difference:

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

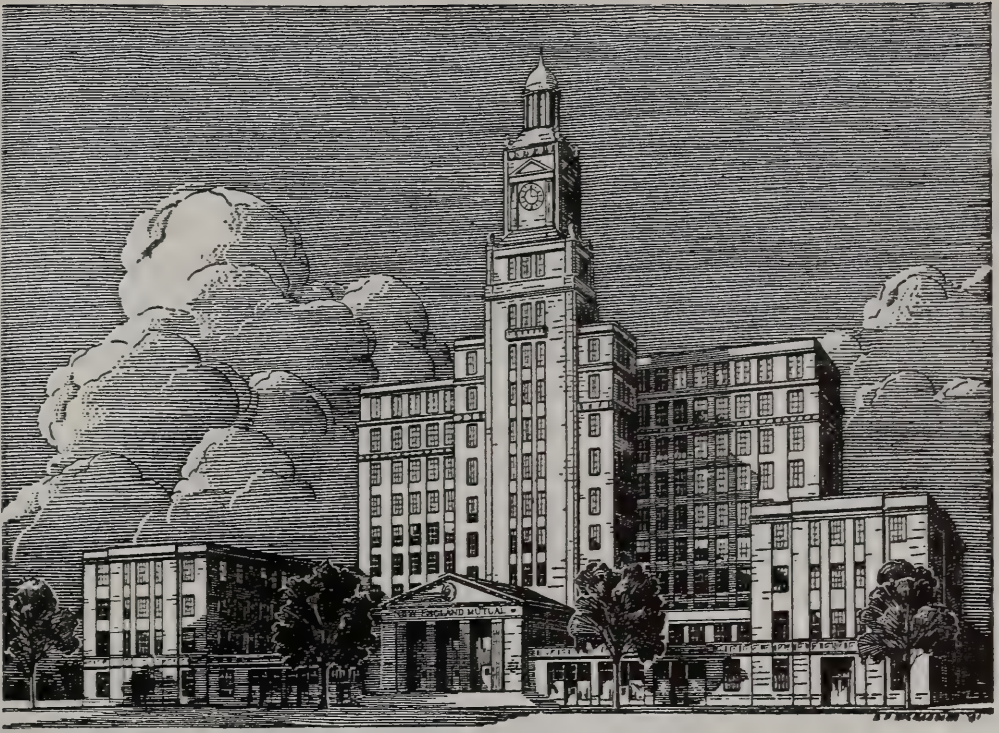
LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050



THIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The NEW ENGLAND MUTUAL



Life Insurance
Company of Boston

The first mutual life insurance company chartered in America — 1835

the theme of the *Symphonie Fantastique*, the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development." The text of Byron's *Childe Harold* is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's *Harold in Italy* began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *Symphonie Fantastique* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

with burning praise, which set fire to my heart and head: *it was Paganini!*

"Some weeks after this vindictory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

"'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city;
Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600



The Haynes Flute

Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

10-14 Piedmont Street, Boston 16, Mass.

time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

Adolphe Boschot, who, has applied the suspicious eye of the sleuth as well as the scrutinizing eye of the scholar to the writings of Berlioz, is constrained to doubt the narrative up to this point. There are indications that Paganini was not present at the concert of December 22, and that Berlioz may have met him in the year previous. Berlioz's biographer is disposed to ask, as Berlioz did, why Paganini, who obviously wanted nothing more than a show piece for the viola and who was well qualified to write one, should have turned to the composer least qualified for such a task. Perhaps "Berlioz thought what an excellent thing it would be if Paganini were to play the viola in a work of his, and then, or later, imagined the rest of the story." So Ernest Newman sums up Boschot's attitude in his own invaluable edition of the Memoirs, and counters that if Paganini had not even made a specific request of Berlioz, *La Gazette Musicale* would hardly

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Lady's Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

have been able to make this announcement unchallenged on January 26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.'" Since a large part of Berlioz's statements will never be tracked down for final verification, it may be wisest to rest on the observation that Berlioz leans to magnification rather than distortion, that even when duly discounted, his narrative remains characteristic and interesting. The verities are not greatly disturbed.

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled "*Les Derniers Instants de Marie Stuart*," as including a chorus, orchestra, and viola solo, and as affording the public its first opportunity to hear Paganini play upon this instrument.

If Paganini read this notice, he may well have wondered what was becoming of his request for a Viola Concerto, a vehicle where he and he only would be the center of attention. But Berlioz was not tailoring his musical plans to Paganini, Mary Stuart, or anyone else. He was meeting the problem of a marriage between the solo viola with all its peculiar characteristics and the orchestra. His incomparable orchestral instincts may have warned him away from the usual solo and tutti alternation, the display passage work of the concerto style.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

The magic of color, the dark hues of the "alto," were necessarily intermittent, were matched and interwoven with the surrounding instruments only when a natural confluence brought this about. For the most part, Berlioz's viola is a distinct voice like a spectator to the scene, sympathetic to its mood, now as a leading voice, now in an evocative background of arpeggios. Berlioz worked into his score usable, stored-up theme fragments: one he had intended for his *Rob Roy Overture*, others gleaned from his travels in Italy (although presumably his own). His sketches took symphonic proportions and grew into four movements. He referred to his project in letters simply as a "symphony." Its local allusions and its unsymphonic features seemed still to call for something programmatic, whereupon he borrowed his title from Byron.

Berlioz has nothing to say in his *Memoirs* about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz did not bother with Paganini's admonition against rests. His incomparable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief — that it is most surely lost by over-insistence and displayful passage work.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald, Walter, Distillery, Inc. Louisville Ky



Paganini did not hear it until December 16, 1838. It was another *Conservatoire* concert. Berlioz conducted both the *Fantastique* and the *Harold in Italy* Symphonies. The strange outcome of the performance should never be described except in his own words:

"Paganini was present; and I will now give the history of the famous occurrence of which so many contradictory versions exist, and about which so many unkind stories have been circulated.

"As I have already said, I composed *Harold* at the instigation of Paganini. Though performed several times during his absence, it had not figured at any of my concerts since his return; he therefore was not acquainted with it, and heard it that day for the first time.

"The concert was just over; I was in a profuse perspiration, and trembling with exhaustion, when Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely lost his voice, and unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying. He made a sign to the child, who got up on a chair, put his ear close to his father's mouth, and listened attentively.

"Achilles then got down, and, turning to me, said, 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset him, and that if he did not restrain himself he should go down on his knees to thank you for it.' I made a movement of incredulous em-



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

barrassment at these strange words, but Paganini, seizing my arm, and rattling out, 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. I need not describe my stupefaction; I relate the facts, that is all.

"On going out into the bitter cold in this state of white heat, I met Mr. Armand Bertin on the boulevard. There I remained for some time, describing the scene that had just occurred, caught a chill, went home, and took to my bed, more ill than before.

"The next day I was alone in my room, when little Achilles entered, and said, 'My father will be very sorry to hear that you are still ill; and if he were not so unwell himself, he would have come to see you. Here is a letter he desired me to give you.' I would have broken the seal, but the child stopped me, and saying, 'There is no answer; my father said you would read it when you were alone,' hastily left the room.

"I supposed it to be a letter of congratulations and compliments. and, opening it, read as follows:

'My dear friend,

'Beethoven is dead, and Berlioz alone can revive him. I have heard your divine compositions, so worthy of your genius, and beg you to accept, in token of my homage, twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the enclosed. Your most affectionate friend.

'Nicolò Paganini.

'Paris, December 18, 1838.'

"I know enough of Italian to understand a letter like this. The unexpected nature of its contents, however, surprised me so much that I became quite confused in my ideas, and forgot what I was doing. But a note addressed to M. de Rothschild was enclosed, and, without a thought that I was committing an indiscretion, I quickly opened it, and read these few words in French:

'Sir,

'Be so good as to remit to M. Berlioz the sum of twenty thousand francs which I left with you yesterday.

'Yours, etc., Paganini.'

"Then only did the truth dawn on me, and I must evidently have grown quite pale, for my wife coming in at that moment, and finding me with a letter in my hand and a discomposed face, exclaimed, 'What's the matter now? Some new misfortune? Courage! we have endured as much before.'

" 'No, no; quite the contrary.'

" 'What, then?'

" 'Paganini.'

" 'Well, what of him?'

" 'He has sent me — twenty thousand francs.'

" 'Louis! Louis!' cried Henrietta, rushing distractedly in search of my son, who was playing in the next room. 'Come here! come with your mother; come and thank God for what He has done for your father.' And my wife and child ran back together and fell on their knees beside my bed, the mother praying, the child in astonishment

FULL BERKSHIRE FESTIVAL PROGRAMS

At TANGLEWOOD
LENOX, MASS.

The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust*, with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3*, the *Piano Concerto No. 5* ("Emperor") with Claudio Arrau as soloist, and the *Fifth Symphony*.

2nd week (Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit*, *Les Eolides*, *Les Djinn*s (piano soloist, Vera Franceschi), *Symphony in D minor*; Sunday aft. (Charles Munch) — Debussy, *Ibéria*; Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony*.

3rd week (Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, *Overture, Der Freischütz*; Prokofieff, *Sixth Symphony*; Strauss, *Don Juan*; Elgar, "Enigma" *Variations*. Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict Overture* and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2*.

4th week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout*, Dvorak,

Violin Concerto (soloist, Ruth Posselt); Sibelius, *Symphony No. 2*.

5th week (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture*, *The Royal Hunt and Storm* from *The Trojans*, *Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum*. Sunday aft. (Charles Munch) — Gluck, *Alceste Overture*; Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2*.

6th week (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture*; Piston *Fourth Symphony*; Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony*; Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast*, the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony*, K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella*, a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder*, Mozart's *Symphony in B flat*, K. 319, Ravel's *Mother Goose Suite*, and Strauss' *Der Bürger als Edelmann*.

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

joining his little hands beside her. O Paganini! what a sight! . . . Would that he could have seen it! . . .

"My first impulse, as may well be imagined, was to answer his letter, since it was impossible for me to leave the house. My reply has always seemed to me so inadequate and so far from what I really felt, that I dare not reproduce it. Some situations and feelings are quite overwhelming!

"Paganini's noble action soon became known in Paris, and for the next two days my room was the rendezvous of numerous artists all eager to see the famous letter, and learn the particulars of so strange an event. All congratulated me; one, indeed, showed a certain jealousy, not of me, but of Paganini. 'I am not rich,' he said, 'or I would willingly have done as much.' He was a violinist; and it is the only example I know of a spirit of honourable envy. Afterwards came out all the remarks, detractions, anger, and falsehoods of my enemies, the transports of delight and triumph of my friends, the letter I received from Jules Janin, his splendid article in the *Journal des Débats*, the abusive language with which I was honoured by certain low wretches, the scandalous insinuations against Paganini, the letting loose and the clashing of a score of good and evil passions.*

"In the midst of all this agitation and impetuous feeling, I was boiling over with impatience at not being able to leave my bed. At last, at the end of the sixth day, I felt a little better, and, unable longer to contain myself, I dressed, and ran off to the Néothermes, Rue de la Victoire, where Paganini was then living. They told me he was alone in the billiard-room. I went in, and we embraced without a word. After some minutes, as I was stammering out I know not what in the way of thanks, Paganini — whom I was able to understand in the empty room — cut me short with these words:

" 'Don't speak of that. No, not another word. It is the greatest pleasure I have ever felt in my life. You will never know how your music affected me; it is many years since I have felt anything like it. . . . Ah! now,' added he, as he brought down his fist on the billiard-table with a violent blow, 'none of the people who cabal against you will dare to say another word, for they know that I am a good judge.' . . .

"Having discharged my debts, and finding myself still in possession

* Some accused Paganini of making a grand gesture of generosity to offset a reputation for closeness. Others intimated that Paganini was reaping undue glory by acting as intermediary for an anonymous donor, perhaps Bertin. There has been no evidence to cast legitimate doubt upon Paganini's integrity in the affair.

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENmore 2076 and 2077 opposite Symphony Hall

of a considerable sum, my one idea was to spend it in the way of music. 'I must,' I said to myself, 'leave off all other work, and write a masterpiece, on a grand new plan, a splendid work, full of passion and imagination, and worthy to be dedicated to the illustrious artist to whom I owe so much.'

He decided to compose a symphony with voices upon "the sublime and ever-novel theme of Shakespeare's *Romeo and Juliet*." He wrote it "in seven months, never pausing for more than three or four days out of every thirty." Meanwhile Paganini could not leave the Riviera on account of his health. He died on November 25 of the following year (1840). Whether by circumstance or disinclination, he never played in the *Harold in Italy* Symphony.

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He attended the Curtis Institute of Music, studying viola with Louis Bailly. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He plays a Cerutti instrument (1798).

PSUEDORA CUNNINGHAM, *Pianist*

Debut Recital

JORDAN HALL

THURSDAY EVENING, APRIL 15, 1954

- Sonata in D major*Baldassare Galuppi*
Suite No. 7 in G minor*Handel*
Sonata Opus 79*Beethoven*
Sonata in A major*Schubert*

Sponsors:

- | | |
|------------------------|-----------------------|
| JULES WOLFFERS | DR. LESTER B. GRANGER |
| MRS. LILLIAN GODBOLT | ROBERT M. ADAMS |
| MISS EMMALEE ARDREY | ERNEST G. O'BANYOUN |
| MISS MABEL P. FRISWELL | |

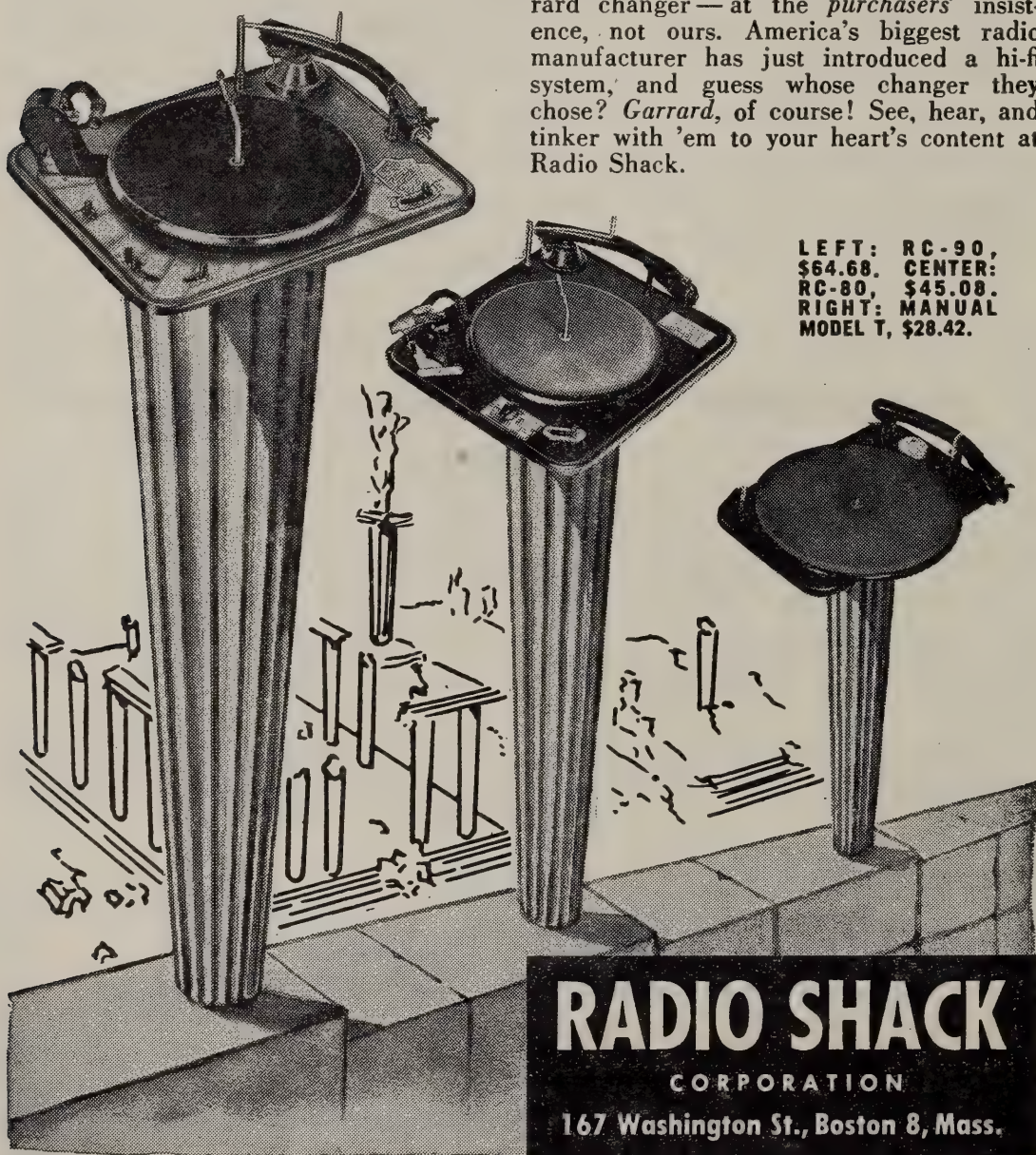
Tickets at Box Office: \$2.40, \$1.80, \$1.20

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at 33 $\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Next week the Orchestra will give concerts in New Haven, New York, New Brunswick and Brooklyn. The next regular pair of concerts will take place on April 15 and April 17.

Twenty-second Program

THURSDAY AFTERNOON, APRIL 15, at 2:30 o'clock

SATURDAY EVENING, APRIL 17, at 8:30 o'clock

WAGNER.....Good Friday Spell from "Parsifal," Act III

HONEGGER.....Symphony No. 1

- I. Allegro marcato
- II. Adagio
- III. Presto

INTERMISSION

SCHUBERT.....Symphony in C major, No. 7

- I. Andante; Allegro ma non troppo
- II. Andante con moto
- III. Scherzo
- IV. Finale

This program will end about 4:05 o'clock on Friday Afternoon,
10:20 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
554 BRACON ST., BOSTON Tel. CO 6-7859

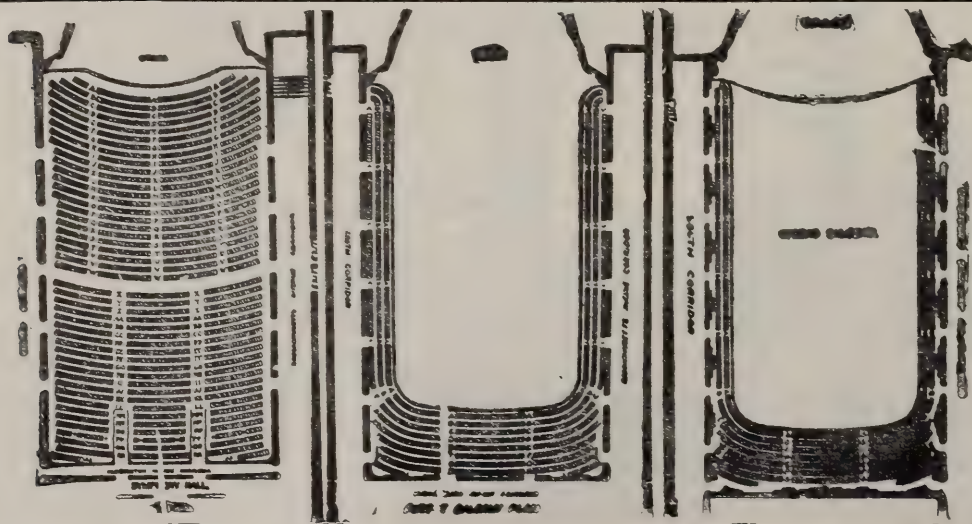
LOIS LAUTNER

Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint Solfège, Composition

CO 6-0137



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

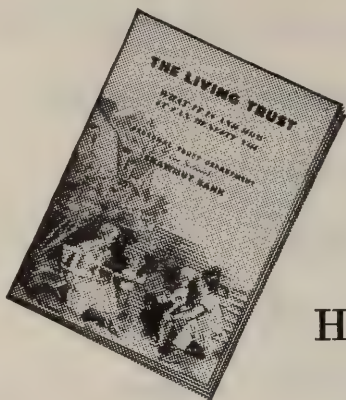
HENRY B. CABOT	. President
JACOB J. KAPLAN	. Vice-President
RICHARD C. PAINE	. Treasurer

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA
Exhibition of Oriental Rugs
Sculpture
On the Radio

EXHIBITION OF ORIENTAL RUGS

The exhibition of Turkish, Persian and Central Asian rugs is made possible by the generosity of Mr. Joseph V. McMullan of New York, and has been arranged under the auspices of the Fogg Art Museum, Harvard University.

* * * * *

Carpets have always been for sitting and walking on, and for hangings; but their function is more important than utilitarian.

For the nomad, the familiar rug, more than any other thing, makes the difference between mere shelter and what we mean by "home." For the householder, who in those lands of long summer and scarce winter-fuel has never quite lost the nomad open-air habit and who has never become dependent for comfort on chairs and tables, the rug is still the furnishing and beauty of the house, as of the tent. It establishes the place of well-being. The shoes are taken off before stepping on to it; it is the host's estate. Earthen floor or wilderness may stretch around; but within the borders of the carpet the ideal is pitched.

There is an implicit bond between man and his rug, a feeling which underlies the living, ambitious, indefatigable craft. The carpet becomes the precinct of personality, that on to which, as into our houses, one does not step uninvited.

As for technique and material, dyed woolen yarn may be either stitched or shuttled across the through warp-threads, to give the flat pile-less *kilim* or *sumak* rug, or it may be knotted, generally about two of the warp-threads, in one of various ways, and then clipped to give a pile, deep or close as may be desired. The warp itself may be of wool or preferably of cotton or silk.

There are no lost secrets, and the materials and processes are still well known. Wool for a fine carpet was chosen carefully: for density of tone, fleeces from the Urmia region were famous; for silky softness, fleeces from the northeast. The clips from the back, the belly, and the legs were kept separate, and only that suited by capacity

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



**experienced
traveler**

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

for the dye, the optical effect, and the wearing-purpose envisaged was used. Yarn was hand-spun: if very tight, it was suitable, after penetrative dyeing, for a dense velvety effect, or, after less thorough dyeing, for the bloom-like tone given by the showing of the whitish interior of the yarn at the cut ends of the knot.

Like all great masters of color, the Persian and Turkish weavers used very few hues, and got all their effects by skill in combination.

A good weaver ties about 14,000 knots a day. Monumental quantities of labor went into some of the great rugs, and one famous carpet is calculated to have taken eight weavers three years to complete.

The two styles, one geometrical and the other rendering natural forms, were fused in the carpets of the greatest period, the seventeenth century. Thereafter the natural elements themselves are often formalized, both in Turkey and in Central Asia, by the genius of the weaving peoples, so that it is not easy, when confronted with some decorative element in a Turk rug, to say whether we have before us a form derived from a marble pavement or the formalization of a duck.

After the seventeenth century the art of weaving the greatest kind of carpet declined. But village and nomad work in the eighteenth and early nineteenth centuries, although now classed as folk-art, can be perfectly beautiful, even if less complex.

Oriental rugs were made to be considered at leisure, and in the mood of rest. Arabesques are meant to be followed. There is constant appeal to the circumference of vision, and the eye resting on one place should not be too definitely centered, for it is in the "tail of the eye" that the most interesting recognitions of design will be found.

There is one means of expression to which special attention may be drawn—spacing. Expressive spacing is difficult, and among modern painters, rare. But it is so fundamental to the rug-weaver's craft even at the simplest that he has had to face the problem constantly; and in this particular perhaps no other art can teach so much.

(These notes are taken from the Introduction by Mr. Eric Schroeder to the Catalogue of the Exhibition of Mr. McMullan's Collection at the Fogg Museum, March-April, 1949.)

(Continued on page 1053)

Double your
record listening
pleasure...



with the new

RCA VICTOR **HIGH FIDELITY** "Victrola" Phonograph and RCA Victor High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

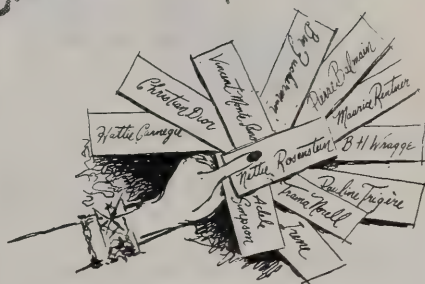
In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
mks. ® RADIO CORPORATION OF AMERICA

Filene's

French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.

Filene's French Shops, Seventh Floor



Mr. Steppington Inspects His Forest

They're coming along nicely — those pines Mr. Steppington planted on the hillside. Some day they'll be worth a lot to his grandchildren.

A farsighted man, Mr. S. He's planted a solid financial future for his family, too. His Living Trust, drawn by his attorney and naming Old Colony, Trustee, will mean security for many Steppingtons to come.

You gain in many ways when you transfer your security holdings to a Living Trust with Old Colony. Not the least of these gains is the comforting knowledge that New England's

largest trust institution is managing your property.

You're invited to write for the free 12-page booklet, "The Living Trust."



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twenty-second Program

THURSDAY AFTERNOON, APRIL 15, at 2:15 o'clock

SATURDAY EVENING, APRIL 17, at 8:30 o'clock

WAGNER.....“Good Friday Spell” from “Parsifal,” Act III

HONEGGER.....Symphony No. 1

- I. Allegro marcato
- II. Adagio
- III. Presto

INTERMISSION

SCHUBERT.....Symphony in C major, No. 7

- I. Andante; Allegro ma non troppo
 - II. Andante con moto
 - III. Scherzo
 - IV. Finale
-

This program will end about 4:05 o'clock on Thursday Afternoon,
10:20 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding of their dreams . . . thanks to the wise guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious services. Do use our Bride's Preference List to record your wishes and patterns in china, silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

"GOOD FRIDAY SPELL" FROM "PARSIFAL"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed his "*Parsifal*" ("*Eine Bühnenweihfestspiel*") between 1877 and 1879, finishing the complete score in January, 1882. It was first produced at Bayreuth, July 26, 1882. The "*Charfreitagszauber*," in fact the whole third act, had been performed in June by the *Wagnerverein* in Berlin. The "Good Friday Spell" was first performed by the Boston Symphony Orchestra November 10, 1882, when Mr. Henschel, the conductor, repeated it in the same concert. The last performances at the concerts of this orchestra were on April 18 and 19, 1946.

This excerpt calls for the following orchestra: 3 flutes, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

THOUGHTS of an opera on the legend of Parsifal were considered by Wagner through the greater part of his career. He was long familiar with the poem on "Parzival" by Wolfram von Eschenbach, the minstrel of the thirteenth century, and the "Perceval" of Chrétien de Troies of the twelfth century. But it was in 1857, while "Tristan" was afoot, that his intentions first crystallized into the plan for "Parsifal," to be completed many years later. In the spring of that year Wagner's friends the Wesendoncks established him in a "refuge"



IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

for creative work, the so-called “*Asyl*,” a small house on their estate near Zurich. “The garden was breaking into leaf,” wrote Wagner in “*Mein Leben*,” “the birds were singing, and at last on the roof of my little house I could rejoice in the fruitful quiet I had so long thirsted for. I was filled with it when suddenly it came to me that this was Good Friday, and I remembered the great message it had once brought me as I was reading Wolfram’s ‘*Parzival*.’ . . . That ideal figure now came into my mind with overwhelming force, and, setting out from the Good Friday idea, I quickly conceived an entire drama, the main features of which I immediately and very briefly noted down in three-act form.”

The episode of the “*Charfreitagszauber*” has been thus set forth in the evocative words of Lawrence Gilman:

“Parsifal, after long and grievous wandering under Kundry’s curse, arrives at Monsalvat on Good Friday. He is clad in black armor, his visor down, and he bears the sacred Lance. Gurnemanz, now old and sorrowful, greets him as a stranger. He tells the black knight that the day is Good Friday, and Parsifal, thrusting his spear into the ground,



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm,
Rubies and
Sapphires 58
incl. tax

actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
Members Million Dollar Round Table Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



YOUR TEAM...*for Estate Planning Advice*

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

lays his shield and sword beneath it, removes his helmet, and kneels in silent prayer before the sacred Lance. Then Gurnemanz knows him for the dumb, uncomprehending fool whom he had dismissed in anger from the temple long years before. Gurnemanz informs him of the evil that has befallen the Knights of the Grail, and Parsifal is overcome with grief. Kundry and Gurnemanz restore him by gentle ministrations, Kundry bathing his feet and drying them with her long hair, while Gurnemanz anoints his head with holy oil, blesses him, and hails him as lord and sovereign of the Grail.

"Parsifal baptizes Kundry; and she, the grave and humble penitent, who through the ages and her many incarnations could only tempt and laugh and mock, now bows her head and weeps.

"Parsifal turns his head, and gazes in gentle ecstasy upon the sweet peacefulness of the Spring woods and the meadows radiant in the morning light. 'How fair the meadow is today!' he says to Gurnemanz. 'It is Good Friday's spell, my lord!' says Gurnemanz; and he explains to Parsifal that the radiant beauty of the landscape is a sign of all Creation's tender gratitude to the Redeemer on this day of sacrifice and love, when the flowers of the field, watered by sacred dew — the tears of all repentant sinners — lift up their heads, and glow with thankfulness and joy.

"The concert version of the Good Friday Spell, for orchestra alone, begins with the solemn passage in which Gurnemanz, deeply moved, greets Parsifal as the sovereign and savior of the Grailhood. We hear, first, Parsifal's own theme, proclaimed majestically by the brass. This is followed by an extraordinarily beautiful and expressive version of

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event — a birth, a change in the value of assets, a new law — can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Dropped shoulders
 . . . slimmest waist
 . . . full, full skirt
 in fine rayon
 faille lined with
 iridescent rayon
 taffeta. Misses'
 sizes 10 to 18 in
 navy or black*

29.90



Chandler's

BOSTON and BELMONT

The coat that looks like a dress . . . one of the fascinating ideas of this Spring! We sketch one from many smart versions.

COAT DEPARTMENT
 THIRD FLOOR

the motive of Promise, sometimes called the theme of the Guileless Fool, associated with the mystical Prophecy of the coming of the stainless simpleton, who, through the enlightenment of compassion, will deliver the Grailhood from its woe.

"This passage, beginning in the strings, horns, and woodwind, ascends through one of those progressive intensifications, of which only Wagner knew the secret, to a climax of hieratic grandeur for the full orchestra, culminating in the rising sixths of the Grail theme.

"This superb passage — one of the most exalted and magnificent in all Wagner — is followed, after a series of long-held chords, diminuendo, for the wind, by the measures that accompany Parsifal's baptism of Kundry. We hear in the strings and wind, pianissimo, the motive of Baptism, and, succeeding it, the motive of Faith, at first in the woodwind, then in the muted strings. As the baptized Kundry bows her head and weeps, the motive of Faith becomes the poignant motive of Penitence (muted strings, *Sehr langsam*).

"As Parsifal turns and gazes on the tranquil loveliness of the fields and woods and meadows, the music of the Good Friday Spell begins with the enamoring melody that is sung by the oboe in B major (*Sehr ruhig, ohne Dehnung*, 3-4) over a murmuring of the muted strings and sustaining harmonies of the horns and woodwind: music of ineffable tenderness, yet penetrated with a subtle emotion of remembered pain, as if the music were shadowed by the recollection of some assuaged but unforgettable grief."



PASTENE
WINES

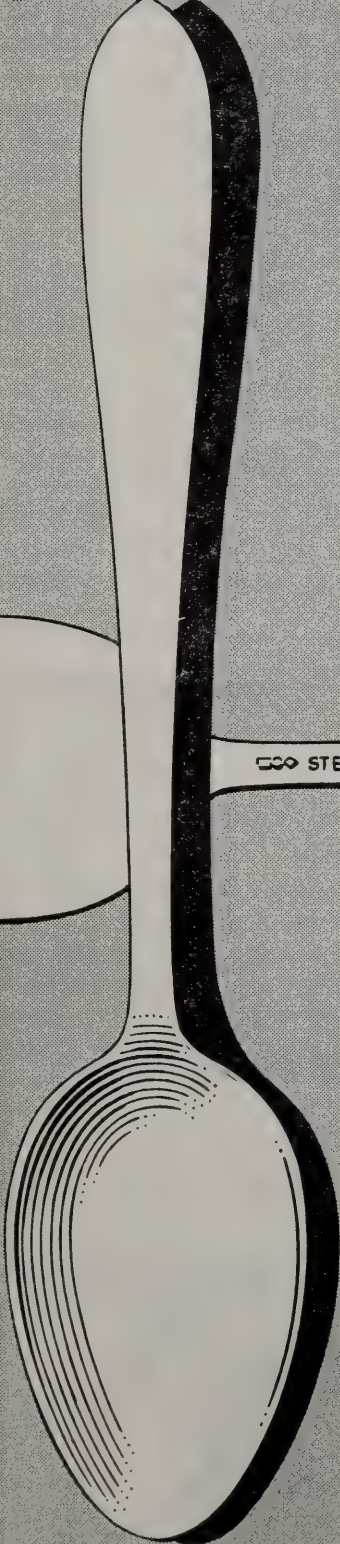
Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's
An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight

(A place setting includes luncheon knife and fork, soup spoon, salad fork, teaspoon and butter knife.)

"Pointed Antique" — \$42.50

*Sterling silver may be purchased through
the Shreve Convenient Payment Plan.*

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including
Saturdays) Telephone: COMmonwealth 6-2970

SYMPHONY NO. 1

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was composed, according to an indication on the score, "at Paris between December, 1929, and April, 1930; orchestrated at Mougins April and May, 1930." It was composed for the Fiftieth Anniversary of the Boston Symphony Orchestra and was here performed December 28, 1930. The manuscript score in the possession of this orchestra bears the dedication "*Au Boston Symphony Orchestra et à son chef, Serge Koussevitzky. Je dédie cette symphonie avec l'expression de mon entier admiration — A. Honegger, 1930.*"

The Symphony was again performed at these concerts, November 20, 21, 1953.

The following orchestra is called for: 3 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, bass drum and strings (no timpani are used).

THIS, the first of the five symphonies Honegger has written (each of which has been performed by this orchestra) bears no number or key. The most that could be said about its tonality is that it inclines toward C major, the first movement ending on C, the last on a C major chord. When it was first performed in Paris and there called "La Symphonie Bostonienne," Florent Schmitt referred to it as "*Très probable-*



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

16th Annual Loan Exhibition

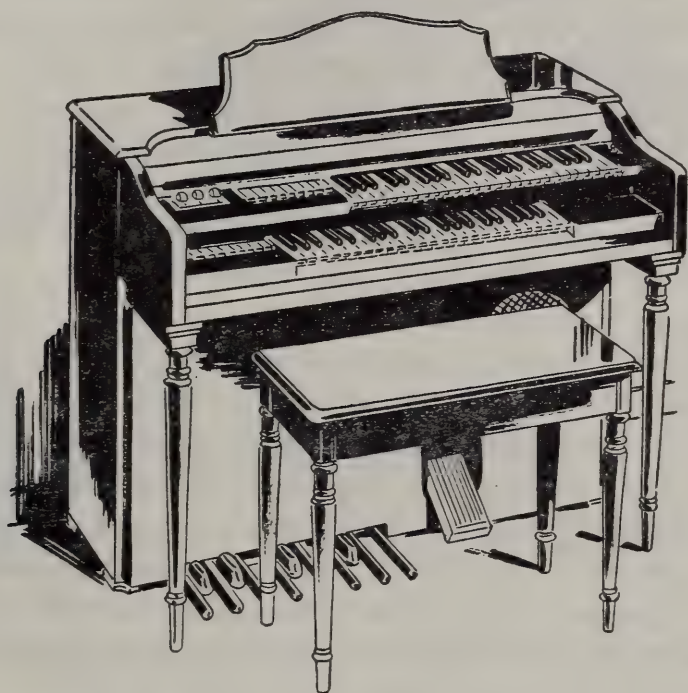
Contemporary Needlepoint and Crewel Work

April 27 through April 30 — 10:30 to 5:00

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston 16

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

***P**AINE* *furniture company*

81 ARLINGTON ST., BOSTON — HA ncok 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

ment l'oeuvre capitale de son auteur." This dictum has not been followed by frequent performances either there or here.

José Bruyr in "*Honegger et son oeuvre*" quotes the following description of the symphony which was made by Alfred H. Meyer for the Boston Evening Transcript in the anniversary year before the first performance: "Honegger's *Symphony* must certainly rank with the best works produced by the Orchestra in its anniversary year. It is in three movements. The first, in free sonata form, is rigorously atonal; the rhythmical elements preponderate, but the movement also teems with melodies with hard, glazed surfaces. The second movement is melodic in character, violas and 'cellos sing a large, hauntingly beautiful melody. Perhaps one might style it 'neo-romantic,' just as some years ago one spoke of neo-classicism. The last movement is of the scherzo type. The rhythms are more playful and less forbidding of aspect. The movement subsides into a quiet, peaceful epilogue, which in its serenity and its euphony impresses the writer as one of the choicest passages that 'modernism' has yet produced."

The first movement has more technical manipulation than the others, more vigorous treatment and dissonance through intervals and the clash of themes, as José Bruyr has written: "Honegger *le rugbyman*

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

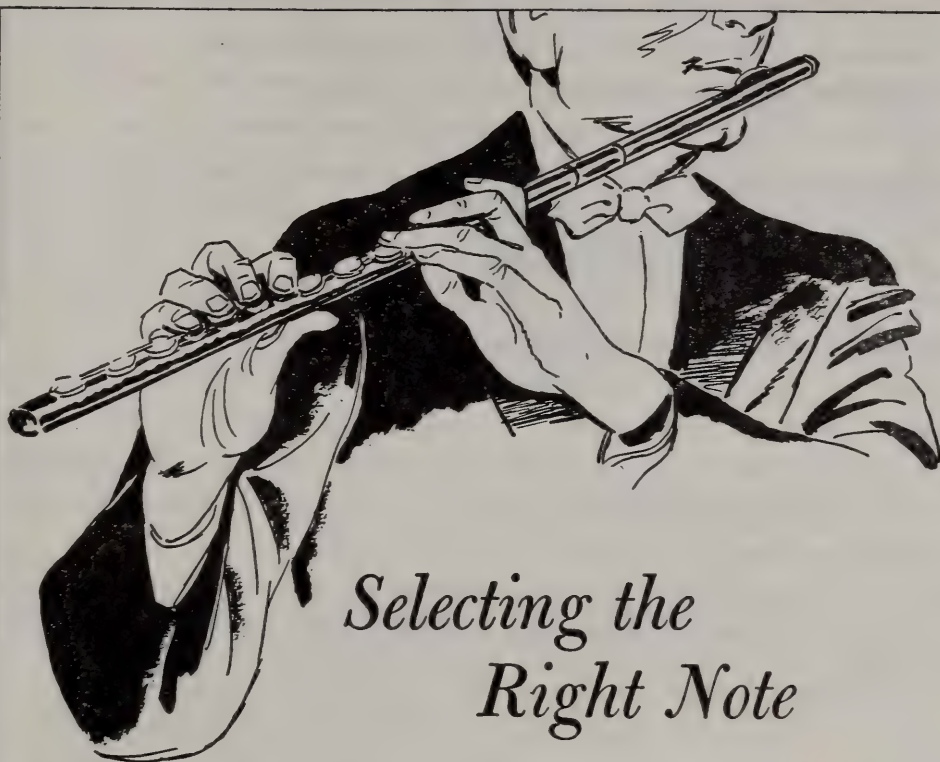


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

once more releases his themes in conflict with secondary ones, with a sense of shock and rebound." Willy Tappolet gives us a detailed analysis in his book on Honegger and refers to this movement as "contrapuntal, dynamic and dramatic in architecture, a true mine of modern musical technique." The development is indeed symphonic in form rather than treatment, contrapuntal rather than harmonic, with a coda which uses canon and stretto. The following adagio is melodic throughout and simplicity itself by comparison. The initial melody is introduced by the strings with ornamental figures in the winds over a bass which ascends chromatically bar by bar. The final presto in 6/8 time looks back in a superficial sense to the classical rondo. The texture is transparent by comparison to the first movement. The movement expands at the end in an Andante tranquillo to a pianissimo close.

Critics have remarked on the difference in style between the movements. H. H. Stuckenschmidt has found in this symphony "a genius of disorder."

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

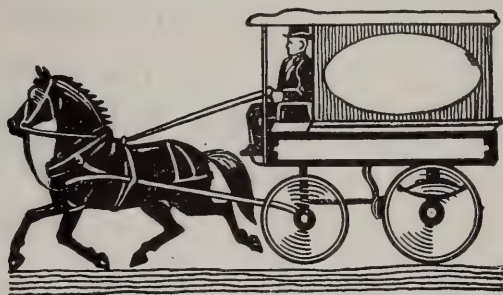
RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals



Each
\$.99

Red Label Soft Shell Crabs, 3 $\frac{3}{4}$ oz. tin
The gourmet's delight — delectable Maryland soft shell crabs ready to crumb or dip in batter and fry in your favorite way. The flavor is exceptionally delicate. Packed 3-4 in the tin.

Fru Frett Wafers, 5 $\frac{1}{4}$ oz. pkg.**.89**
The most delicious little Swiss biscuits we have ever tasted. Wafer-type, in fancy shapes about the size of an almond in the shell, with a wonderful milk-chocolate-and-crushed-almond filling. About 32 to the pkg.

Red Label Waf-R Roll Cheese, 8 oz. roll**.50**
A Canadian cheese with a robust tang, shaped into a cylinder 7 $\frac{1}{2}$ inches long and 1 $\frac{1}{2}$ inches in diameter. Slices easily into neat rounds for canapes or cheese tray.

Embassy French Baby Corn, 3 $\frac{1}{2}$ oz. jar**.89**
Such *tiny* ears of corn — about 1 $\frac{1}{2}$ inches long! — marinated in fine tarragon vinegar. Chill. Serve as appetizers, like pickles, or as a garnish for cold plates and tossed salads.

Epicure Albacore Tuna Fish, 5 oz. jar**.53**
White-meat tuna of splendid quality and flavor, for *special* salads, sandwiches and creamed dishes. (Try it in a newburg with ripe olives and sauteed mushrooms.)

Red Label Pitted Purple Plums, 17 oz. tin (3 for 85¢)**.29**
Halves of luscious, unpeeled purple plums, the stones removed, packed in a deliciously fruity syrup. Chill and serve as you would apricots or other tart-sweet fruit.

Red Label Creamed Carrot Soup, 13 oz. tin (3 for 91¢)**.31**
Brand new, made expressly for Pierce's, this delicate cream soup with the color of muted sunshine is excellent served hot or chilled. Top it with a sprinkling of chopped parsley.

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



ENTR'ACTE
HOW TO ANNOY THE CRITICS

By FRANCIS D. PERKINS
Associate Music Critic, New York Herald Tribune
(Quoted from the *Musical Courier*)

MUSIC critics have annoyed musicians for many generations, and it is only fair that musicians should take advantage of an occasional chance to annoy the critics, either by way of justifiable retaliation or to keep them in their places. For composers, one of the most traditional ways is to lampoon an erring commentator in a musical masterpiece. Bach told Scheibe off in *Phoebus and Pan*; Wagner gave Hanslick a certain kind of posthumous fame as Beckmesser in *Die Meistersinger* and Richard Strauss wrote what he thought of the German critical clan in a few measures of *Ein Heldenleben*. Composers used to be able to arouse wrath in certain critical quarters by writing "modern" music, but it would be hard to find

REDUCE — WHILE YOU RELAX

At the Helena Rubinstein Salon superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, \$5.00. Course of 6 treatments, 25.00.

Call KEnmore 6-5270 for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

Banking in the Back Bay

Our two offices in the Back Bay — one in Copley Square and the other at Boylston Street and Massachusetts Avenue — provide well-rounded banking and safe deposit facilities to the residents, professional people and business concerns of this district.

COPLEY SQUARE OFFICE **587 Boylston Street**

Modern in appearance and equipment, this commodious new office provides banking rooms outstanding in arrangement and attractiveness.

MASSACHUSETTS AVENUE OFFICE
Cor. Massachusetts Ave. and Boylston St.
This office, erected in 1905, has been completely renovated with a layout designed for the greater comfort and convenience of our patrons.

At both offices we have tried, by means of historical and nautical decorations, to create an unusual and attractive atmosphere for those doing business with us.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: State and Congress Streets
Union Trust Office: 24 Federal Street

Member Federal Deposit Insurance Corporation

any kind of musical experiment that could goad a New York critic into losing his temper on a grand scale nowadays.

A more immediate method of retaliation, open to all musicians and their friends, is the familiar and obvious one of writing irked letters, either to the critics or their employers. A critic, of course, should have no reason to object to being criticized in his turn, even if the counter-criticism goes beyond differences of musical opinion to call the imputed error the result of malice, deliberate or hopeless ignorance, a disordered digestion or coping with an income tax return. The counter-critic, indeed, may not see his remarks in print, but does not have to observe the usual urbanities of published criticism.

A less obvious, but perhaps more effective mode of riling the critics might be called "Make 'em work overtime," or, in some cases, "Contemporary music begins at 10 o'clock." There is, indeed, a view that at least some reviewers do not work long enough; a critic's disappearance before the end of a performance has vexed both musicians and managers. One prominent critic asked a conductor why he liked to place a concerto, or some other major item in an orchestral program, at the end. The conductor answered that he had seen a member of that critic's staff leave prematurely, and had therefore

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 4-5757

*. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .*

. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

arranged his programs so that the reviewer would have to stay until the last note.

Why do critics sometimes leave before the end? Sometimes, it is because they have to cover some other performance, or because what they have heard is all that seems necessary to give an idea of a performer's talents. One noted critic of an earlier generation (I think that it was the late W. J. Henderson) remarked that you didn't have to eat all of an egg to know it was bad, or, to put it in musical terms, if an aspiring artist cannot play or sing particularly well in the first half of the program, he is unlikely to learn how during the intermission. But, in many cases, they would like to stay through the whole concert, or at least feel that they ought to stay—but the review must be written.

Therefore, if you would like to annoy a conscientious critic, an excellent way to do it is to make it hard for him to do his job adequately, by giving an oversize program, and making sure that the new, unfamiliar or other principal works in your list come well along in the second half. The conductor of our story did this for disciplinary reasons; more often, it is a matter simply of not bothering or of not considering the time factor at all — getting the review in the paper



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields: . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold **ONLY** by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

is up to the critic, not the performer, conductor or manager. There is also the chronological order fetish, less in vogue now than two or three decades ago; the idea that what comes late in musical history should also come late in an afternoon or evening.

A little additional annoyance can be provided by dawdling and by capacious intermissions. The late Lawrence Gilman once described a concert in which the intermissions were about as long as the music at a tea party without the tea—or, one might put it, a cocktail party minus alcohol. Oratory can extend a concert far beyond the shank of the evening and, if the speaker is cryptically announced, the critic can find a little extra work to do in hunting up somebody who knows the speaker's name. And, if the speaker likes to meander, the reviewer can reflect that the music has a prescribed end, but the orator is not bound by a score (unless he reads his speech).

As a generous program with a final item of extra importance rambles on, the critic fidgets, mentally if not obviously, looks again at his watch, and wonders what is the least possible time in which



KINGSLEY a new pattern in LENOX CHINA

its grey overcasts in complete harmony with a table mating of sterling. Rimmed in platinum—with a wide band of green-grey—and starflowers blossoming on its white center.

Place setting **\$21.95**

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with saffron rice . . . Indian relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken broiled . . . served on sword and flamed with brandy.

\$2.50

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

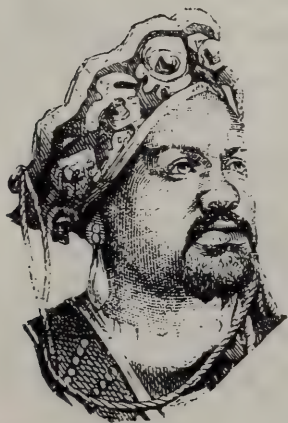
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Shakespeare Abroad



ALDRIDGE

“SHAKESPEARE, I see, has scored a TV award to add to the film laurels of his *Caesar*.” This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

“How the great William got into Hollywood, TV, and repeatedly inspired Berlioz and other composers previously, is an epic. But most striking are some

of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet*, *The Tempest*, and *Hamlet*.

“As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture*, *Romeo and Juliet*.

“Russian translations of Shakespeare’s plays were sporadic and of slow growth.

“However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev’s Shakespeare lore? It is a striking story.

“Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear*. A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture*, which has been reckoned a masterly work. To this he added incidental music for the entire drama.

“And the actor who inspired this Russian’s music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge.”

he can reach his office and get on paper some idea of what went on. Let us imagine, for instance, a concert by an enterprising orchestra with what may turn out to be a significant novelty at the end. It is 10:15; the conductor and his musicians are ambling through Mozart's *Eine kleine Nachtmusik*; a new American work is to follow. The critic, who has made up his mind about the ability of the conductor and his musicians, is possessing his soul in such patience as he can muster; he knows that it will be 10:30 at the earliest before the first notes of the new work are heard.

But the seating on the stage must be re-shuffled; the musicians saunter off and, after a while, stroll back as if to suggest that art is long and that, while life may be short, it does not matter! So, at 10:35 or later, the new work begins. The critic may try to concentrate upon it and forget the contracting time at his disposal; but not all members of the clan can successfully banish the uneasy feeling that the minute hand is racing on.

Major orchestras' programs are seldom like this and the same can be said of the majority of recitalists (although the American group still is sometimes relegated to its traditional closing position in a vocal list). Some chamber ensembles, concerts of varied character

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

HARRY STRAUSS (1928-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.
Insurance

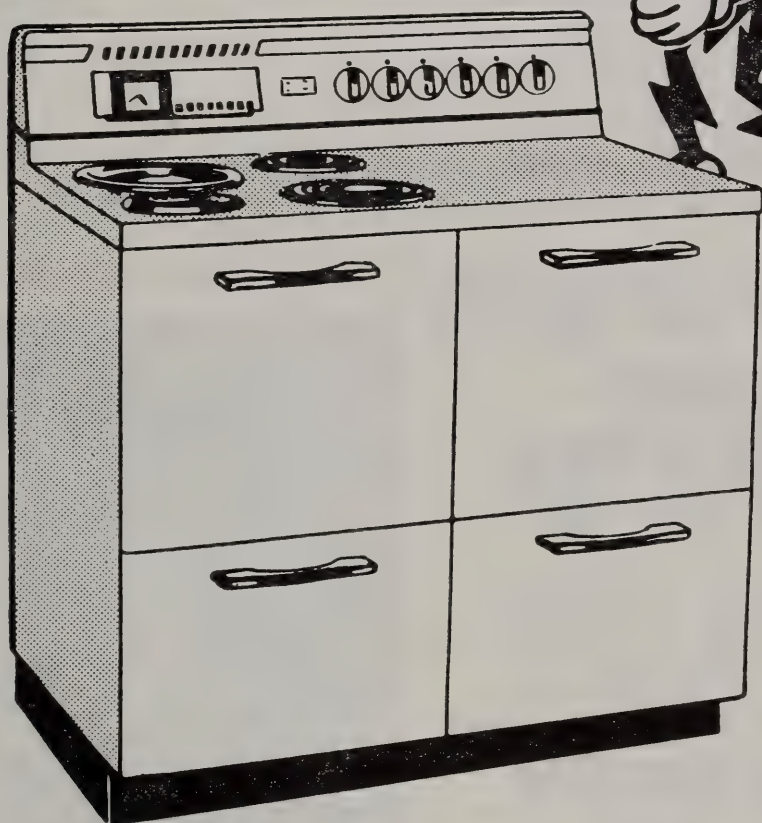
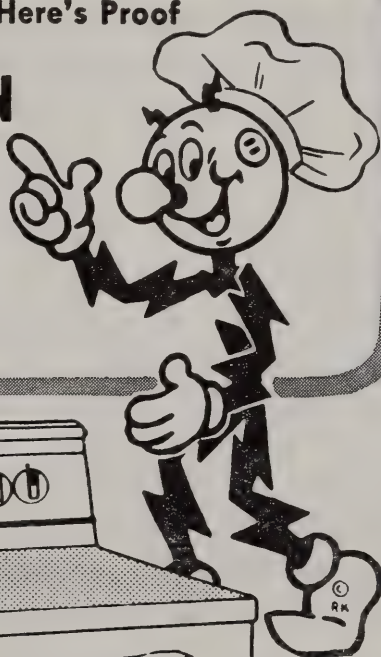
89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

and particularly those featuring contemporary music more often make the critic's watch and what he is hearing rivals for his attention. In this last type of concert, all the music may be of this century, but there is an occasional tendency to place the newer and more exacting works late in a generous program.

Newspapers must be published at fixed times, and a review cannot be written and set in type by mental telepathy. In the case of New York morning papers such as the Times and Herald Tribune, the copy must usually be on its way to the composing room by 11:45, or midnight at the latest. And even if the critic is one of those rare geniuses who can organize his ideas and mentally compose his review at a moment's notice, the actual writing or typing calls for a certain amount of time.

The obvious fact is that the longer the performance, the shorter the time at hand for writing about it. If the reviewer's time is squeezed the review may also have to undergo compression, such as

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

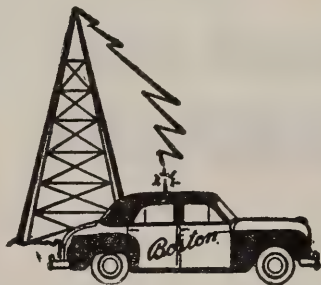
BOUND VOLUMES of the Boston Symphony Orchestra Concert Bulletins

Containing
analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.
*"A Musical Education in One
Volume"*
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.



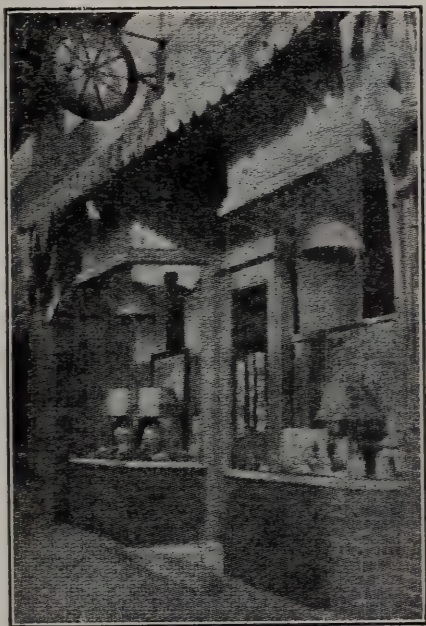
Boston Cab

KEEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

omitting various descriptive and perhaps laudatory details and, if much must be said about the works, phrases of possible praise for the performers. If the music or the performances are bad, those concerned may be better pleased to have little said, but concerts are usually given with at least an advance expectation of success.

There are sometimes good reasons for placing a novelty or other important work at the end of a concert, and no critic should be irked by this if the program is of reasonable proportions. Concerts are not planned for critics, but, if one is interested in the success of a new work, for instance, it is wise to give it an opportunity for being reviewed under the most favorable circumstances. Then again, the matters which annoy the critics may also annoy the audience. If a program is overstuffed for him, it is likely to be too capacious for his fellow-hearers. They have no edition to catch, but they may not want to get home belatedly, or to face an exacting novelty with attention jaded by what has gone before. One important caution before setting out to vex the critics is to be sure that you annoy nobody else!



SPRING AND SUMMER
DRESSES

LAMPS AND SHADES

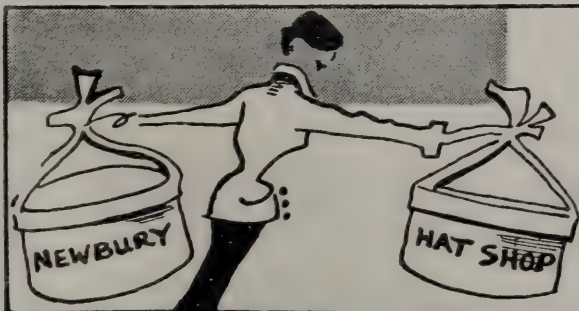
WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

This posthumous symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on January 27, 28, 1950.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 115 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years,

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050



THIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The **NEW ENGLAND**

MUTUAL



*Life Insurance
Company of Boston*

The first mutual life insurance company chartered in America — 1835

from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without trumpets and drums); in 1818, reaching his twenty-first year, he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934—1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony.

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

half-skilled friends who could with difficulty muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score for the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. This indifference did not visibly disturb the composer, to whom the act of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the symphony in C major come into being—the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600



The Haynes Flute

Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

10-14 Piedmont Street, Boston 16, Mass.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the *Musikverein* in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe — not that the composer had any qualms about the essential practicability of his score — but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point which will never be cleared up. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony,

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic — as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances). * Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a program when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's ef-

* Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "Its heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

forts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figure into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Einfeld conducting. It had been published a year previous.

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Distillery, Inc. Louisville Ky



glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schubert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the *Musikverein* — "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his "*Winterreise*" series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony — that resplendent sample of a newly widened instinct of orchestral beauty — would have had its successors.

After the broad and serene introduction, the theme of which is first intoned by the horns in unison, there comes the allegro, the main body of the movement, in which the corrections first appear. "It is an impressive (though not yet the most impressive) sign," writes Professor

* Kreissle repeats this as a "well-authenticated confession."



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry — or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

Tovey, "of the white heat at which this huge work is written that the whole first movement (if not more) was fully scored before Schubert noticed that he really must put more meaning into the all-pervading figure that constitutes the first two bars of his main theme. . . . The alteration is neatly made with a pen-knife literally hundreds of times."

The theme in its original shape is an insipid reiteration of tonic and dominant — as characterless as some of Beethoven's early sketches for his finally pregnant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden* in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. "The second subject, reached, as usual in Schubert by a very simple *coup de théâtre*, starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new art-form than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

"The Coda is in quicker tempo, and has the energy to make a splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the Introduction.

"The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

"The Second Subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for

**FULL BERKSHIRE FESTIVAL
PROGRAMS**

**At TANGLEWOOD
LENOX, MASS.**

The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust*, with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3*, the *Piano Concerto No. 5* ("Emperor") with Claudio Arrau as soloist, and the *Fifth Symphony*.

2nd week (Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit*, *Les Eolides*, *Les Djinns* (piano soloist, Vera Franceschi), *Symphony in D minor*; Sunday aft. (Charles Munch) — Debussy, *Ibéria*; Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony*.

3rd week (Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz*; Prokofieff, *Sixth Symphony*; Strauss, *Don Juan*; Elgar, "Enigma" Variations. Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict Overture* and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2*.

4th week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout*, Dvorak,

Violin Concerto (soloist, Ruth Posselt); Sibelius, *Symphony No. 2*.

5th week (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture*, *The Royal Hunt and Storm* from *The Trojans*, *Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum*. Sunday aft. (Charles Munch) — Gluck, *Alceste Overture*; Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2*.

6th week (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture*; Piston *Fourth Symphony*; Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony*; Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast*, the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony*, K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella*, a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder*, Mozart's *Symphony in B flat*, K. 319, Ravel's *Mother Goose Suite*, and Strauss' *Der Bürger als Edelmann*.

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

horns. They toll like a bell haunted by a human soul; and when the First Subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic: and then the Second Subject enters in A major, with radiant new colours and a flowing accompaniment which continues even through the returning passage (where clarinets now replace the horns). Then fragments of the First Subject are built up into a mournful Coda; even the burden of the song being now in the minor mode.

"The Scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the Scherzo of Beethoven's Ninth Symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the Trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

"The truest lover of Schubert confesses that he would not wish the Unfinished Symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand Duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major Symphony is in fact an example of grotesque power fully as sublime as the griffin which Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of 'Modern Painters.'

"The two themes of its First Subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the Second Subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and

blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit."

(Continued from page 1012)

SCULPTURE

Five pieces of sculpture by Camille Torno Speyer are now on view in the gallery. They are impressions of musicians and are carved in hard wood. Mrs. Speyer has studied with Franc Eppin and George Aarons. She has also exhibited paintings in oil. She is the wife of Louis Speyer, the English horn player of this orchestra.

OPEN REHEARSAL

There will be an extra Open Rehearsal on Thursday Evening, April 29, at 7:30, in preparation of Beethoven's Ninth Symphony for the final concert of the season.

ON THE RADIO

"Great Moments of the Boston Symphony Orchestra" is the title of a series of programs broadcast each Thursday from 8:00 to 11:00 P.M. by FM Station WXHR. It traverses the Orchestra's past, using records for musical illustrations. Stewart Grover is preparing and producing this weekly program. The broadcasts, lasting thirteen weeks from their beginning date, April 1, are sponsored by the Shreve, Crump & Low Company of Boston.

Honegger's KING DAVID

Wednesday, April 21 at Sanders Theatre
8:30 p.m.

M. I. T. CHORAL SOCIETY
KLAUS LIEPMANN, *Conductor*

with a

Chamber Orchestra of Members of the Boston Symphony

MARGO WILLAUER, *soprano*

EUNICE ALBERTS, *alto*

DONALD SULLIVAN, *tenor*

BRYANT HALIDAY, *narrator*

Tickets: \$1.50 and \$2.00 at J. McKenna's, 19 Brattle St., Cambridge, or by mail from Room 14-N236, M.I.T. (Please make checks payable to M.I.T.)

BOSTON UNIVERSITY COLLEGE OF MUSIC

All phases of Music Instruction and Music Education

with an eminent faculty of Artists, Composers, Scholars and Educators
Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—

Opera Workshop, Sarah Caldwell, Director

Pianists' Workshop, Jules Wolfers, Director

Musicology, Karl Geiringer

MASTER CLASSES under—

Arthur Fiedler

Paul Ulanowsky

Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request

ROBERT A. CHOATE, DEAN

25 BLAGDEN STREET, BOSTON 16

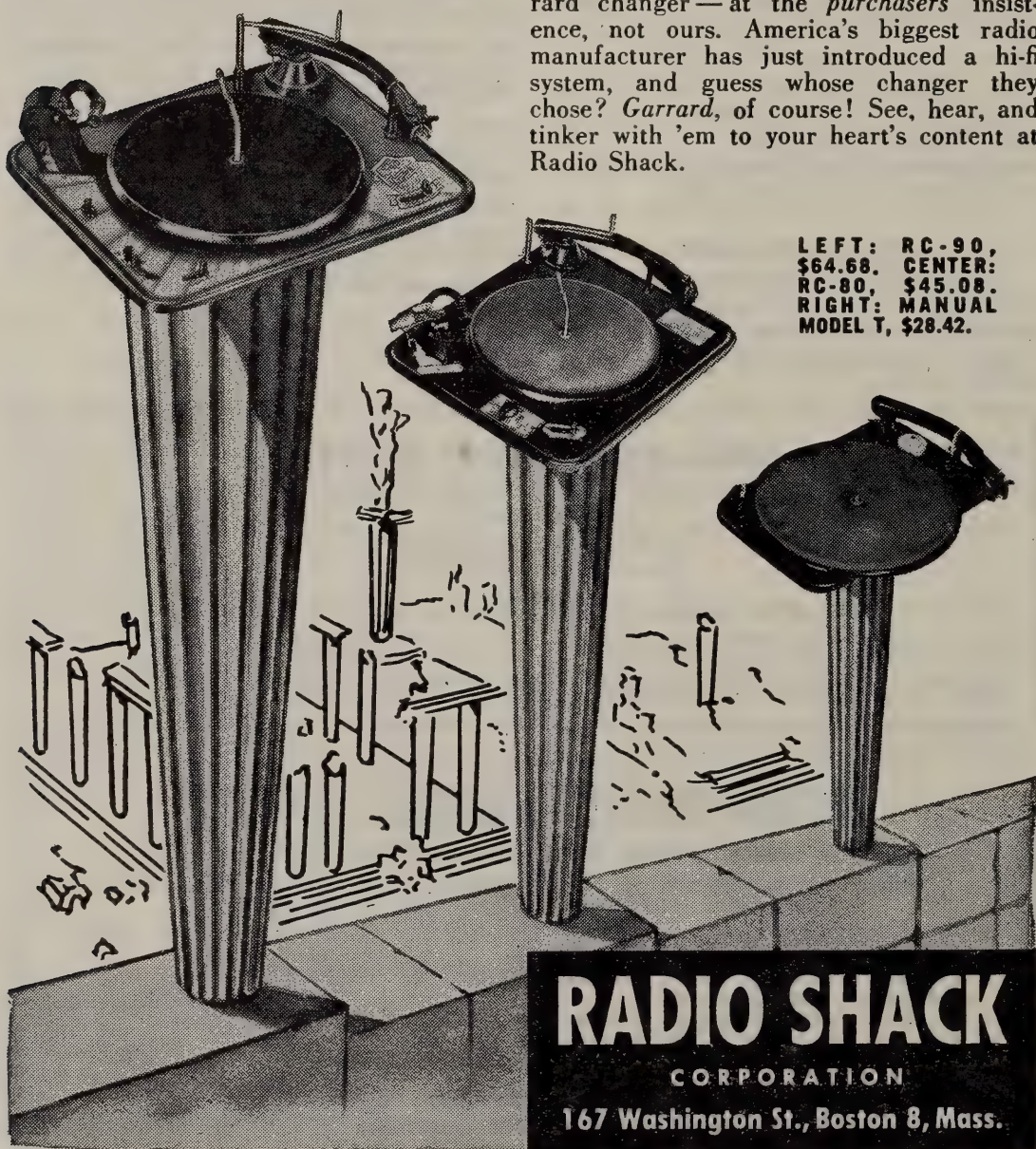
CO 6-6230

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at $33\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Twenty-third Program

FRIDAY AFTERNOON, APRIL 23, at 2:15 o'clock

SATURDAY EVENING, APRIL 24, at 8:30 o'clock

BRAHMS Tragic Overture, *Op. 81*

MILHAUD "La Création du Monde"
(First performance at these concerts)

INTERMISSION

BEETHOVEN Violin Concerto in D major, *Op. 61*

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo

SOLOIST

ZINO FRANCESCATTI

This program will end about 3:50 o'clock on Friday Afternoon,
10:05 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

BALDWIN PIANO

RCA VICTOR RECORDS

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO

Tel. CO 6-7359

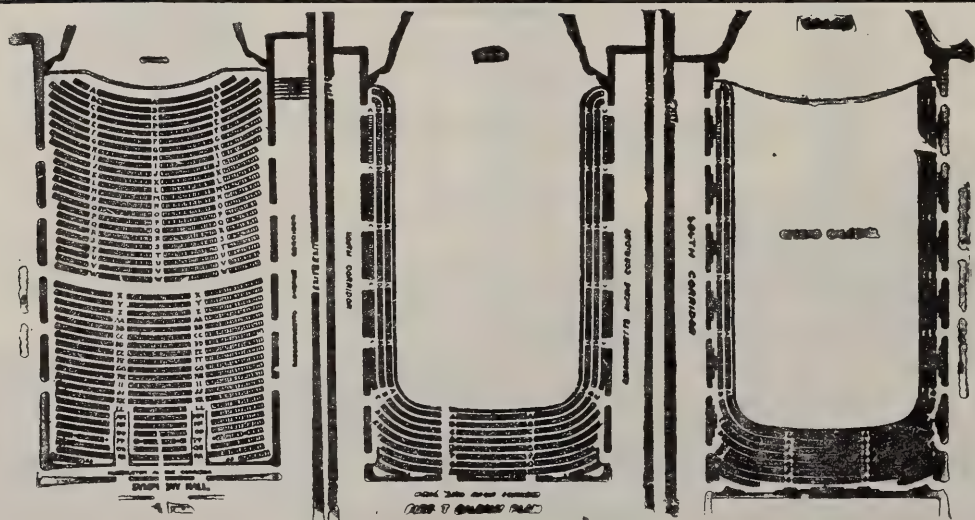
LOIS LAUTNER

Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint Solfège, Composition

CO 6-0137



SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

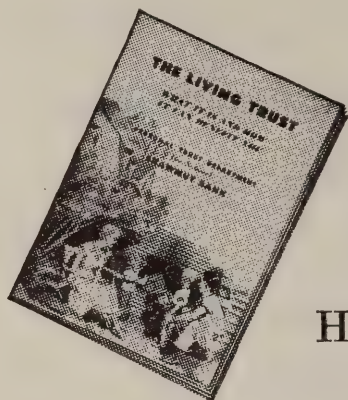
PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS

OLIVER WOLCOTT

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

FULL BERKSHIRE FESTIVAL
PROGRAMS

At TANGLEWOOD
LENOX, MASS.

The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust*, with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3*, the *Piano Concerto No. 5* ("Emperor") with Claudio Arrau as soloist, and the *Fifth Symphony*.

2nd week (Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit*, *Les Eolides*, *Les Djinns* (piano soloist, Vera Franceschi), *Symphony in D minor*; Sunday aft. (Charles Munch) — Debussy, *Iberia*; Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony*.

3rd week (Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz*; Prokofieff, *Sixth Symphony*; Strauss, *Don Juan*; Elgar, "Enigma" Variations. Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict Overture* and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2*.

4th week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout*, Dvorak, *Violin Concerto* (soloist, Ruth Posselt); Sibelius, *Symphony No. 2*.

5th week (Shed, Aug. 7, 8): Saturday

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



experienced
traveler

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture*, *The Royal Hunt and Storm* from *The Trojans*, *Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum*. Sunday aft. (Charles Munch) — Gluck, *Alceste Overture*; Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2*.

6th week (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture*; Piston *Fourth Symphony*; Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony*; Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast*, the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade for 8 Winds in C minor*, K. 388, and the same composer's *Paris Symphony*, K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella*, a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder*, Mozart's *Symphony in B flat*, K. 319, Ravel's *Mother Goose Suite*, and Strauss' *Der Bürger als Edelmann*.

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

• •

OPEN REHEARSAL

There will be an extra Open Rehearsal on Thursday Evening, April 29, at 7:30, in preparation of Beethoven's Ninth Symphony for the final concert of the season.

[1060]

Double your
record listening
pleasure...



with the new

RCA VICTOR HIGH FIDELITY "Victrola" Phonograph and RCA Victor High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

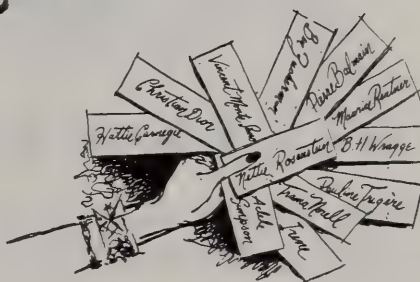
Suggested Eastern list price, subject to change

 **RCA VICTOR** 
mks. ® RADIO CORPORATION OF AMERICA



Filene's

French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.



Mr. Steppington Really Enjoys Tax Days

Tax Days are not circled in black on Mr. Steppington's calendar. That's when he and Mrs. S. are enjoying a well-earned vacation. For Old Colony Trust Company has taken the sting out of Tax Days.

Mr. Steppington's personal investments, as well as those of his business, are being handled by Old Colony. Acting as Custodian, Old Colony not only relieves him of all routine care of securities, but also keeps income tax data, so that preparation of his returns is made much easier for him and his tax man.

Why not enjoy these services yourself? Send for the free booklet, "Custodianship of Your Property."



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twenty-third Program

FRIDAY AFTERNOON, APRIL 23, at 2:15 o'clock

SATURDAY EVENING, APRIL 24, at 8:30 o'clock

BRAHMS Tragic Overture, *Op. 81*

MILHAUD "La Création du Monde"
(First performance at these concerts)

INTERMISSION

BEETHOVEN Violin Concerto in D major, *Op. 61*
I. Allegro ma non troppo
II. Larghetto
III. Rondo

SOLOIST

ZINO FRANCESCATTI

This program will end about 3:50 o'clock on Friday Afternoon,
10:05 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding of their dreams . . . thanks to the wise guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious services. Do use our Bride's Preference List to record your wishes and patterns in china, silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

TRAGIC OVERTURE, *Op.* 81

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The *Tragische Ouvertüre*, like the *Academische Fest Ouvertüre*, was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881, and the most recent at these concerts was November 28, 1952, Pierre Monteux conducting.

The overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings.

“ONE weeps, the other laughs,” Brahms said of his pair of overtures, the “Tragic” and the “Academic Festival.” Eric Blom adds, “Why not ‘*Jean (Johannes) qui pleure et Jean qui rit?*’” But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit*, so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did



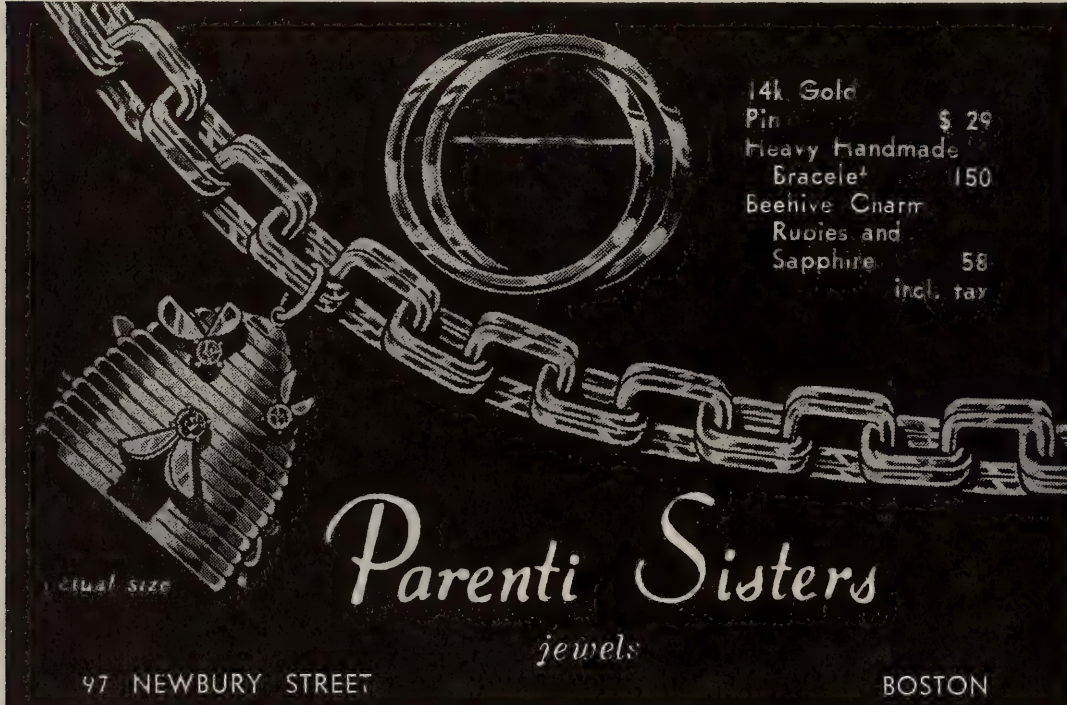
IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those "character" overtures which have a genuine right to be called tragic: Handel's 'Agrippina,' Beethoven's 'Coriolan,' Cherubini's 'Medea,' Schumann's 'Manfred,' Volkmann's 'Richard III' overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm
Rings and
Sapphire 58
incl. tax

Actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead places.' Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo*, note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* at the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march."



ESTABLISHED 1833

One discordant note...

...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event—a birth, a change in the value of assets, a new law—can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Dropped shoulders
 . . . slimmest waist
 . . . full, full skirt
 in fine rayon
 faille lined with
 iridescent rayon
 taffeta. Misses'
 sizes 10 to 18 in
 navy or black*

29.90



Chandler's
 BOSTON and BELMONT

The coat that looks
 like a dress . . . one
 of the fascinating
 ideas of this Spring!
 We sketch one from
 many smart ver-
 sions.

COAT DEPARTMENT
 THIRD FLOOR

LA CRÉATION DU MONDE, BALLET

By DARIUS MILHAUD

Born in Aix-en-Provence on September 4, 1892

Milhaud's "The Creation of the World" was composed in 1923, music for a ballet designed by Blaise Cendrars and Fernand Léger. The ballet was first produced by the Ballets Suédois in Paris. It was produced by the Ballet Theatre in New York in 1939 under the title *Black Ritual* with choreography by Agnes de Mille at the Lewisohn Stadium. Leonard Bernstein conducted it in concert form with the New York City Symphony November 19, 1945. Charles Munch presented it in this form at the Berkshire Festival July 26, 1953.

The orchestration consists of 2 flutes and piccolo, oboe, 2 clarinets, saxophone in E-flat, 2 trumpets, horn, bassoon, trombone, piano, timpani, and the following percussion: snare drum, metal block and wood block, cymbals, tambourine, bass drum and cymbal. The string instruments consist of 2 solo violins, a cello and a bass. (The saxophone is scored as if to replace the violas and in their range.)

EVEN from his earliest days in Paris, Milhaud has been attracted by popular dance rhythms as material for his music. He then visited the music halls of that city with his companions of the "Six" and freely borrowed ideas. He wrote tangos in Brazil during the First



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES
*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS
Vice President & Treasurer

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL
Investment Counsel

CHARLES K. COBB
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER
Vice President & Trust Officer

CARL J. GILBERT
Treasurer, Gillette Company

FRANCIS GRAY
Trustee

FRANCIS C. GRAY
President

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE
Trustee

ROBERT M. P. KENNARD
Vice President & Trust Officer

EDWARD F. MACNICHOL
Vice President & Secretary

EDWARD H. OSGOOD, JR.
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER
*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

World War and the liking for them persisted in his later music. He composed the ballet *Le Boeuf sur le Toit* on his return from Brazil to Paris in 1919, about a speak-easy before he had seen one. He heard the first jazz bands in a London suburb and wrote his "shimmy," *Caramel Mou*, in 1920.

Visiting the United States for the first time in 1922, he investigated New York's Harlem and made newspaper headlines by openly praising jazz before it had become the fashion with our symphonists to swear allegiance to that idiom. A result was *La Création du Monde*, composed in the following year for a ballet of Blaise Cendrars. Jazz is freely exploited in this score by a chamber orchestra of comparable size.

It seems plain enough, although the composer does not admit it in so many words in his fascinating autobiography (*Notes sans Musique**), that in those years he was by no means averse to a *succès de scandale*. It can be further inferred that his interest in jazz for his own purposes cooled off after jazz had become symphonically sound.

* See page 1074.

C. Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

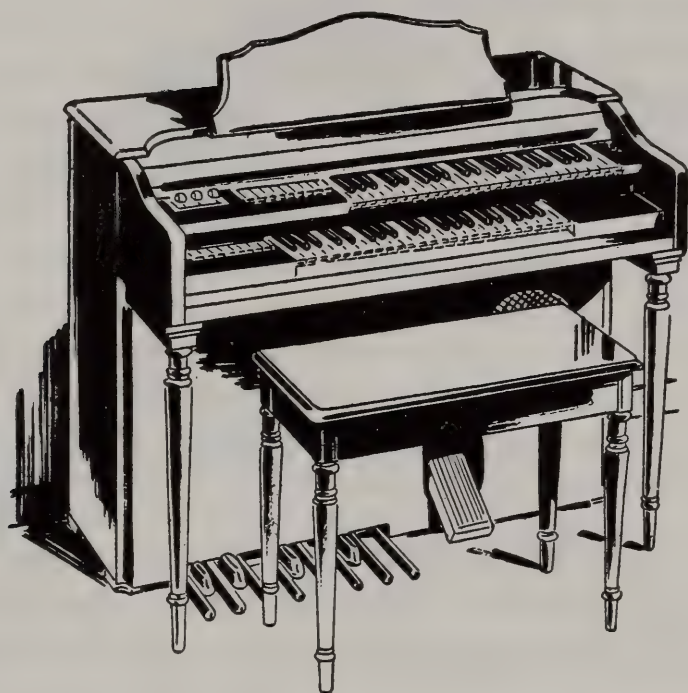
16th Annual Loan Exhibition

Contemporary Needlepoint and Crewel Work

April 27 through April 30 — 10:30 to 5:00

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

***P**AINE* *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

ENTR'ACTE

MILHAUD — PIONEER OF JAZZ

In his autobiography "Notes Without Music" (published in English by Alfred A. Knopf, 1953), Darius Milhaud tells how he visited the United States in 1922, became acquainted with jazz in New York's Harlem, returned to France and shaped his impressions into the ballet "La Création du Monde." Portions are here quoted from the book, beginning with a description of his visit to Boston:

AT BOSTON I took part in a concert of my works given by a group of players from the Boston Symphony Orchestra and conducted by the flautist Laurent. I gave a lecture at Harvard, and the members of the Harvard Glee Club prepared a surprise for me by singing the *Psalm* I had composed for them at the request of their director, Dr. Archibald T. Davison, whom I had met in Paris on the occasion of a lunch given in his honor, and in honor of the members of the musical delegation from Harvard University, by Marshal Foch. The lunch took place at the Cercle Interallié, and the Marshal had invited musicians of all generations, from members of the Institut to the

fine shoes for every member of the family



Thayer McNeil

boston and welllesley

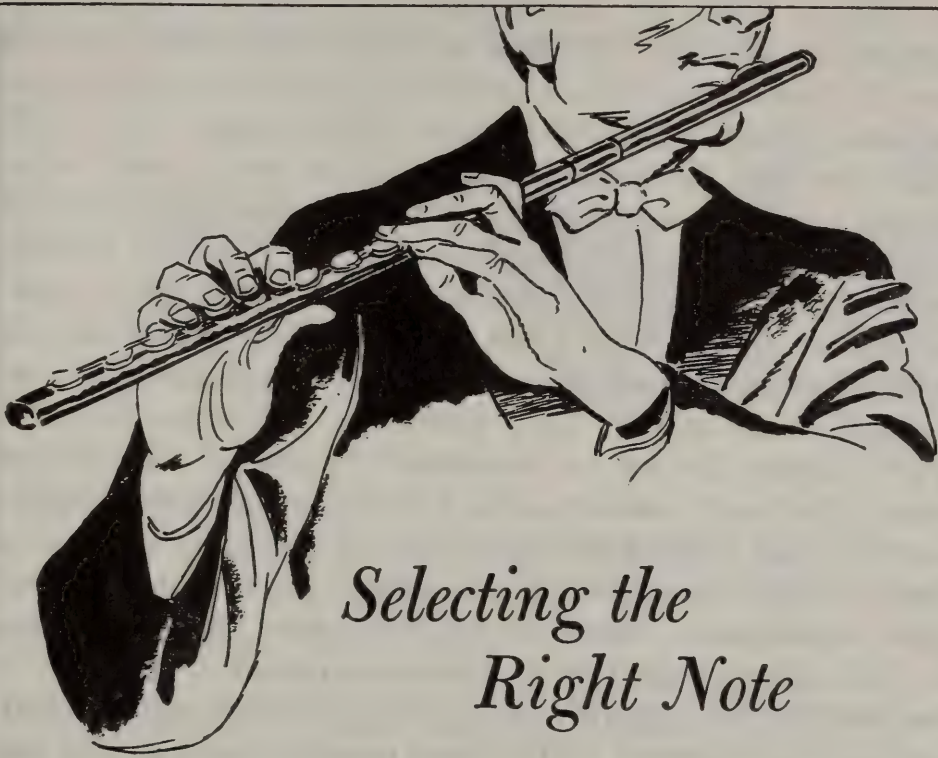


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

so-called rebels. When the dessert was served, the young Americans had greeted the Marshal with some of their college yells and Indian war-cries. In Boston, Dr. Davison introduced me to some of his friends, who at once decided to offer me a party. This was right in the middle of Prohibition, and the tiniest authentic drink cost a small fortune. Whisky was served in teacups, which were filled underneath the table. Dr. Davison had chosen the Hotel Brunswick for the party, because it had an excellent jazz orchestra and he knew I would like to hear it. When I arrived in New York, I had told the newspapermen interviewing me that European music was considerably influenced by American music. "But whose music?" they asked me; "MacDowell's or Carpenter's?" "Neither the one nor the other," I answered, "I mean jazz." They were filled with consternation, for at that time most American musicians had not realized the importance of jazz as an art form and relegated it to the dance hall. The headlines given to my interviews prove the astonishment caused by my statements: "Milhaud admires jazz" or "Jazz dictates the future of European music." Of course, my opinions won me the sympathy of Negro music-lovers, who flocked to my concerts. The chairman of the Negro musicians' union even wrote me a touching letter of thanks. Little suspecting what complications

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

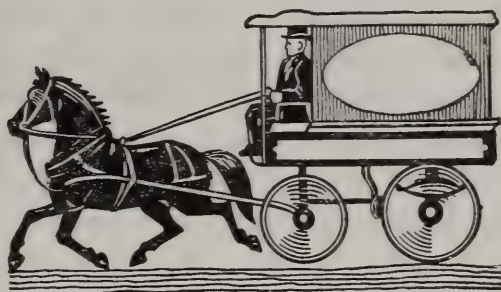
RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals



	Each
Red Label Soft Shell Crabs , 3¾ oz. tin	\$.99
The gourmet's delight — delectable Maryland soft shell crabs ready to crumb or dip in batter and fry in your favorite way. The flavor is exceptionally delicate. Packed 3-4 in the tin.	
Fru Frett Wafers , 5¼ oz. pkg.	.89
The most delicious little Swiss biscuits we have ever tasted. Wafer-type, in fancy shapes about the size of an almond in the shell, with a wonderful milk-chocolate-and-crushed-almond filling. About 32 to the pkg.	
Red Label Waf-R Roll Cheese , 8 oz. roll	.50
A Canadian cheese with a robust tang, shaped into a cylinder 7½ inches long and 1½ inches in diameter. Slices easily into neat rounds for canapes or cheese tray.	
Embassy French Baby Corn , 3½ oz. jar	.89
Such <i>tiny</i> ears of corn — about 1½ inches long! — marinated in fine tarragon vinegar. Chill. Serve as appetizers, like pickles, or as a garnish for cold plates and tossed salads.	
Epicure Albacore Tuna Fish , 5 oz. jar	.53
White-meat tuna of splendid quality and flavor, for <i>special</i> salads, sandwiches and creamed dishes. (Try it in a newburg with ripe olives and sauteed mushrooms.)	
Red Label Pitted Purple Plums , 17 oz. tin (3 for 85¢)	.29
Halves of luscious, unpeeled purple plums, the stones removed, packed in a deliciously fruity syrup. Chill and serve as you would apricots or other tart-sweet fruit.	
Red Label Creamed Carrot Soup , 13 oz. tin (3 for 91¢)	.31
Brand new, made expressly for Pierce's, this delicate cream soup with the color of muted sunshine is excellent served hot or chilled. Top it with a sprinkling of chopped parsley.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.
133 Brookline Ave.

Copley Square
Chestnut Hill

Belmont
Newton Centre
Coolidge Corner



Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300

this would cause, I immediately invited him to lunch: no restaurant would serve us, but at last Germaine Schmitz [Mrs. Robert E. Schmitz] solved this delicate problem by asking the manager of the Hotel Lafayette to receive us. I was also called upon by Harry Burleigh, the famous arranger of Negro spirituals, who played me Negro folk tunes and hymns, which interested me keenly, for I wished to take advantage of my stay to find out all I could about Negro music. The jazz orchestra of the Hotel Brunswick was conducted by a young violinist called Reissmann, who got from his instrumentalists an extreme refinement of pianissimo tones, murmured notes, and glancing chords, whisperings from the muted brass, and barely formulated moans from the saxophone, which had a highly individual flavor. The regular rhythm was conveyed by the muffled beat of the percussion, and above it he spun the frail filigree of sound from the other instruments, to which the high notes of the violin lent an added poignancy. It made a great contrast to Paul Whiteman's lively orchestra, which I had heard a few days before in New York and which had the precision of an elegant, well-oiled machine, a sort of Rolls-Royce of dance music, but whose atmosphere remained entirely of this world.

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment "lifts" and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KENmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

Banking in the Back Bay

Our two offices in the Back Bay — one in Copley Square and the other at Boylston Street and Massachusetts Avenue — provide well-rounded banking and safe deposit facilities to the residents, professional people and business concerns of this district.

COPLEY SQUARE OFFICE

587 Boylston Street

Modern in appearance and equipment, this commodious new office provides banking rooms outstanding in arrangement and attractiveness.

MASSACHUSETTS AVENUE OFFICE

Cor. Massachusetts Ave. and Boylston St.

This office, erected in 1905, has been completely renovated with a layout designed for the greater comfort and convenience of our patrons.

At both offices we have tried, by means of historical and nautical decorations, to create an unusual and attractive atmosphere for those doing business with us.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: State and Congress Streets

Union Trust Office: 24 Federal Street

Member Federal Deposit Insurance Corporation



I owe to Yvonne George my introduction to the pure tradition of New Orleans jazz. In the course of a little reception that followed a lecture I gave at the Alliance Française, she came up to me and said: "You look bored, come and have dinner with me, and afterwards I'll take you to Harlem when I've done my number." She lived in the Hotel Lafayette. In the next room to hers Isadora Duncan and her Russian poet Essenin used to quarrel and chase one another right out on the fire escape. Yvonne introduced me to Marcel Duchamp, an old friend of Satie and Picabia, whose paintings were closely associated with the beginnings of cubism and had played a dominant part in its development. After dinner I heard Yvonne George give her number. She was on Broadway, singing French songs of an intensely realistic character in a style that was both plain and charged with desperate feeling.

Harlem had not yet been discovered by the snobs and æsthetes: we were the only white folk there. The music I heard was absolutely different from anything I had ever heard before and was a revelation to me. Against the beat of the drums the melodic lines crisscrossed in a breathless pattern of broken and twisted rhythms. A Negress whose grating voice seemed to come from the depths of the centuries sang

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

*. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .*

. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

in front of the various tables. With despairing pathos and dramatic feeling she sang over and over again, to the point of exhaustion, the same refrain, to which the constantly changing melodic pattern of the orchestra wove a kaleidoscopic background. This authentic music had its roots in the darkest corners of the Negro soul, the vestigial traces of Africa, no doubt. Its effect on me was so overwhelming that I could not tear myself away. From then on I frequented other Negro theaters and dance halls. In some of their shows the singers were accompanied by a flute, a clarinet, two trumpets, a trombone, a complicated percussion section played by one man, a piano, and a string quintet. I was living in the French House of Columbia University, enjoying the charming hospitality of Mlle. Blanche Prenez; the Schmitzes were my close neighbors. As I never missed the slightest opportunity of visiting Harlem, I persuaded my friends to accompany me, as well as Casella and Mengelberg, who were in New York at the time.

When I went back to France, I never wearied of playing over and over, on a little portable phonograph shaped like a camera, Black



KINGSLEY a new pattern in LENOX CHINA

its grey overcasts in complete harmony with a table mating of sterling. Rimmed in platinum—with a wide band of green-grey—and starflowers blossoming on its white center.

Place setting **\$21.95**

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with saffron rice . . . Indian relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken broiled . . . served on sword and flamed with brandy.

\$2.50

1853—1953



STEINWAY...

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields... the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

Swan records I had purchased in a little shop in Harlem. More than ever I was resolved to use jazz for a chamber work.

As soon as I came back from the United States, I got in touch with Fernand Léger and Blaise Cendrars, with whom I was to work on a new ballet for Rolf de Maré. Cendrars chose for his subject the creation of the world, going for his inspiration to African folklore, in which he was particularly deeply versed, having just published a Negro anthology. On this occasion I remained more closely in contact with my collaborators than for any other of my works. They were great frequenters of *bals-musette*, and often took me with them, thus revealing to me a side of Parisian life with which I had not previously been familiar.

Léger wanted to adapt primitive Negro art and paint the drop-curtain and the scenery with African divinities expressive of power and darkness. He was never satisfied that his sketches were terrifying enough. He showed me one for the curtain, black on a dark brown background, which he had rejected on the grounds that it was too bright and

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

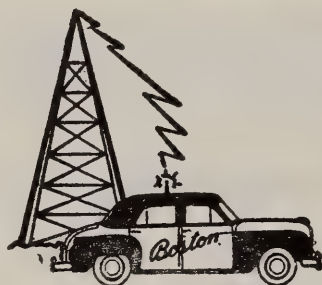
*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.



Boston Cab

Kenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

You can wear your Diamond Tiara...



... or any precious jewel of yours, secure in the knowledge that if it's lost, strayed or stolen, its value will be reimbursed ... provided you were foresighted enough to protect it with one of our Jewelry Floater policies. So safe ... so easy to do ... quite inexpensive, too! Get in touch with your Employers' Group agent ... today.

The EMPLOYERS' GROUP Insurance Companies

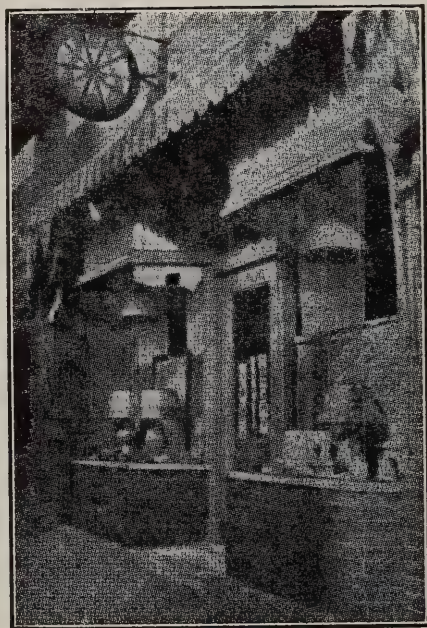


THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.
AMERICAN EMPLOYERS' INSURANCE CO.
THE EMPLOYERS' FIRE INSURANCE CO.

110 MILK ST.
BOSTON 7, MASS.

*For Fire, Casualty and Marine Insurance or Fidelity and Surety Bonds,
see your local Employers' Group Agent, The Man With The Plan*

"pretty-pretty." He would have liked to use skins representing flowers, trees, and animals of all kinds, which would have been filled with gas and allowed to fly up into the air at the moment of creation, like so many balloons. This plan could not be adopted because it would have required a complicated apparatus for inflating them in each corner of the stage, and the sound of the gas would have drowned out the music. He had to be satisfied with drawing his inspiration from the animal costumes worn by African dancers during their religious rites. At last, in *La Création du Monde*, I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study. I adopted the same orchestra as used in Harlem, seventeen solo instruments, and I made wholesale use of the jazz style to convey a purely classical feeling.



SPRING AND SUMMER
DRESSES

LAMPS AND SHADES

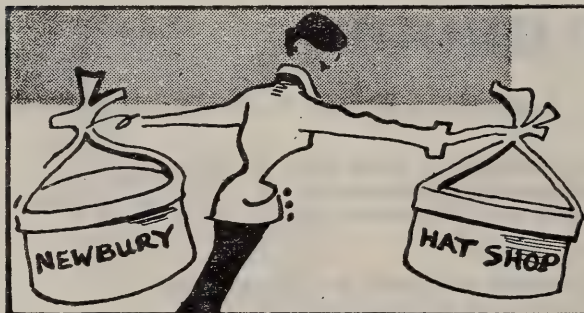
WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



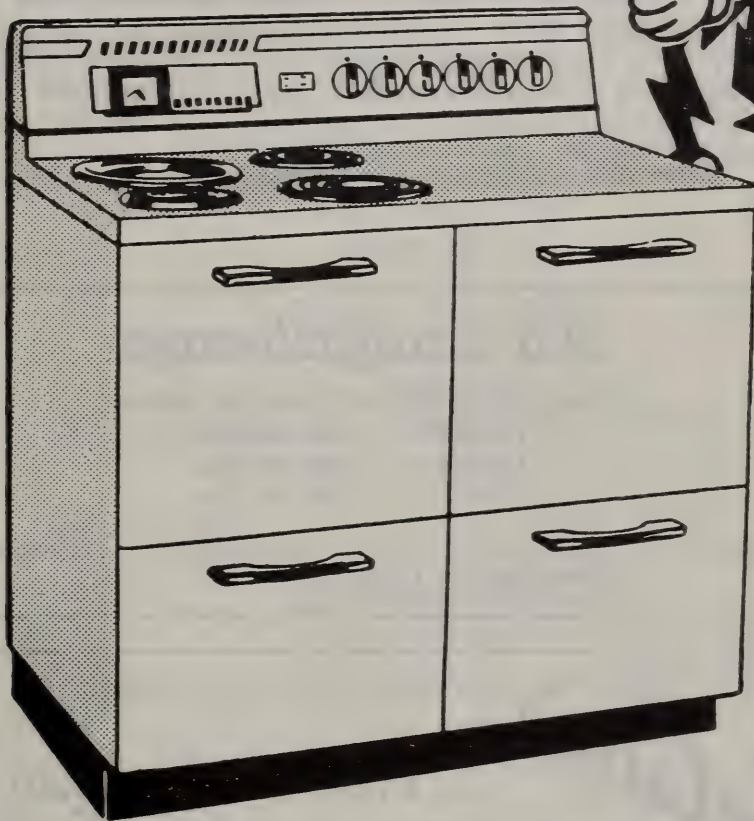
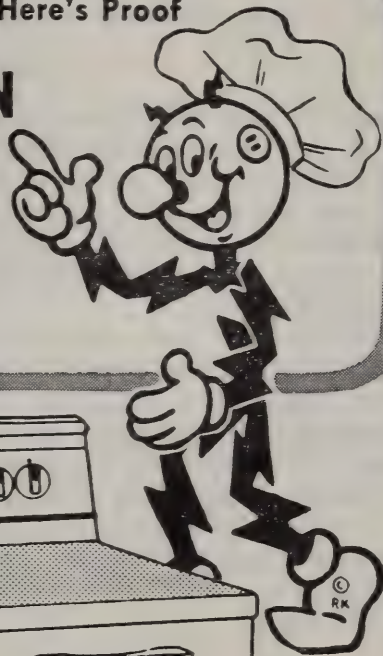
VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien*, in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945); October 26, 1951 (Jascha Heifetz).

It is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

TEL. LA 3-6720

97 MOUNT VERNON STREET

Private Room
Available for Parties

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANcock 6-5050



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

HARRY STRAUSS (1929-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET · BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

THE five introductory taps on the drum become the basic pattern of the entire movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The *Larghetto* is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600



The Haynes Flute

Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

11-14 Piedmont Street, Boston 16, Mass.

NEW ENGLAND CONSERVATORY OF MUSIC

CONCERT BY CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*

Beethoven Overture and incidental music: *Egmont*

Eleanor Davis, soprano

Tchaikowsky Serenade for Strings in C major

Rimsky-Korsakov Suite from *Tsar Sultan*

THURSDAY EVENING, MAY 6, IN JORDAN HALL, AT 8:30 P.M.

Tickets without charge on application to the Dean's Office at the Conservatory

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENMORE 2076 and 2077 opposite Symphony Hall

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement play the concerto "at sight."



**7 Outstanding
SUPER MARKETS**

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

ZINO FRANCESCATTI

YEARS after Paganini's death, the father of Zino Francescatti studied violin with Sivori, then the only surviving Paganini pupil. Francescatti, leaving Italy and becoming a naturalized Frenchman, played for years as cellist at the Marseilles *Opéra*, and in that city Zino was born on August 9, 1905. Zino Francescatti learned to play the violin from his father as a small child and gave his first recital at the age of five. By these circumstances, Zino Francescatti can trace an unbroken thread of tradition handed down from the Genoese phenomenon.

Francescatti's mother was a violinist. His wife, née Yolande Potel de la Brière, is a violinist likewise, though no longer professionally active. Francescatti toured Europe extensively before he first came to the United States in 1939. He appeared with this Orchestra October 27, 1944, in Paganini's First Concerto, and on March 31, 1950, in Bach's Concerto in A minor, and Saint-Saëns' Concerto No. 3.

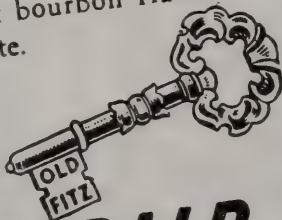


Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

*Always the
Right Key*

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality



OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc., Louisville Ky

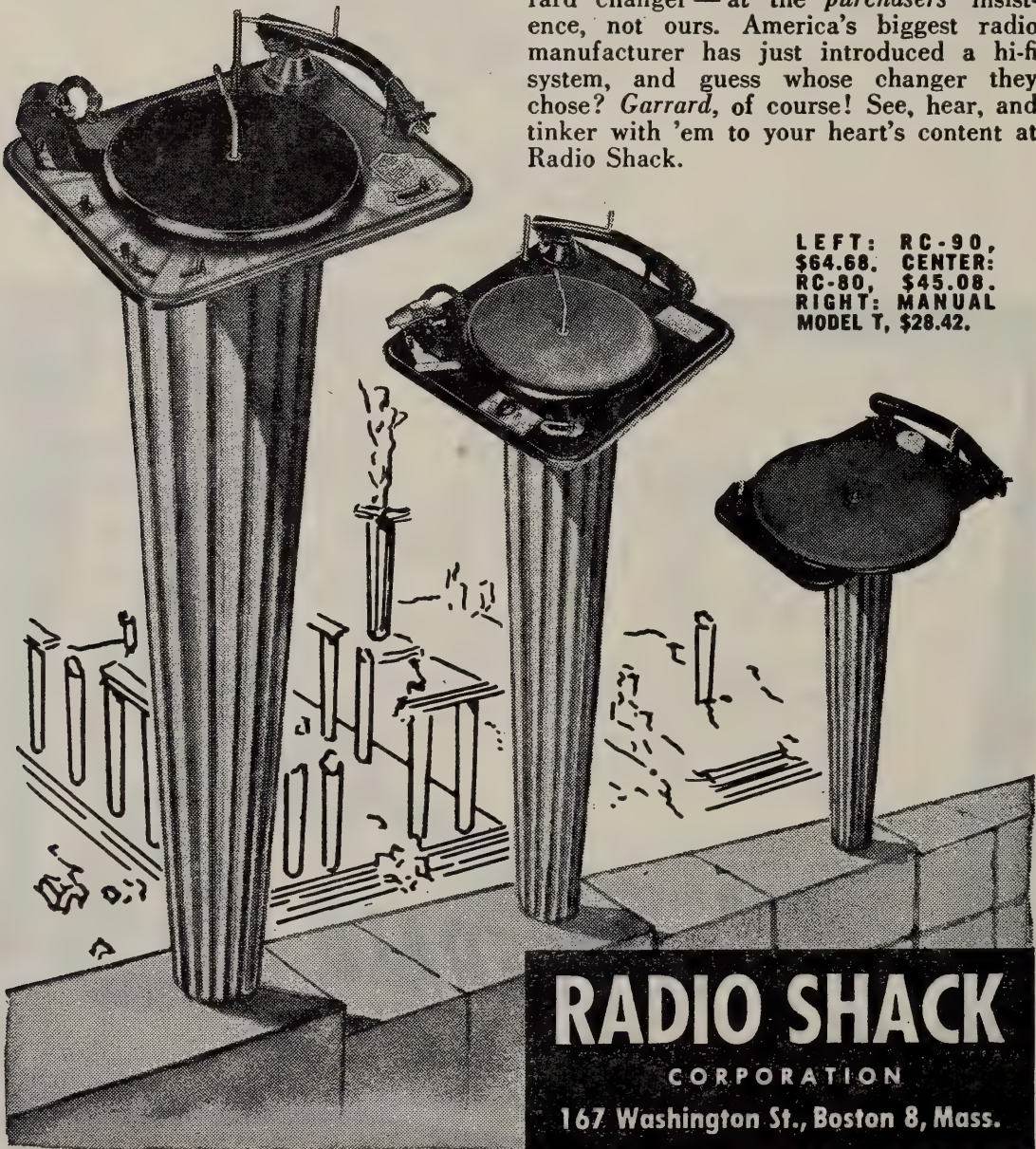


The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at $33\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed* in your set without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 30, at 2:15 o'clock

SATURDAY EVENING, MAY 1, at 8:30 o'clock

BEETHOVEN.....Overture to "Coriolan," *Op.* 62 (after Collin)

BEETHOVEN.....Symphony No. 9 in D minor, with final
chorus on Schiller's Ode to Joy, *Op.* 125

- I. Allegro, ma non troppo, un poco maestoso
- II. Molto vivace: Presto
- III. Adagio molto e cantabile
- IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

Chorus of the

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
(G. WALLACE WOODWORTH, *Conductor*)

Soloists

EILEEN FARRELL, *Soprano*

DAVID POLERI, *Tenor*

JANICE MOUDRY, *Contralto*

MAC MORGAN, *Bass*

This program will end about 3:35 o'clock on Friday Afternoon,
9:50 on Saturday Evening.

Scores and information about music on this program may be seen in
the Music Room of the Boston Public Library.

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

LOIS LAUTNER

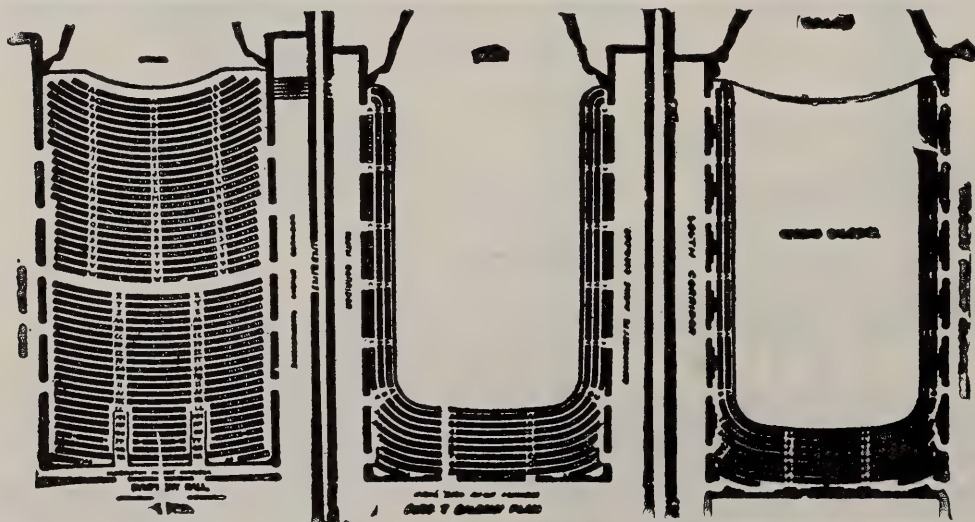
Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint

Solfège, Composition

CO 6-0137



SYMPHONY HALL

NEXT THURSDAY, APRIL 29, at 7:30

E X T R A

OPEN REHEARSAL

by the

Boston Symphony Orchestra

under the direction of

CHARLES MUNCH

Beethoven's Overture to "Coriolanus", and Ninth Symphony
with Chorus and Soloists will be rehearsed

Tickets at the Box Office — \$2



*N*EVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

To the —
Friends of the Boston Symphony Orchestra

I have been asked by the Trustees to express their gratitude to the members of our Society for their loyal support of the Orchestra this season.

Without such support, continuation of the Orchestra would be impossible. The list of these Friends as of April 5, 1954, is bound into this program book as a permanent record.

The sole and earnest purpose of the Society of Friends of the Orchestra is to provide the best in orchestral music to the greatest possible number, and all who care to join in furthering this object are invited to enroll as members. There is no minimum membership fee and checks made out to Boston Symphony Orchestra and forwarded to Symphony Hall, Boston, constitute enrollment without further formality.

PALFREY PERKINS
Chairman, Friends of the
Boston Symphony Orchestra

Friends of the Boston Symphony Orchestra

List of Members for Season of 1953-1954

Boston Members

Mr. Edwin I. Abbot
Mr. and Mrs.
Charles C. Abbott
Mrs. Gordon Abbott
Mr. and Mrs.
James D. Abbott
Dr. John A. Abbott
Mr. and Mrs.
A. Howard Abell
Dr. W. H. Abelmann
Mrs. Pennell N. Aborn
Mr. Arnold L. Abrams
Mrs. Herbert Abrams
C. F. Adams, Jr.,
Foundation
Miss Clara A. Adams
Miss Eleanor D. Adams
Miss Fanny M. Adams
Mrs. John Adams
Mr. Robert M. Adams
Mr. and Mrs.
Thomas B. Adams
Mrs. Winslow H. Adams
Mrs. Albert Adelson
Mr. Jack Adelson
Miss Dora L. Adler
Mr. Herman Adler
Mrs. George R. Agassiz
Mrs. Maximilian Agassiz
Mr. Herbert M. Agoos
Miss Clarinda B. Akeroyd
Mr. and Mrs. George Alberts
The Rev. and Mrs.
Raymond Albright
Mr. and Mrs.
Otto A. Alcaide
The Alden Press
Mrs. Stephen P. Alden
Mrs. Talbot Aldrich
Mrs. William T. Aldrich
Mrs. Peter P. Alexander
Miss Louisa R. Alger
Mrs. Arthur W. Allen
Mr. Donald G. Allen
Miss Eleanor W. Allen
Miss Elizabeth Allen
Mrs. Frank G. Allen
Mr. and Mrs.
G. Howard Allen
Mrs. Harold A. Allen
Dr. and Mrs. Henry F. Allen
Miss Hildegard Allen
Miss Mary N. Allen
Mrs. Paul Hastings Allen
Mr. and Mrs. Philip R. Allen
Miss Ruth Allen
Mrs. Thomas E. Allen

Miss Una L. Allen
Mrs. George R. Alley
Allied Container
Corporation
Mrs. Charles Almy
Miss Helen J. Almy
Mrs. Francis J. Oliver Alsop
Mr. and Mrs. Manuel Alter
Mrs. Martin Altmann
Mrs. Henry B. Alvord
Mrs. John S. Ames
Mrs. Oakes I. Ames
Mr. and Mrs.
Stephen B. Ames
Mrs. Theodore G. Ames
Mrs. William H. Ames
Mr. Roger Amory
Mrs. William Amory
Mr. Arthur J. Anderson
Anderson-Coffey Co., Inc.
Miss Helen Anderson
Mrs. Lloyd D. H. Anderson
Miss Marion Anderson
Mr. and Mrs.
O. Kelley Anderson
Miss Elizabeth H. Andrews
Mrs. J. C. Angus
Anonymous
Mrs. Harold Ansin
Miss Margaret Anthony
Mr. B. Earle Appleton
Miss Helen Appleton
Mrs. W. Cornell Appleton
Mrs. R. S. Archer
Mr. and Mrs.
W. C. Archibald
Mr. James R. Armington
Mrs. Lewis A. Armistead
Mrs. Harold Greene Arnold
Miss Margaret F. Arnold
Mrs. Jesse M. Aronson
Arter Grinding
Machine Company
Mr. Charles N. Arthur
Mrs. Harold D. Ashe
Mr. Gifford W. Asher
Mr. Holt Ashley
Miss Lydia A. Ashmead
Mr. Aaron Astrin
Mrs. Jonathan H. Atkinson
Mrs. Henry L. Atwell
Mrs. David E. Atwood
Miss Eleanor C. Atwood
Miss Harriet W. Atwood
Miss Marguerite Atwood
Miss Melanie Avery
Mr. Alan S. Axelrod

Mrs. Charles F. Ayer
Mrs. Frederick Ayer
Mrs. James B. Ayer
Mrs. John P. Ayer
Mrs. W. P. F. Ayer
Mr. Charles L. Ayling
In Memory of
Mrs. James Ayres

Mr. and Mrs.
Courtlandt W. Babcock
Mrs. Francis M. Babson
Mrs. R. W. Babson
Bachrach, Inc.
Mrs. Louis Fabian Bachrach
Dr. and Mrs.
Theodore L. Badger
Mr. and Mrs.
Samuel L. Baer
Mrs. Francis A. Bagnall
Miss J. Marjorie Bailey
Mr. and Mrs.
Sherwood E. Bain
Mrs. Bart W. Baird
Mr. Allen N. Baker
Mrs. Hamilton W. Baker
Mrs. Roland M. Baker
Mrs. Talbot Baker
Dr. Franklin G. Balch
Mrs. Franklin G. Balch, Jr.
Mrs. E. A. Baldwin
The Rev.
G. Graham Baldwin
Mr. Robert Baldwin
Dr. Eric G. Ball
Miss Margaret S. Ball
Professor and Mrs.
Edward Ballantine
Miss Edith Bangs
Miss Ernestine C. Banker
Mr. Talcott Banks, Jr.
Mrs. George W. Barber
Mr. and Mrs.
Richard H. Barbour
Mr. Harrison R. Barker
Mr. and Mrs.
John Barker, Jr.
Miss Phyllis F. Barker
Mr. Charles L. Barlow
Mr. and Mrs. John Barnard
Mr. and Mrs. William
Lambert Barnard
Dr. and Mrs.
Benjamin A. Barnes
Mrs. Joel M. Barnes
Mrs. Winchester Barnes
Mrs. Howard J. Barnett

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mr. John S. Barnet
 Mr. and Mrs.
 S. J. Barnet
 In Memory of
 Sara Herman Barnet
 Dr. J. Dellinger Barney
 Mr. Leonard Baron
 Dr. and Mrs. Joseph S. Barr
 Mrs. W. Emerson Barrett
 Mrs. William A. Barron
 Mr. and Mrs. Ralph Barrow
 Mr. P. H. Barrows
 Mrs. Thomas Barrows
 Mrs. John Sedgwick Barss
 Mrs. Fraser Barstow
 Mrs. Carl Barth
 Mr. and Mrs.
 Arthur L. Bartlett
 Mrs. Charles W. Bartlett
 Miss Elizabeth M. P.
 Bartlett
 Mrs. George W. Bartlett
 Miss Grace E. Bartlett
 Miss Mary Bartlett
 Mrs. Matthew Bartlett
 Mrs. Nelson S. Bartlett
 Mrs. E. F. W. Bartol
 Mrs. John W. Bartol
 Mrs. Robert S. Barton
 Mrs. J. Colby Bassett
 Miss Josephine Bassett
 Mrs. George L.
 Batchelder, Jr.
 Mrs. Laurence Batchelder
 Miss Mary E. Batchelder
 Mrs. Henry B. Batchelor
 Miss Almira W. Bates
 Miss Eleanor Bates
 Mrs. George E. Bates
 Miss Josephine B. Bates
 Miss Miriam F. Bates
 Mrs. Oric Bates
 Mrs. Roy Elliott Bates
 Mrs. Meredith Bauer
 Mrs. Helen Wood Bauman
 Miss Isabel S. Baxter
 Mr. and Mrs.
 Jesse B. Baxter
 Mrs. Boylston A. Beal
 Mr. and Mrs.
 Thomas P. Beal
 Mrs. William DeFord Beal
 Miss Ann B. Beale
 Mrs. Harry C. Beaman
 Bearings Specialty Company
 Mrs. A. T. Beatey
 Mr. and Mrs.
 Bancroft Beatley
 Mrs. Ralph Beatley
 Miss Winifred M. Beck
 Miss Dorothy K. Becker
 Mrs. G. W. Becker
 Mr. Frank M. Beckerman

Mrs. Ralph G. Beckett
 Miss Jane Beckman
 Miss Eleanor W. Beebe
 Mrs. Lawrence Beebe
 Miss Sylenda Beebe
 Mr. Irving R. Beiman
 Mr. Ernest H. Belanger
 Miss Gertrude C. Belcher
 Dr. and Mrs. J. Frank Belin
 Mrs. Robert E. Belknap
 Mrs. Arthur W. Bell
 Mr. Walter C. Bell
 Mrs. A. Farwell Bemis
 Mr. and Mrs. Alan C. Bemis
 Mrs. H. H. Bemis
 Mr. and Mrs.
 John R. Bemis
 Mrs. George W. Benedict, Jr.
 Mr. Manson Benedict
 Mr. A. E. Benfield
 Miss Frances Z. T. Benner
 Mrs. J. C. Bennett
 Mr. and Mrs.
 Martin Bennett
 Dr. and Mrs.
 Robert E. Bennett
 Mrs. Samuel C. Bennett
 Mrs. Arthur S. Bennink
 Mrs. Robert Bennink
 Mrs. G. E. Benson
 Mrs. Philip Benson
 Miss Sylvia P. Benson
 Miss Joan Bentinck-Smith
 Mrs. William Bentinck-Smith
 Miss Priscilla Somes Bentley
 Mr. Richard A. Berenson
 Dr. and Mrs.
 Martin A. Berezin
 Miss Eleanor Berg
 Mr. George H. Berger
 Mrs. Isabel Kuntz Berger
 Mr. Walter George Bergman
 Emma and David Berkman
 Mrs. Bernard W. Berkowitch
 Mr. and Mrs.
 A. W. Berkowitz
 Mr. Abram Berkowitz
 Mr. Gerald A. Berlin
 Mrs. Anna C. Berman
 Mr. and Mrs.
 George A. Bernat
 Mr. and Mrs. Paul Bernat
 Mrs. David W. Bernstein
 Mr. Eliot L. Bernstein
 Mr. and Mrs.
 Maurice J. Bernstein
 Mr. and Mrs.
 Milton Bernstein
 Miss Tessie S. Bernstein
 Miss Ruth Berow
 Professor and Mrs.
 C. Harold Berry
 Mr. Aaron Beshansky

Mr. Harry W. Besse
 The Bettinger Corporation
 Mr. William E. Biddle, Jr.
 Mr. Lawrence O. Bidstrup
 Dr. and Mrs.
 Frederick S. Bigelow
 Mr. and Mrs. Nelson Bigelow
 Mrs. V. Stoddard Bigelow
 Mrs. Alexander H. Bill
 Mr. Bernard N. Biller
 Miss Bernice W. Billings
 Bingham, Dana and Gould
 Miss Emily V. Binney
 Mr. Edwin Binney, 3rd
 Dr. and Mrs. Horace Binney
 Mr. and Mrs.
 Charles Sumner Bird
 Mrs. Francis W. Bird
 Mr. and Mrs. Harold S. Bird
 Mrs. R. W. Bird
 Mrs. Paul H. Birdsall
 Miss Ernestine Birnbaum
 Miss Jessie M. Bishop
 Miss Mildred E. Bixby
 Mr. Everett H. Black
 Mrs. S. Bruce Black
 Mrs. Taylor Black
 Dr. and Mrs.
 Leo A. Blacklow
 Mrs. Arthur Blake
 Mr. and Mrs. Francis Blake
 Mr. and Mrs.
 Harley T. Blake
 Miss Maude D. Blake
 Mrs. Archibald Blanchard
 Miss Mary W. Blatchford
 Dr. and Mrs. Allen D. Bliss
 Mrs. Clarence R. Bliss
 Mr. and Mrs. Henry M. Bliss
 Mrs. John H. Blodgett
 Mrs. Robert E. Blood
 Mr. Daniel Bloomfield
 Charles P. Blouin, Inc.
 Mrs. Thomas S. Blumer
 Mrs. Charles H. Boardman
 Mrs. Robert Waldo Boas
 Mrs. Arlie V. Bock
 Miss Ligita Bode
 Mrs. Ronald V. C. Bodley
 Mr. and Mrs.
 Sherman P. Bodwell
 Miss Helga Boes
 Miss Pauline Bohn
 Mr. and Mrs. John E. Boit
 Miss Catherine M. Bolster
 Mrs. Marshall Bolster
 Mrs. Stanley M. Bolster
 Mrs. D. S. Bond
 Miss Helen Lee Bond
 Mr. and Mrs.
 Antony Bonvalot
 Miss Rhoda C. Bonville
 Mr. Vincent V. R. Booth

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Miss Leah A. Borden
 Mrs. John Bordman
 Mr. Christian E. Born
 Mr. and Mrs. Mark Bortman
 Dr. and Mrs.
 Henry Boruchoff
 Boshco, Inc.
 Miss Gertrude M. Bosien
 Mrs. A. D. Bosson
 Boston Envelope Company
 Boston Filter Company, Inc.
 Boston Insulated Wire and
 Cable Co.
 Boston Music Company
 Boston Transformer
 Company
 Boston University College
 of Music
 Mrs. John T. Bottomley
 The Rev. C. R. Boucher
 Mr. Cleo W. Boudreau
 Mr. James G. Bournazos
 Miss Mary E. Boutelle
 Mrs. Herbert L. Bowden
 Miss Mary O. Bowditch
 Dr. Edward L. Bowles
 Miss Barbara Boyagian
 Miss Margaret Boyd
 Mr. Charles Boyden
 Miss Elva R. Boyden
 Miss Helen M. Boyer
 Mr. and Mrs.
 Gerald W. Brace
 Mrs. Gamaliel Bradford
 Mrs. F. J. Bradlee, Jr.
 Mrs. Henry G. Bradlee
 Mr. and Mrs.
 Henry Bradlee, Jr.
 Mrs. Reginald Bradlee
 Mrs. Ralph Bradley
 Mrs. Walter H. Bradley
 Mr. Ernest A. Bragg, Jr.
 Miss Lena E. Bragg
 Mrs. W. C. Bramhall
 Mrs. E. D. Brandegee
 Mrs. Carl Brandt
 Mr. J. S. Braunig
 Mrs. Anthony Brayton
 Miss Charlotte Brayton
 Mrs. David A. Brayton
 Dr. T. Berry Brazelton
 Mr. and Mrs.
 Frederick Brech
 Mr. Paul B. Breck
 Mr. William M. Breed
 Mrs. J. Lewis Bremer
 Miss Sarah F. Bremer
 Mrs. Theodore G. Bremer
 Mr. and Mrs.
 Herbert Bremner
 Mr. Allen W. Brennan
 Mr. and Mrs.
 Donald G. Brennan

Mr. and Mrs.
 Harry D. Brenner
 Mrs. Kenneth M. Brett
 Mr. Benjamin F. Brettler
 Mrs. Basil Brewer
 Mrs. Charles Brewer
 Mr. George F. Brewer
 Mr. and Mrs.
 John D. Brewer, Jr.
 Mr. and Mrs.
 George W. W. Brewster
 Dr. and Mrs.
 Henry H. Brewster
 Mrs. J. F. F. Brewster
 Mr. and Mrs. William
 Edwards Brewster
 Mr. David Bridgham
 In Memory of
 Clarissa A. Briggs
 Mrs. George Wright
 Briggs, Sr.
 Mr. Henry P. Briggs
 Mrs. Dwight S. Brigham
 Mrs. F. Gorham Brigham
 Mrs. Frank L. Brigham
 Mr. and Mrs.
 Lewis A. Brigham
 Mr. and Mrs. Louis L. Brin
 Mr. and Mrs. Virgil C. Brink
 Mr. Bartol Brinkler
 Miss Phoebe Bronkhorst
 Mrs. Arthur B. Brooks
 Mrs. Arthur H. Brooks
 Mrs. Edward Brooks
 Mr. John G. Brooks
 Mr. Lawrence G. Brooks
 Miss Marion Haskell
 Brosseau
 Michael Brotman Company,
 Inc.
 Mr. Charles N. Brower
 Miss Dorothy A. Brown
 Mrs. Edwin P. Brown
 Mr. and Mrs.
 George R. Brown
 Mr. and Mrs.
 Gordon S. Brown
 Mr. and Mrs. John
 Nicholas Brown
 Mr. and Mrs. LaRue Brown
 Mr. and Mrs. Louis E. Brown
 Mrs. Mabel Wolcott Brown
 Mrs. Philip L. Brown
 Miss Sylvia Brown
 Mrs. Theodore E. Brown
 Mrs. Thomas Gilbert Brown
 Brown-Wales Company
 Mrs. A. Page Browne
 Miss Cynthia E. Browne
 Miss Katherine L. Bruce
 Miss Marjorie M. Bruce
 Miss Flora Allen Bryant
 Mrs. John Bryant

Miss Mary L. Bryant
 Dr. Edwin B. Buchanan
 Buck Printing Company
 Mrs. Earle Buckingham
 Mrs. Walter S. Bucklin
 Miss Alice E. E. Buff
 Miss Ellen T. Bullard
 Mr. John C. Bullard
 Mr. and Mrs.
 John M. Bullard
 Mr. and Mrs.
 John M. Bullitt
 Mrs. Austin T. Bunker
 Dr. and Mrs. John P. Bunker
 Mrs. Philip E. Bunker
 Mrs. Philip H. Bunker
 Mrs. Benjamin Bunshaft
 Mr. John E. Burchard
 Miss Barbara D. Burdick
 Mr. and Mrs.
 George E. Burdick
 Mr. R. Burdon-Muller
 Mrs. Herbert R. Burgess
 Mr. and Mrs.
 C. Rodgers Burgin
 Mrs. E. J. Burke
 Miss Martha J. Burke
 Mrs. Roger M. Burke
 Mr. and Mrs.
 Arthur Burkhard
 Mrs. W. A. Burnham
 Mr. Hugh Burr
 Miss Linda F. Burr
 Miss Elizabeth Burrage
 Miss Jean Burrage
 Miss Sally Burrage
 Mr. H. F. Burroughs
 Mrs. Ethel M. Burton
 Mrs. Jessie F. Burton
 Mrs. George A. Bushee
 Business Equipment
 Corporation
 Mrs. F. Wadsworth Busk
 Miss Marion E. Buswell
 Mrs. Morgan Butler
 Mr. William E. Butler
 Dr. and Mrs.
 Douglas E. Butman
 Mr. Frederic C. Butterfield
 Mrs. Stedman Buttrick, Jr.
 Dr. and Mrs. R. K. Byers
 Mrs. Henry G. Byng

 Cabot Foundation
 Mr. Charles C. Cabot
 Mrs. Chilton R. Cabot
 Mr. Godfrey L. Cabot
 Godfrey L. Cabot, Inc.
 Mrs. Harry D. Cabot
 Mr. and Mrs.
 Henry B. Cabot
 Mr. and Mrs. Paul C. Cabot
 Mrs. Sewall Cabot

Mr. and Mrs.
 Thomas D. Cabot
 Mrs. Walter M. Cabot
 Mr. and Mrs. Sidney Cahan
 Mrs. Norman Cahners
 A. S. Campbell Company,
 Inc.
 Mr. Bushrod H. Campbell
 Mr. John C. Campbell
 Mrs. Wallace M. Campbell
 Mr. John J. Canavan
 Dr. and Mrs.
 Bradford Cannon
 Mrs. Beatrice Carlson
 Mr. C. E. Carlson
 Miss Elsie P. Carlson
 Miss Lennie Carlson
 Mr. George W. Carmichael
 Mr. and Mrs.
 Raymond S. Carman
 Mr. Charles Roslyn Carney
 Carpenter Manufacturing
 Company
 Mr. Arthur Carr
 Miss Cornelia P. Carr
 Mrs. Houghton Carr
 Mr. Houghton Carr, Jr.
 Mrs. John P. Carr
 Mrs. Henry G. Carroll
 Mr. Joseph Carson, Jr.
 Mrs. Albert P. Carter
 Miss Bernadetta R. Carter
 Mrs. George T. Carter
 Mrs. Hubert Lazell Carter
 Mr. and Mrs.
 Lyndall F. Carter
 In Memory of Mrs.
 Philip Walton Carter
 Mrs. Roscoe A. Carter
 Miss Ruth N. Carter
 Miss Sylvia Carter
 Mr. Charles F. Cashman
 Mr. and Mrs.
 Paul DeWitt Caskey
 Miss Catherine E. Castle
 Mr. R. Bruce Castle
 Mrs. Robert D. Castle
 Miss H. Belle Cates
 Mrs. A. G. Catheron
 Mr. and Mrs. Charles Caverly
 Mrs. Alfred Cavileer
 Mr. Alfred Cavileer, Jr.
 Mr. Robert P. Cavileer
 Mr. Boardman H. Chace
 Mrs. Herbert P. Chadbourne
 Miss Doris H. Chadwick
 Mr. M. Howard Chalfen
 Mr. and Mrs.
 Richard S. Chamberlain
 Mrs. William E.
 Chamberlain
 Mrs. Winthrop W.
 Chamberlain

Mr. and Mrs.
 Cary J. Chamberlin
 Dr. Dorothy B. Chamberlin
 Miss Florence Chandler
 Mr. and Mrs.
 H. Daland Chandler
 Mr. H. Raymond Chandler
 Mrs. John Chandler
 Mrs. Henry M. Channing
 Mrs. E. Barton Chapin
 Mr. H. C. Chapin
 Miss Marion L. Chapin
 Miss Marjorie Chapman
 Mrs. Walter G. Chard
 Mr. and Mrs.
 Buchanan Charles
 Charles River Broadcasting
 Company
 Miss Alda Charney
 Mr. Alfred E. Chase
 Miss Alice P. Chase
 Mrs. Barbara S. Chase
 Mr. E. Sherman Chase
 Mrs. Frederic H. Chase
 Miss Helen B. Chase
 Miss Martha Chase
 Miss Mary E. Chase
 Mrs. V. D. Chase
 Mrs. William F. Chase
 Checker Taxi
 Mr. David I. Checkoway
 Dr. David Cheever
 Mrs. David Cheever, Jr.
 Mrs. Hyman Cherenson
 Mr. Gilbert R. Cherrick
 Mrs. A. D. Chesterton
 Mrs. Thomas W. Chesterton
 Miss Inez W. Chick
 Miss Helen T. Chickering
 Miss Isabelle Childerhose
 Miss Emily C. Childs
 Mrs. K. Schuyler Choate
 Mr. and Mrs.
 Robert B. Choate
 Miss Abby W. Christensen
 Miss Elizabeth C. Church
 Mr. and Mrs.
 Elliott B. Church
 Mr. Frederic C. Church
 Mrs. Edward D. Churchill
 Mrs. J. M. B. Churchill
 Dr. and Mrs. James L. Chute
 Mrs. Samuel Cikins
 Mrs. Elizabeth F. Cilley
 Mr. and Mrs.
 William H. Claflin, Jr.
 Mrs. Miles N. Clair
 Mrs. Clift Rogers Clapp
 Mr. David F. Clapp
 Mrs. Dudley Clapp
 Mrs. George A. Clapp
 Mrs. George D. Clapp
 Miss Mary A. Clapp

Mrs. Nathaniel D. Clapp
 Mr. and Mrs. Philip F. Clapp
 Mr. Roger E. Clapp
 Mrs. Elizabeth E. Clark
 Miss Ethel Damon Clark
 Mrs. Frank M. Clark
 Mrs. G. F. Clark
 Miss Gladys Clark
 Mr. John Alden Clark
 Mrs. Lincoln Clark
 Mr. and Mrs. Paul F. Clark
 Mr. and Mrs.
 Philip M. Clark
 Mrs. Theodore Clark
 Miss Edith C. Clarke
 Mr. and Mrs.
 Edward B. Clarke
 Mr. James R. Clarke, Jr.
 Mr. C. Comstock Clayton
 Mr. Calvin W. Clayton
 Miss Eleanor Clebnik
 Miss Esther M. Clement
 Mr. and Mrs.
 Lindsay Cleveland
 Miss Gretchen Clifford
 Mrs. Walter B. Clifford
 Mrs. Alice S. Clough
 Mr. A. F. Clyde
 Mr. Charles K. Cobb
 Mr. Charles K. Cobb, Jr.
 Miss Isabel C. Cobb
 Miss Madeline W. Cobb
 Miss Louise Coburn
 Mr. and Mrs.
 William H. Coburn
 Miss Mary McKay Cochrane
 Mrs. Russell S. Codman
 Mr. William B. Coffin
 In Memory of Winthrop
 Coffin
 Mrs. George W. Coggeshall
 Mr. Willard G. Cogswell
 Mrs. Bernard C. Cohen
 Mr. and Mrs. Eli A. Cohen
 Mr. and Mrs.
 Herman B. Cohen
 Mr. Israel Cohen
 Professor Morris Cohen
 Miss Rose S. Cohen
 Dr. Sidney Cohen
 Miss Sophia B. Cohen
 Mr. and Mrs. Haskell Cohn
 Miss Florence Colby
 Mr. and Mrs. A. H. Cole
 Mr. Howard W. Cole
 Miss Nancie L. Cole
 Miss Ruby H. Cole
 Mrs. Alfred F. Coleman
 Mr. Joseph A. Coletti
 Mr. V. U. Coletti-Perucca
 Mr. and Mrs.
 Charles Collens
 Mrs. George W. Collier

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Colonial Tanning Co.
Mr. and Mrs.
 Horatio Colony
Mrs. Henry F. Colt
Miss Elizabeth W. Colwell
Miss Mary A. Comer
Mr. and Mrs.
 Daniel F. Comstock, Jr.
The Comtor Company
Mrs. Gilman W. Conant
Miss Susan Conant
Miss Louise Condit
Mrs. Harrison F. Condon, Jr.
Miss Frances Congdon
Miss Margaret Conklin
Miss Elizabeth A. Connors
Control Engineering
 Corporation
Mr. and Mrs.
 Parker Converse
Dr. and Mrs. Charles Cook
Mrs. C. S. Cook, Jr.
Mr. W. Lawrence Cook
Mr. and Mrs.
 G. Gardner Cook
Mrs. John S. Cooke
Mr. Richard Cooke
Miss Ellen W. Coolidge
Miss Elsie W. Coolidge
Mrs. John G. Coolidge
Mrs. John T. Coolidge
Mrs. Julian L. Coolidge
Mrs. Russell Coolidge
Mr. and Mrs.
 T. Jefferson Coolidge
Mr. W. O. Cooney
Mr. and Mrs.
 Harry D. Cooper
Mr. and Mrs.
 Maurice L. Cooper
Dr. and Mrs. Oliver Cope
Mr. and Mrs.
 Charles T. Copeland
Mr. Ronald W. Cordingley
Mrs. Harold D. Corey
Miss Linda E. Corey
Mrs. Ward I. Cornell
Mr. and Mrs.
 Charles E. Cotting
Miss Clara V. Cottle
Mr. William D. Cotton, Jr.
Mrs. E. Harriet Couch
Miss Harriet Dale Couch
Miss Sarah Thorn Couch
Mr. William Couch
Mr. William Henry Couch
Mr. Jeremiah F. Coughlin
Mr. Hans W. Courant
Miss Elsie R. Cowdrey
Charles M. Cox Trust
Miss Eleanor L. Cox
Mr. Ernest W. Cox
Mrs. Gardner Cox
Miss Laura Cox
Mrs. Charles S. Cox
Miss Jane Coyle
Miss Mary Florence Coyne
Miss Ellen M. Crane
Mrs. Mary K. Craven
Miss Mary L. Crawshaw
Mr. Roger D. Creelman
Miss Lucy C. Crehore
Mr. and Mrs.
 Albert M. Creighton
Mrs. Albert M. Creighton, Jr.
Mrs. Bartow Crocker
Mrs. Bigelow Crocker
Mrs. Bigelow Crocker, Jr.
Mrs. C. Thomas Crocker, III
Mr. Douglas Crocker
Mr. Ernest C. Crocker
The Rev. and Mrs.
 John Crocker
Mr. and Mrs.
 Lyneham Crocker
Mrs. Samuel E. M. Crocker
Mr. and Mrs.
 U. Haskell Crocker
Mr. David C. Crockett
Mrs. Arthur P. Crosby
Mrs. S. V. R. Crosby
Mrs. William Crosby
Mrs. Bronson Crothers
Miss Margaret Crowell
Mrs. Francis B.
 Crowninshield
Mrs. Thomas St. Clair
Cuddy
Mr. and Mrs.
 Charles K. Cummings
Miss Margaret Cummings
Miss Isabel Cummins
Mrs. Alan Cunningham
Mr. Benjamin Cunningham
Mrs. Edward Cunningham,
 Jr.
Mrs. I. Coolidge Cunningham
Miss Mary Cunningham
Mrs. Psuedora Cunningham
Dr. Sidney Curelop
Curran-Morton of Lowell,
 Inc.
Mrs. Guy W. Currier
Mrs. Edith Roelker Curtis
Miss Eleanore Curtis
Miss Frances G. Curtis
Dr. and Mrs. G. W. Curtis
Mrs. Greeley S. Curtis
Miss Harriot S. Curtis
Mrs. Louis Curtis
Mrs. Louis Curtis, Jr.
Miss Margaret Curtis
Miss Mary Curtis
Mr. Stephen Curtis
Mr. and Mrs.
 Frederic H. Curtiss
Miss Alice L. Cushing
Miss Dorothea Cushing
Mrs. George M. Cushing
Mrs. Winthrop Cushing
Miss Elizabeth Cushman
Mrs. Elton G. Cushman
Mrs. H. E. Cushman
Mr. Leonard Cushman
Mr. and Mrs.
 Norman Cushman
Mrs. Rufus C. Cushman
Mrs. Charles M. Cutler
Miss Elisabeth A. Cutler
Mr. and Mrs.
 G. Ripley Cutler
Mrs. Henry F. Cutler
Mr. and Mrs. Myer L. Cutler
Mr. Robert Cutler
Miss Esther C. Cutter
Mr. R. Ammi Cutter
Mrs. John Cutter
Mr. Richard Cutter
In Memory of C. S. D.
Mrs. George B. Dabney
Mrs. John W. Dacey
Mrs. Fred A. Dakin
Miss Ruth B. Dalrymple
Mr. John N. Dalton
Mrs. Marshall B. Dalton
Dr. William Dameshek
Mr. J. Linfield Damon
Mr. Herman Dana
Miss Sylvia P. Dana
Mr. and Mrs. Edward Dane
Dr. and Mrs.
 Ernest B. Dane, Jr.
Mr. John Dane, Jr.
Mrs. Hazel Danforth
Miss Margaret Danforth
Mrs. Nicholas W. Danforth
Miss Mabel Daniels
Mrs. Richard E. Danielson
Mrs. Carl F. Danner
Miss Barbara E. Danskin
Miss Elizabeth H. Darling
Mrs. Nelson J. Darling, Jr.
Mrs. Philip J. Darlington
Miss Mary D. Davenport
Mr. Stanley Davenport
Mr. William B. Davenport,
 Jr.
Miss Bernice W. Davidson
Dr. Charles S. Davidson
Mrs. Charles W. Davidson
Mr. George W. Davidson
Miss Betsy J. Davis
Mrs. Edward Kirk Davis
Mrs. J. J. Davis
Mr. John F. Davis, Jr.
Mrs. Livingston Davis
Mrs. Lincoln Davis, Jr.
Mrs. William L. Davis

- Dr. and Mrs.
Archibald T. Davison
Miss Amy Davol
Mrs. Charles W. Davol
Mrs. Frank A. Day, Jr.
Mrs. Munroe Day
Mr. and Mrs.
C. Bradford Dean
Miss Hazel Dean
Mrs. James Dean
Mrs. Dorothea Dean
Miss Dorothy L. Deane
Miss Elizabeth C. Dearborn
Dr. Albert I. DeFriez
Mrs. Thaddeus C. DeFriez
Mr. and Mrs.
Robert DeGiacomo
Judge and Mrs.
Frank S. Deland
Duchess Anna
deLeuchtenberg
Miss Ethel S. deMille
Mrs. John C. deMille
Miss A. L. Demorest
Mrs. Henry S. Dennison
Mrs. G. P. Denny
Mrs. Philip Y. DeNormandie
Mrs. Robert L.
DeNormandie
Mrs. G. Ellis Densmore
Mr. and Mrs.
Charles Devens
Devonshire Associates
Mrs. Bradley Dewey
Mr. Henry B. Dewey
Mrs. Lewis Dexter
Mrs. Robert L. Dexter
Dr. and Mrs. Samuel Dexter
Mrs. William Dexter
Mr. S. Sydney DeYoung
Mrs. John M. Dick
Mr. and Mrs.
Norman S. Dillingham
Miss Barbara Dillon
Miss Esther Dimick
Mrs. William H. Dimick
Mr. and Mrs.
Lee A. Dimond
Miss Vera diStefano
Mrs. Merton F. Dixon
Mrs. N. P. Dodge
Mr. Robert G. Dodge
Mr. Paul Doguereau
Mr. Richard Dolbear
Mr. Paul Doleman
Mrs. Malcolm Donald
Dr. Gordon Donaldson
Mrs. Wallace B. Donham
Mrs. Leo Donlan
John Donnelly and Sons
Mr. and Mrs.
Alfred Donovan
Mr. Arthur T. Dooley
- Mrs. Eben S. Doolittle
Miss Lillian Dorion
Mr. Robert S. Dorup
Mr. and Mrs.
Charles H. Douglass
Miss Nona M. Dougherty
Mrs. Sterling Dow
H. J. Dowd Company, Inc.
Mrs. Cutler B. Downer
Mr. and Mrs.
Jerome I. H. Downes
Dr. John Godwin Downing
Mrs. Phyllis G. Downing
Miss Margaret Dowse
In Memory of Elsa M.
Jacobson
Mr. John R. Doyle
Mr. and Mrs.
Eben S. Draper
Draper Top Company
Mr. F. Otis Drayton
Miss Louisa L. Dresel
Mrs. George A. Drew
Mrs. Jesse A. Drew
Miss Lucy B. Drew
Mrs. Ruth Drew
Mrs. Carl Dreyfus
Mrs. Edwin J. Dreyfus
Mr. Philip Drinker
Mr. Arthur Drinkwater
Mrs. Edgar J. Driscoll
Miss Katherine L. Driscoll
Mrs. William R. Driver
Mrs. Sydney Drooker
Mr. John Druker
In Memory of Harry Dubbs
Mr. and Mrs.
William H. Drury, Jr.
The Rev. and Mrs.
Frank E. Duddy
Mr. and Mrs.
James S. Duesenberry
Mrs. Mark M. Duff
Miss Daphne F. Dunbar
Miss Helen L. Duncklee
Mrs. Horace C. Dunham
Miss Marjorie H. Dunham
Mr. and Mrs.
Edward W. Y. Dunn
Mr. and Mrs.
William W. Dunnell, Jr.
Miss Elizabeth G. Durkee
Durkee-Mower, Inc.
Miss Josephine Durrell
Miss Catharine H. Dwight
Miss Laura M. Dwight
Miss Margaret Dwight
Dr. Richard W. Dwight
Dr. T. F. Dwyer
Mr. Robert L. Dyette
- Mrs. Marcy Eager
Eagle-Ottawa Leather
Company
Mr. and Mrs.
Henry C. Eames
Mr. and Mrs.
Edward H. Earle
Miss Louise S. Earle
Miss Mabel L. Earle
The Eastern Company
Mr. and Mrs.
James S. Eastham
Mrs. Melville Eastham
Mrs. Roger K. Eastman
Eastover, Inc.
Miss Blanche E. Eaton
Mr. Charles F. Eaton, Jr.
Mrs. John M. Eaton
Miss Wilhelmina Eaton
Mr. Willard H. Eaton
Mrs. Edward R. Eberle
Mr. Adrian E. Eckberg
Miss Mary Louise Eddy
Miss Ruth N. Eddy
Mr. and Mrs. L. U. Edgehill
Dr. George H. Edgell
Mrs. W. D. Edmonds
Mr. William S. Edsall
Mr. and Mrs.
David F. Edwards
Miss Esther P. Edwards
Dr. and Mrs.
Martin Edwards
Miss Mary N. Edwards
Mrs. Neilson Edwards
Mrs. Henry Ehrlich
Mr. and Mrs.
Richard A. Ehrlich
Mrs. Lee Einstein
Mr. and Mrs.
Philip Eiseman
Mrs. Samuel Eisenberg
Mrs. A. W. Eldredge
Miss Lois W. Eldridge
Mr. and Mrs. Rudolph Elie
Miss Mary Caroline Eliot
Mr. and Mrs. Samuel Eliot
Mrs. John M. Elliot
Mr. John M. Elliot
Miss Eleanor Elliott
Miss Harriette M. Ellis
Miss Kate Ellis
Mrs. William V. Ellis
The Ellison Foundation
Mrs. Eben H. Ellison
Miss Helen T. Elms
Mrs. Alfred W. Elson
Miss Augusta C. Ely
Miss Edith W. Emerson
Miss Mabel E. Emerson
Miss Minnie L. Emerson
Mrs. Forrest S. Emery
Mr. H. Wendell Endicott

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mrs. Henry Endicott
 Mr. Samuel C. Endicott
 Mr. Lewis R. Engel
 Mrs. A. Grew English
 Mrs. William D. English
 Mr. Edward T. Englund
 Mrs. Richard Engstrom
 Mrs. Eben M. Enroth
 In Memory of Mrs. Grace Eosue
 Mr. Nicholas Eosue
 Mrs. Henry A. Erhard
 Ernst and Ernst
 Mr. and Mrs. Roger Ernst
 Miss Ellen Burfield Esau
 Mrs. Gustavus J. Esselen
 Mr. Ferdinand Euler
 Mrs. Augustus Hemenway Eustis
 Mrs. David J. Evans
 Mrs. Willard E. Everett
 In Memory of Alexander B. Ewing

Fabric Research
 Laboratories, Inc.
 In Memory of Enrico E. Fabrizio
 Mrs. Harris Fahnestock, Jr.
 Mrs. Murry N. Fairbank
 Mrs. H. G. Fairfield
 Fairhaven High School Senior Orchestra
 Miss Alice Falvey
 Mrs. Wallace Falvey
 Miss Savina Farina
 Mrs. Eliot Farley
 Mr. James W. Farley
 Mrs. James W. Farley
 Mr. and Mrs. Jarvis Farley
 Dr. and Mrs.
 Dana L. Farnsworth
 Miss E. Mabel Farquharson
 Miss Eleanor E. Farrar
 Miss Frances Farrell
 Miss Grace Farrell
 Mrs. Oliver Farrington
 Mr. Chester Lawrence Farwell
 Mrs. Paul Faude
 Mrs. James M. Faulkner
 Mr. and Mrs.
 Richard M. Faulkner
 Miss Eliza H. Faunce
 Mrs. Henry H. Faxon
 Mrs. Henry M. Faxon
 Dr. and Mrs.
 Nathaniel W. Faxon
 Mr. A. D. Fay
 Fay Foto Service
 Mr. Peter W. Fay
 Mrs. Richard D. Fay
 Mrs. S. Prescott Fay

Mr. and Mrs. Willis W. Fay
 Miss Catherine Fehrer
 In Memory of Elihu T. Feinberg
 Mr. and Mrs. Max Feldberg
 Mr. Louis Feldman
 Mr. Moses D. Feldman
 Miss Charlotte Fellman
 Felton and Son, Inc.
 Mrs. Frederic L. Felton
 Mrs. W. Sidney Felton
 Miss Pauline Fenno
 Miss Eleanor Ferguson
 Stanley W. Ferguson, Inc.
 Mrs. Frank M. Ferrin
 Mrs. Cyrus Y. Ferris
 The Rev. Theodore P. Ferris
 Dr. and Mrs.
 Ronald M. Ferry
 Mr. Hart Fessenden
 Fibre Leather Manufacturing Company
 Miss Alma E. Field
 Mrs. Fred T. Field
 Mr. and Mrs.
 Andrew B. Fielding
 Wm. Filene's Sons Company
 Mrs. Simma Finard
 Dr. Jacob Fine
 Mrs. Milton A. Fine
 Dr. and Mrs.
 Nathan H. Fink
 Dr. Maxwell Finland
 Miss Mabel G. Finlay
 Mr. E. Philip Finn
 Miss Kathryn Claire Finn
 Mr. John G. Finneran
 Miss Anna G. Fiore
 First National Stores
 Miss Hazel A. Firth
 Dr. Louis Fischbein
 Miss Margaret A. Fish
 Miss Damie Rose Fisher
 Miss Edith P. Fisher
 Mrs. Jack L. Fisher
 Mr. L. Antony Fisher
 Mrs. Augustus H. Fiske
 Mrs. Gertrude S. Fitch
 Miss Ada M. Fitts
 Master Charles K. Fitts, Jr.
 Master Daniel Hewitt Fitts
 Miss Grace W. Fitts
 Mrs. Stephen S. Fitzgerald
 Miss Beth Flanagan
 Mr. and Mrs. J. P. Flanigan
 Miss Marie C. Flannelly
 Mrs. Joseph Fleischer
 Mrs. Theodore Fleisher
 Mrs. Arthur W. Fletcher
 Mrs. Charles H. Flood
 Miss Marjorie C. Fogg
 Mrs. Gertrude A. Foley
 Mr. Henry E. Foley

Mr. and Mrs.
 Maurice J. Foley
 Mr. and Mrs.
 George L. Foote
 Mrs. Alexander Forbes
 Mr. and Mrs. Allan Forbes
 Mr. Edward W. Forbes
 Mr. and Mrs.
 F. Murray Forbes, Jr.
 Mrs. Lois W. Forbes
 Mrs. Ralph E. Forbes
 Miss Jessie W. Ford
 Mr. John M. Ford
 Mr. Joseph P. Ford
 Miss Jane Forsell
 Miss Margaret Forster
 Miss Frances Forte
 Miss Dorothy R. Foster
 Mrs. Hatherly Foster
 Miss Edith Foster
 In Memory of Reginald C. Foster
 Miss Sarah H. Foster
 Mrs. Herbert C. Fowler
 Mr. Alan Fox
 Miss Edith M. Fox
 Mrs. Harold Fox
 Mr. Isidor Fox
 Miss Marion Fox
 Mr. Walter S. Fox, Jr.
 Miriam and William Fox
 Mrs. G. Tappan Francis
 Mrs. Irving Frankel
 Miss Lina H. Frankenstein
 Mrs. A. Alfred Franks
 Mrs. Amherst D. Frazar
 Mrs. Frederick W. Frazier
 Dr. and Mrs. A. S. Freedberg
 Mr. and Mrs.
 Arthur H. Freedberg
 Mr. Hiram Freedman
 Mrs. Myron Freedman
 Mr. and Mrs.
 Samuel Freedman
 Mr. James W. Freeman
 Mr. and Mrs. John Freeman
 Mrs. George Edward French
 Miss Hannah D. French
 Mrs. Gertrude T. Fretz
 Mrs. Helene Freundlich
 Mr. Fritz Friedland
 Mr. and Mrs.
 Israel Friedlander
 Mr. and Mrs.
 Philip J. Friedlander
 Miss Elizabeth W. Friedman
 Miss Elsie T. Friedman
 Mr. and Mrs.
 Nathan H. Friedman
 Miss Sophie M. Friedman
 Mrs. Joseph Friedman
 Mr. and Mrs.
 Simon Friedman

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Friends, Patent Division, U.S.
 Shoe Machinery Co.
 Miss Kate Friskin
 Mrs. Emilie R. Frost
 Miss Evelyn P. Frost
 Mrs. George Frost
 Mrs. Harold L. Frost
 Mr. and Mrs.
 Horace W. Frost
 Miss Eugenia B.
 Frothingham
 Mrs. Langdon Frothingham
 Mrs. Louis A. Frothingham
 Miss Anna D. Fry
 Dr. and Mrs.
 Claude M. Fuess
 Mr. and Mrs.
 Alvan T. Fuller
 Mrs. Lon Luvois Fuller
 Miss Alice E. Fulton
 Miss Ruth E. Funk
 Miss Elizabeth Fyffe

 Mr. Arthur Gabelnick
 Dr. Irvin George Gahm
 Mrs. James E. Gale
 Mr. Walter H. Gale
 Mrs. Rollin M. Gallagher
 Mrs. William W. Gallagher
 Mr. David B. Galloway
 Mrs. William Albert Gallup
 Mrs. John Galt
 Dr. and Mrs.
 James L. Gamble
 Mr. R. H. Ives Gammell
 Mrs. Charles W. Gammons
 Mrs. Arnold L. Ganley
 Mrs. Harry Ganz
 Dr. and Mrs.
 Robert Norton Ganz
 Mrs. Edgar Garceau
 Mrs. Leslie E. Garde
 Miss Olive P. Garde
 Mr. and Mrs. R. H. Gardiner
 Mr. and Mrs.
 Charles S. Gardner
 Miss Ethel R. Gardner
 Mrs. G. Peabody Gardner
 Mrs. Marjorie H. Gardner
 Miss Mary A. Gardner
 Miss Annette Garel
 Miss Eleanor Garfield
 Mr. Stephen Gargilis
 Dr. Samuel L. Gargill
 Miss Louise Garland
 Mr. Arnold Garrison
 Mrs. William L. Garrison, Jr.
 Mrs. Bernard F. Garrity
 Miss Florence M. Garrity
 Miss Edith M. Gartland
 Mr. Morris Gass
 Mr. and Mrs.
 Richard S. Gates

Mr. A. M. Gaudin
 Mr. Geoffrey Gaulkin
 Mrs. Clyde Gay
 Mr. Heinrich Gebhard
 Mr. and Mrs.
 Leslie N. Gebhard
 Mr. and Mrs.
 Simon H. Geilich
 General Box Company
 Mr. and Mrs.
 Sumner M. Gerstein
 Mr. and Mrs.
 George W. Gethro
 Mr. Frank Gfroerer
 Mr. and Mrs. Henry S. Gibbs
 Mrs. Kirkland H. Gibson
 Mr. Robert P. Giddings
 Mrs. Fred J. Giduz
 Mrs. Henry W. Giese
 Mrs. Carleton S. Gifford
 Miss Rosamond Gifford
 Miss Jeannette Giguere
 Miss Clara C. Gilbert
 Miss Helen C. Gilbert
 Mrs. Edward J. Gildea
 Miss Louise Giles
 Mrs. A. Victor Gilfoy
 Dr. Benjamin Gill
 Dr. and Mrs. Luke Gillespie
 Mr. and Mrs. Fernand Gillet
 Gillette Safety Razor
 Company
 Mrs. Herman Gilman
 Miss Margaret E. Gilman
 Mr. and Mrs. Roger Gilman
 Mr. and Mrs.
 Alfred P. Ginsberg
 Mr. and Mrs.
 Harry Ginsburg
 Mrs. Joseph S. Ginsburg
 Mr. and Mrs.
 William M. Ginsburg
 Mr. and Mrs.
 H. J. Ginsburgh
 Mr. and Mrs.
 A. Murray Ginzberg
 Rabbi Roland B. Gittelsohn
 Miss Helen M. Glasle
 Mr. Hyman S. Glass
 Mrs. Harry Glassburg
 Mr. Henry H. Glazer
 Mr. Edward H. Gleason
 Mr. and Mrs.
 Hollis T. Gleason
 Mr. and Mrs.
 Kenneth E. Gleason
 Miss Marie R. Gleeson
 Globe Plan, Inc.
 Globe Ticket Company of
 New England
 Miss Nura Globus
 Mr. George Glover
 Mrs. Nelson Glover

Mr. William H. Glover
 Mr. E. F. Gnong
 Mr. Edward Gnong
 Mrs. Paul M. Goddard
 Miss Ruth Goddard
 Mr. Howard Goding
 Miss Susan Godoy
 Miss Blanche I. Goell
 Dr. Harold P. Golan
 Mr. and Mrs. Samuel Gold
 Mr. and Mrs. Alan Goldberg
 Mr. Alan B. Goldberg
 Mr. Alfred L. Goldberg
 Mr. and Mrs.
 Benjamin Goldberg
 Mr. and Mrs.
 Harold S. Goldberg
 Mr. and Mrs.
 Louis R. Golden
 Mr. and Mrs.
 Charles Goldman
 Mr. Charles M. Goldman
 Mr. and Mrs.
 P. Kervin Goldman
 Mr. and Mrs.
 Sumner Goldman
 Mr. Forrest J. Goldsmith
 Dr. and Mrs.
 Walter Goldstein
 Mrs. Joel A. Goldthwait
 Mrs. P. W. Goldthwaite
 Miss Jean L. Gomez
 Mrs. R. L. Goodale
 Miss Isabel F. Goodenow
 Miss Charlotte E. Goodfellow
 Mrs. Albert Goodhue
 Mrs. L. Cushing Goodhue
 Mr. Harry A. Goodman
 Mrs. Joseph Goodman
 Mr. and Mrs.
 Reuben E. Goodman
 Miss Constance Goodrich
 Mrs. Wallace Goodrich
 Mr. Harold N. Goodspeed
 Mrs. Frederic S. Goodwin
 Mr. and Mrs.
 Harry M. Goodwin
 Mr. and Mrs. R. E. Goodwin
 Miss Sarah S. Goodwin
 Mr. and Mrs. S. Philip Gopen
 Mrs. A. L. Gordon
 Miss Elizabeth M. Gordon
 Miss Mary E. Gordon
 Mrs. Stanley G. Gordon
 Miss Susan D. Gordon
 Mr. and Mrs. Harry N. Gorin
 Miss Vera Gorovitz
 Mrs. C. Lane Goss
 Miss Eleanore P. Gould
 Dr. and Mrs.
 G. Philip Grabfield
 Miss Marianne Graetzer
 Mr. F. A. Gragg

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Miss Louise Graham
 Mrs. Isabella Grandin
 Mrs. John L. Grandin, Jr.
 Mrs. Richard M. Grandin
 Mrs. Arthur E. Grannis
 Mr. and Mrs. Albert F. Grant
 Mr. Alfred H. Grant
 Mrs. Elizabeth O. Grant
 Mrs. Russell R. Grant
 Miss Charlotte Grantz
 Mr. Benjamin Grassi
 Miss Marie L. Grassie
 Mrs. Bowman Graton
 Mr. and Mrs.
 Louis C. Graton
 Mrs. Clara E. Graver
 Miss Bertha St. J. Graves
 Mrs. Edward C. Graves
 Mrs. John L. Graves
 Miss Linda F. Graves
 Mrs. Charles H. Gray
 Miss Fanny Fay Gray
 Mr. and Mrs. Francis C. Gray
 Mr. Reginald Gray
 Great Atlantic & Pacific Tea
 Co.
 Mr. and Mrs.
 Julian F. Greeley
 Mr. Edward S. Green
 Mr. Ellis J. Green
 Mr. Joseph L. Green
 Mr. Philip E. Green
 Mrs. C. Nichols Greene
 Mrs. Henry Copley Greene
 Mr. and Mrs. I. Lloyd Greene
 Mr. and Mrs.
 Jerome D. Greene
 Mrs. Theodore A. Greene
 Mr. Victor Greene
 Mr. George C. Greener
 Miss Elizabeth Greenleaf
 Miss Elizabeth C. Greenleaf
 Mrs. Robert B. Greenough
 Miss Virginia M. Greenwood
 Mr. and Mrs. Don S. Greer
 Miss Eva Jo Gregg
 Miss Agnes Gregory
 Mrs. Edward W. Grew
 Mrs. Henry S. Grew
 Miss Leslie Grinnell
 Mr. Merrill Griswold
 Mr. Roger Griswold
 Mrs. Paul Groover
 Mr. Casper M. Grosberg
 Mrs. Harold K. Gross
 Grossman Family Trust
 Mr. Frank Grossman
 Mrs. Julius Grossman
 Mrs. Edward R. Grosvenor
 Mrs. Charles S. Grover
 Mrs. Leopold Gruener
 Miss Shirley M. Guertin
 Mrs. S. E. Guild

Miss Marie E. Guillet
 Mrs. Paul K. Guillow
 Mrs. Trygve Gunderson
 Miss Signhild V. Gustafson
 Mr. and Mrs.
 Sidney Guttentag

 Miss Rose Haas
 Miss Elsa M. Hackebarth
 Mr. C. W. Hadley
 Mr. and Mrs.
 Theodore C. Haffenreffer
 Mr. H. Frederick Hagemann,
 Jr.
 Mr. John A. Hahn
 Mrs. William Haible
 Mr. and Mrs. Harry P. Hale
 Mrs. Richard K. Hale
 Mrs. Richard W. Hale
 Mrs. Rufus F. Hale
 Mrs. Whitney Hale
 Miss Adah F. Hall
 Miss Anna Hall
 Miss Constance Hall
 Mrs. Frederick R. Hall
 George D. Hall Company
 Mrs. H. S. Hall
 Mr. John L. Hall
 Mrs. Joseph A. Hall
 Mrs. L. A. Hall
 Miss Emily Hollowell
 Mrs. John W. Hollowell
 Mr. N. Penrose Hollowell
 L. H. Hamel Leather
 Company
 Mr. Stanley A. Hamel
 Miss Elizabeth V. Hamilton
 Miss Esther Hamilton
 Mrs. J. R. Hamlen
 Mrs. R. Cushing Hamlen
 Mrs. Robert T. Hamlin
 Miss Elizabeth M. Hammond
 Judge and Mrs.
 Franklin T. Hammond
 Mrs. Harold W. Hammond
 Mrs. Samuel Hammond
 Mr. Edmund M. Hanauer
 Mrs. Samuel S. Hanflig
 Miss Elizabeth A. Hanley
 Mrs. George Hannauer
 Mrs. Lawrence H. Hansel
 Mr. Reginald W. Hanson
 Mrs. Edward Harding
 Mr. Francis A. Harding
 Mrs. Goodwin W. Harding
 Miss Katherine Hardwick
 Miss Blanche E. Hardy
 Miss Mary Caroline Hardy
 Mr. Vinton O. Harkness
 Miss Jean Harper
 Mr. Elihu M. Harris
 Miss Jacqueline R. Harris

Mrs. William G. F. Harris
 Mrs. Norman Harrower
 Mrs. Arthur W. Hartt
 Miss Mary A. Hartwell
 Miss Maude A. Hartwell
 Harvard Glee Club
 Mrs. Carroll S. Harvey
 Mrs. Elbert A. Harvey
 Mr. and Mrs.
 Bartlett Harwood
 Mrs. Herbert E. Harwood
 Mrs. Hugh Harwood
 Mrs. Sydney Harwood
 Mr. Abraham Haskell
 Miss Marian R. Haskell
 Mr. Alpheus Haskins
 Mrs. Charles H. Haskins
 Mr. and Mrs. G. L. Haskins
 Mr. R. J. Hastie
 Mrs. A. Abbott Hastings
 The Reverend A. Abbott
 Hastings
 Lily and Baird Hastings
 Mrs. Merrill G. Hastings
 Mr. T. Mitchell Hastings, Jr.
 Mr. and Mrs.
 Francis W. Hatch
 Mr. and Mrs.
 Francis W. Hatch, Jr.
 Miss Ruth Hatch
 Miss Mary Jane Hathaway
 Miss Florence E. Hatheway
 Mrs. John B. Hawes
 Miss Laura Hawkins
 Hawkridge Brothers
 Company
 Mrs. Leslie D. Hawkridge
 Mrs. Frank W. Hawley
 Mrs. George Hawley
 Miss Margaret A. Hayden
 Mr. Sherman S. Hayden
 Miss Christine Hayes
 Miss Muriel S. Haynes
 Mrs. William Haynes-Smith
 Mrs. Harry T. Hayward
 Mrs. Howard S. Hayward
 Miss Charlotte Hazen
 Mr. and Mrs.
 Harold L. Hazen
 Mrs. Isabel H. Healey
 Mrs. Charles S. Heard
 Mr. and Mrs.
 Hamilton Heard
 Mrs. Bigelow Heath
 Mrs. H. B. Hebbard
 Mr. and Mrs.
 Albert Heckbert
 Miss Lucia R. Hedge
 Mrs. William R. Hedge
 Mr. Maurice D. Heinkopf
 Mr. and Mrs. Harold Heins
 Mrs. Arthur William
 Heintzelman

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mr. Enos E. Held
Miss Mary Hellstrom
Mr. S. J. Helman
Mr. and Mrs.
Leland D. Hemenway
Mrs. Harriet Sterling
Hemenway
Mr. and Mrs.
R. G. Henderson
Miss Joanna A. Henry
Miss Laura Henry
Mr. and Mrs.
Andrew H. Hepburn
In Memory of Hennie A.
Herman
Dr. Louis Hermanson
Miss Phroe Hernan
Miss Louise E. Herrick
Mr. Abraham Herourt
Mrs. Christian A. Herter
Mrs. William Herwitz
Mrs. Ludwig Herzberg
Mr. Robert F. Herzberg
Dean and Mrs.
Paul M. Herzog
A. H. Hews and Company,
Inc.
Mr. Bernard C. Heyl
Miss Madeleine Heyman
Mrs. Chester D. Heywood
Mr. Sidney B. Heywood
Mr. and Mrs.
Edwin W. Hiam
Dr. William F. Hickey, Jr.
Dr. and Mrs. F. H. Higgins
Mrs. John W. Higgins
Mr. and Mrs.
Richard R. Higgins
Mr. and Mrs.
F. L. Higginson
Miss Dorothy E. Hildreth
Mrs. Adams S. Hill
Mrs. Arthur D. Hill
Mr. Clarence H. Hill
Mrs. Converse Hill
Mrs. E. Heath Hill
Miss Laura Hill
Mrs. Lawson T. Hill
Mrs. Ruth M. Hill
Mr. Thomas M. Hill
Mr. Herbert L. Hiller
M. and Mrs.
George E. Hills
Mrs. Hugh S. Hince
Mrs. E. Sturgis Hinds
Mr. and Mrs. H. V. Hines
Dr. Crawford H. Hinman
Mr. Eugene M. Hirshberg
Mrs. Henriette Hirshman
Mr. David L. Hixon
Hixon Electric Company
Mr. and Mrs.
Richard B. Hobart
Mr. and Mrs.
Beecher Hobbs
Mr. and Mrs.
Conrad Hobbs
In Memory of
Jane Whitman Hobbs
Mr. Walter L. Hobbs
Mrs. George F. Hodder
Mr. and Mrs.
Harold D. Hodgkinson
Mr. and Mrs.
Chester A. Hoefer
Mr. Rudolph Hoefler
Mrs. Charles Hoffbauer
Mrs. Jacques Hoffmann
Miss Mary A. Hogan
Miss Patricia Hogan
Miss Joyce Hoisington
Mrs. Donald Holbrook
Miss Edith C. Holbrook
Miss Elizabeth L. Holbrook
Mrs. Charles M. Hollander
Mr. Gerhard L. Hollander
In Memory of
Malcolm H. Holmes
Mrs. Edward J. Holmes
Mrs. Edward O. Holmes, Jr.
Mrs. Hector M. Holmes
Mrs. John Parker Holmes
Miss Madalene D. Holt
Miss Katharine A. Homans
Miss Marian J. Homans
Home Owners Federal
Savings & Loan
Association
Miss Adelaide Homer
Mrs. Donald T. Hood
Mrs. James R. Hooper
Mrs. Wilford L. Hoopes
Mr. and Mrs.
Gerald W. Hopkins
Mr. and Mrs.
Robert H. Hopkins
Mr. and Mrs.
Mark M. Horblit
Mr. and Mrs.
Maurice H. Horblit
Miss Mary E. Horgan
E. B. Horn Company
Mrs. Henry Hornblower
Miss Isabelle Horning
Miss Phyllis A. Horsman
Miss Barbara Horton
Mrs. Sol Horwitz
Miss Ann Horwood
Mrs. Murray P. Horwood
Miss Phoebe Lee Hosmer
Mr. Roy S. Houck
Mrs. B. K. Hough
Miss Audrey C. Houghton
Mrs. Clement S. Houghton
Miss Constance Houghton
Mrs. Henry G. Houghton
Miss Mabel E. Houghton
Mrs. Charles F. Hovey
Mr. and Mrs.
Jack G. Hovey
A. T. Howard Company
Miss Jean V. Howard
Mr. and Mrs.
Dudley R. Howe
Mr. Forest W. Howe
Mr. Henry S. Howe
Mr. James C. Howe
Miss Jeanette Hart Howe
Mr. M. A. DeWolfe Howe
Mrs. Russell Howell
Dr. and Mrs.
William W. Howell
Mrs. Osborne Howes
Mr. and Mrs.
David H. Howie
Miss Edith A. Howland
Mrs. John S. Howland
Mrs. Llewellyn Howland
Miss Mildred R. Howland
Mr. Alexander E. Hoyle
Dr. Eliot Hubbard, Jr.
Mrs. Henry V. Hubbard
Miss Hope Hubbard
Mr. Ralph K. Hubbard
Miss Elinor L. Hughes
Mrs. George Forbes Hughes
Mrs. H. Maurice Hughes
Mr. John H. Hughes
Mr. and Mrs.
Howard E. Hugo
Mrs. Eugene J. V. Huiginn
Private Charles E. Hull
Mr. Blackmer Humphrey
Mr. and Mrs.
Homer C. Humphrey
Miss Mary Ethel Hunneman
Mr. Robert I. Hunneman
Mrs. Arnold W. Hunnewell
Mr. Francis
Welles Hunnewell
Mrs. Hollis Hunnewell
Miss Priscilla P. Hunnewell
Mr. William P. Hunnewell
Mrs. Jerome C. Hunsaker
Mr. and Mrs.
Albert B. Hunt
Mrs. E. J. B. Hunttoon
Mrs. John C. Hurd
Mrs. Newell Hurd
Mrs. B. Hurvitz
Dr. J. M. Hutcheson, Jr.
Mrs. C. Hutchins, Jr.
Miss Ethel Hutchinson
Mrs. Norman Hutton
Mr. Emery I. Huvos
Mr. Joseph Hyams
Mrs. H. Stanley Hyde
Hyman Brothers, Inc.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mrs. Frederick T. Iddings
 Mrs. Percy C. Idell
 Dr. Joseph Igersheimer
 Miss Gertrude M. Ingall
 Mr. George A. Ingalls
 Mrs. Edward Ingraham
 Miss Ivy F. Inman
 Miss Minnie M. Inman
 Internacio (Wool) Inc.
 International Business
 Machines Corporation
 Miss Emilia Ippolito
 Miss Marion R. Irvine
 Miss Blanche F. Irving
 Mr. Kenneth L. Isaacs
 Mr. Israel Dok Isenberg
 Mrs. William Ittmann
- Mrs. Edwin E. Jack
 Mrs. James R. Jack
 Miss Annie H. Jackson
 Mr. and Mrs.
 Henry B. Jackson
 Mrs. James Jackson
 Mr. and Mrs.
 James Jackson, Jr.
 Mrs. Robert H. Jackson
 Mr. Samuel R. Jackson
 Mr. Ivan S. Jacobs
 Miss May Jacobs
 Mrs. William Jacobson
 Mr. James Jacques
 Mr. and Mrs. Louis L. Jaffe
 Mrs. William James
 Mr. William James
 Miss Helen M. Jameson
 Mrs. J. B. Jamieson
 Dr. and Mrs.
 Charles A. Janeway
 Mrs. Benjamin F. Jaques
 Mrs. Herbert Jaques
 Mrs. Richard E. Jeffery
 Mrs. Charles S. Jeffrey
 Miss Alice C. Jenckes
 Mr. David B. Jenkins
 Mr. James L. Jenks, Jr.
 Mr. and Mrs.
 Charles S. Jenney
 Miss Elizabeth H. Jenney
 Mrs. Warren Jenney
 Mr. and Mrs.
 E. Morton Jennings, Jr.
 Miss Eleanor M. Jennings
 Mr. William Paul Jensen
 Mrs. Pliny Jewell, Jr.
 Mr. T. E. Jewell
 Mr. and Mrs.
 T. Edson Jewell, Jr.
 In Memory of Howard
 Clifton Jewett, M.D.
 Dr. Pierre Johannet
 Mrs. Herman Johanson
 Miss Adeline Mary Johnson
- Mrs. Charles B. Johnson
 Mrs. David S. Johnson
 Mr. E. C. Johnson
 Professor Edith C. Johnson
 Mr. and Mrs.
 Edwin G. Johnson
 Miss Elizabeth Johnson
 Miss Florence E. Johnson
 Mrs. Frederick Johnson
 Mr. and Mrs.
 George Blake Johnson
 Miss Harriet E. Johnson
 Mrs. John W. Johnson, Jr.
 Mrs. Peer P. Johnson
 Mr. Ralph W. Johnson
 Mrs. Raymond B. Johnson
 Miss Winifred H. Johnstone
 Mrs. Arthur M. Jones
 Mr. Charles H. Jones, Jr.
 Miss Dorothy Jones
 Mrs. Durham Jones
 Miss Eleanor H. Jones
 Miss Eleanor P. Jones
 Mrs. Francis R. Jones
 Miss Helen L. Jones
 Miss Helen T. Jones
 Mrs. J. Arthur Jones
 Mr. Lawrence L. Jones
 Miss Margaret H. Jones
 Mr. Paul Jones
 Mr. R. Carroll Jones
 Miss Ruth L. Jones
 Mr. and Mrs.
 W. St. Clair Jones
 Miss Mary R. Joslin
 Mr. and Mrs.
 Mark R. Jouett
 Mr. Benjamin Joy
 Mr. C. Frederick Joy, Jr.
 Miss Gladys T. Joyce
 Mr. Tucker Joyce
 Mr. A. Bradford Judd
 Mr. George E. Judd
- In Memory of
 Carl J. Kaffenburgh
 Mrs. Hetty L. R.
 Kaffenburgh
 Mrs. Albert S. Kahn
 Mrs. George Kahn
 Mrs. Benjamin A. Kaiser
 Mr. Roger R. Kalanian
 Mrs. Lewis W. Kane
 Mr. Alexander Kantor
 Mr. and Mrs.
 Jacob J. Kaplan
 Mr. and Mrs. Joseph Kaplan
 Mr. Anthony J. Kapus
 Mr. and Mrs. L. H. Karelis
 Mr. Matthew C. Kartch
 Mrs. Max L. Kates
 Mr. Walter Kates
 Mr. and Mrs. Max Katz
- Mr. and Mrs. Robert A. Katz
 Mr. and Mrs.
 Morris Katzman
 Mr. and Mrs.
 Earle B. Kaufman
 J. G. Kaufman Company
 In Memory of
 Mitchell B. Kaufman
 Mitchell B. Kaufman
 Charitable Foundation
 Mrs. Norman B. Kaufman
 Mr. Richard L. Kaye
 Mrs. John L. Keedy
 Mrs. Laurence M. Keeler
 Mr. and Mrs.
 Joseph H. Keenan
 Mrs. H. Nelson Keene
 Miss Ethel M. Keese
 Mrs. Harold C. Keith
 Mr. Jean R. Keith
 Mr. Preston B. Keith
 Mr. Harrison Keller
 The Reverend and Mrs.
 Howard P. Kellett
 Mrs. John J. Kelley
 Miss Mary Jane Kelley
 Mrs. Shaun Kelly
 Miss Frances W. Kelsey
 Miss Helen M. Kelsey
 Miss Mildred A. Kemp
 Mr. Henry P. Kendall
 Miss Thelma M. Kenison
 Kenmore Hotel
 Mrs. Robert M. P. Kennard
 Mr. Clement Kennedy
 Mr. Parker H. Kennedy
 Kennedy's Inc.
 Mrs. Everett E. Kent
 Mrs. Ira Rich Kent
 Kenway, Jenney, Witter
 and Hildreth
 Mrs. Shirley K. Kerns
 Mrs. H. Kerr-Blackmer
 Mr. and Mrs.
 John A. Kessler
 Mrs. Kenneth D. Ketchum
 Mr. and Mrs.
 Phillips Ketchum
 Miss Margaret W. Kettell
 Miss Dorothy E. Keyes
 Miss Mary S. Keyes
 Keystone Charitable
 Foundation
 Mr. and Mrs. H. V. Kibrick
 Mr. I. S. Kibrick
 Mrs. Henry P. Kidder
 Mrs. Paul Killiam
 Mrs. Charles H. Kimball
 Mr. and Mrs. Chase Kimball
 Mrs. Fred Nelson Kimball
 Mrs. Walter E. Kimball
 Mr. and Mrs. Franklin King
 Mrs. Gilbert King

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mr. and Mrs.

Henry Parsons King
Mr. William King
Mrs. William F. King
Mrs. E. W. Kingsbury
Mrs. William
Abbot Kinsman
Miss Katrina Kipper
Mrs. Malcolm C. Kirkbride
Mrs. George H. Kirkpatrick
Mrs. Samuel Kirstein
Mrs. W. R. Kitchel
Mrs. Edward H. Kittredge
Mrs. Francis B. Kittredge
Mrs. Louis H. Klebenov
Mrs. Arthur Klein
Miss Elise Klein
Mrs. Herbert H. Klein
Klein-Farris Company, Inc.
Mr. J. Louis Kline
Mr. and Mrs. Harry J. Klotz
Mrs. F. W. Knauth
Miss Linnea E. Kneller
Mr. Carl E. Kneuert
Mr. and Mrs.

W. S. Knickerbocker
Miss Dorothy C. Knight
Miss Mildred Knowles
Dr. W. Eugene Knox
Miss Selma Koehler
Miss Doris Koopman
In Memory of

Annie Liebman Kopf
Mrs. William Koster
Mr. Ernest Kotzian
Mrs. Serge Koussevitzky
Mr. Charles Kovler
Mrs. Gerald M. Kramer
Miss Roslyn E. Kramer
Miss Sara Krivitzky
Mr. J. Frederick Krokyn
Mr. and Mrs. Hans T. Kroto
Mrs. George W. Kuehn
Miss Y. K. Kuhn-Regnier
Mr. Norman E. Kumin
Mr. Daniel Kuntz
Miss Margaret Kyle

Mrs. Charles V. Labovitz
Mr. Edward F. LaCroix
Mrs. Alexander H. Ladd
Miss Aimee L'Africain
Miss Aimee Lamb
Miss Rosamond Lamb
Mr. Robert H. Lamond
Miss Barbara G. LaMont
Mr. Stanley Lampert
Miss Alice E. Lamprey
Mr. Clement R. Lamson
Dr. David Landau
Mr. Albert F. Landrigan

Mr. and Mrs.

Frederick S. Lane
Mrs. Gardiner M. Lane
Miss Helen J. Lang
Miss Margaret
Ruthven Lang
Mr. and Mrs.
William L. Langer
Mrs. Herbert F. Langley
Mrs. Bradshaw Langmaid
La Pointe Machine
Tool Company
Miss Julia Larimer
Miss Elizabeth Lasell
Miss Elizabeth Lathrop
Mr. and Mrs.

Henry A. Laughlin
Mrs. Charles E. Lauriat, Sr.
Miss Carmela F. Lauro
Mrs. Charles H. Lawrence
Mrs. Charles H.
Lawrence, III

Mr. and Mrs.
James Lawrence, Jr.
Mrs. John S. Lawrence
Mr. and Mrs.

Stanley H. Lawton
Mr. William Leach, Jr.
Mr. R. E. Leary
Mrs. Frederic K. Leatherbee
Dr. Paul B. LeBaron
Mrs. Charles E. Lee
Mr. Frank F. Lee
Miss Helene G. Lee
Mrs. Joseph Lee, Sr.
Mrs. Richard M. Lee
Dr. and Mrs. Roger I. Lee
Miss Sylvia Lee
Mr. and Mrs. Frank Leeder
Mrs. Martha W. Leete
Dr. Peter G. Lehndorff
Mr. H. Lehner
Mr. and Mrs.

Royal W. Leith
Miss Elizabeth
Carter Leland
Mr. Henri Lench
Mr. Mortimer Lenk
Mr. Richard Van S. Lenk
Mrs. William G. Lennox
Mr. and Mrs.

Clement Lenom
Miss Adele V. Leonard
Mr. Arthur D. Leonard, Jr.
Mr. and Mrs. Bryan Leonard
Miss Marion Leonard
Mr. Edward C. Lerner
Mrs. H. Frederick Lesh
Mrs. Bernard S. Leslie
Dr. Mark Falcon Lesses
Mrs. Horace H. Lester
Selma and Esther Levenberg

Mr. Herman Leventhal
Miss Edith Wiley Leveroni
Mrs. Harry Levi
Mrs. Abraham Levin
Mr. and Mrs.

Benjamin Levin
Mrs. Colman Levin
Mrs. Francis Levin
Mr. and Mrs. Myer J. Levin
Mrs. Orrin Levin
Mr. and Mrs. A. T. Levine
Mrs. Carlisle N. Levine
Mrs. Harry Levine
Mr. and Mrs. Harry Levine
Miss Iris Levine
Dr. Julius H. Levine
Dr. and Mrs.

Samuel A. Levine
Mrs. Frederick
Jefferson Levisseur
Miss Eleanor S. Lewis
Mr. and Mrs.

Frank M. Lewis
Mrs. George Lewis
Mrs. George Lewis, Jr.
Mrs. George Albert Lewis
Miss Lillian K. Lewis
Mr. and Mrs.

George E. Libby
Mr. Harris Baum Libby
Mrs. Louis Libman
Miss Constance E. Linberg
Mr. and Mrs.

Alexander Lincoln
Miss Elizabeth Clay Lincoln
Mrs. Allan P. Lindblad
Miss Edith Lindblom
Miss Ruth Lindblom
Mrs. John H. Lindsey
Miss Letitia H. Linsley
Mr. Davis S. Linton
Mr. Max Lipson
Mr. and Mrs. Sydney Litter
Arthur D. Little Foundation
Mr. Bertram K. Little
Dr. and Mrs. Brian Little
Mrs. Harry B. Little
Mrs. Leon M. Little
Miss Marion O. Little
Mr. and Mrs.

Thomas W. Little
Miss Ruth L. Littlefield
Mr. and Mrs.

Ralph Livingston
Mrs. Rudolf Lob
Mrs. Dunbar Lockwood
Mrs. H. deForest Lockwood
Mrs. Lena W. Lockwood
Dr. Halsey B. Loder
Mrs. D. Morley Lodge
Honorable Henry
Cabot Lodge, Jr.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Mrs. George Wood Logan
 Mrs. E. Frothingham
 Lombard
 Mrs. Laurence M. Lombard
 Mrs. Jack I. London
 Mrs. John A. Long
 Mr. David R. Longhi
 Mrs. Robert H. Loomis
 Miss Katharine Lord
 Mrs. W. H. Lord
 Mr. Wilfred Lord
 Mr. and Mrs.
 Atherton Loring, Jr.
 Mrs. Charles A. Loring
 Mrs. Charles G. Loring
 Miss Marjorie C. Loring
 Miss Susan G. Loring
 Mr. Richard Loud
 Mr. Alan D. Lourie
 Mrs. Frederick H. Lovejoy
 Mr. Winslow H. Loveland
 Miss Kathleen M. Lovely
 Mrs. Ernest Lovering
 Mrs. W. Lovering-Holman
 Mrs. Elston Low
 Mrs. F. E. Lowell
 Miss Pauline B. Lubell
 Mrs. Inez M. Lucas
 Miss Mabel Ellen Lucas
 Mr. G. Leroy Luce
 Mr. Stephen B. Luce
 Miss Helen Lumian
 Mrs. Lela A. Lumian
 Mrs. Joseph W. Lund
 Mrs. John A. Lunn
 Mrs. George P. Lunt
 Mr. and Mrs.
 Lea S. Luquer
 Mr. Jonathan Lurie
 Mrs. Reuben L. Lurie
 Miss Alma Lutz
 Mrs. Charles Peirson Lyman
 Mr. and Mrs.
 G. H. Lyman, Jr.
 Mrs. George H. Lyman, Sr.
 Mrs. Harrison F. Lyman
 Mrs. Henry Lyman
 Mrs. Frank A. Lynch
 Miss Blanche E. Lyon
 Mrs. George Armstrong
 Lyon
 Miss Gladys P. Lyons
 Mrs. Nathaniel P. Lyons

 M & M Transportation
 Company
 Mrs. W. Russell MacAusland
 Mrs. Leslie MacDill
 Mr. Arch J. Macdonald
 Mr. Hector MacDonald
 Mr. John D. MacDonald
 Miss Ruth MacDonald

 Mrs. Walter G. MacDonald
 Dr. and Mrs.
 William J. MacDonald
 Mrs. John MacDuffie, 2nd
 Mr. Joseph N. Mack
 Miss Susan H. MacKay
 Miss Jessie Bell
 MacKenzie
 Miss Mary Jane MacKenzie
 Mrs. Archibald MacLeish
 Mrs. Eldon Macleod
 Mrs. Donald F. MacNaught
 Miss Lizzie Lake MacNeil
 Mr. and Mrs.
 Edward F. MacNichol
 Mr. John R. Macomber
 Mr. and Mrs.
 L. W. Macomber
 Mrs. Warren MacPherson
 Mr. and Mrs.
 Elmore I. MacPhie
 Mr. Leo F. Madigan
 Dr. and Mrs.
 H. Kelvin Magill
 Miss Kathryn B. Magill
 Miss Alice Maginnis
 Miss Elizabeth Maginnis
 Mr. William Norris Magoun
 Mrs. Calvert Magruder
 Mr. Timothy J. Mahoney
 Miss Alice A. Main
 Mr. Donald C. Malcolm
 Mrs. Stephen P. Mallett, Jr.
 Miss B. Buckley
 Mallinckrodt
 Mrs. Leo Mann
 Dr. Eleanor G. Marchand
 Mrs. Richard J. Marcus
 Mr. and Mrs. G. D. Marcy
 Mr. Edward R. Marden
 Mr. and Mrs.
 Philip S. Marden
 Mrs. Robert H. Marden
 In Memory of
 Edward C. Marget
 Mr. and Mrs.
 Bernard Marglin
 Dr. and Mrs.
 Herbert I. Margolis
 Mr. and Mrs.
 Joseph B. Margolis
 Mr. and Mrs.
 George A. Markell
 Mrs. Samuel Markell
 Mr. Robert T. Markson
 Mr. Claude Marlio
 Mrs. Samuel L. Marnoy
 Miss Eleanor Marples
 Miss Alice F. Marsh
 Mr. and Mrs. H. S. Marsh
 Mr. David B. H. Martin
 Mrs. Ford M. Martin

 Mr. Joseph A. Martin
 Mr. James Martindale
 Mr. Charles E. Mason, Jr.
 Mr. and Mrs.
 H. Crandall Mason
 Miss H. Florence Mason
 Mrs. Hyman Mason
 Miss Margaret C. Mason
 Mrs. Sydney R. Mason
 Massachusetts Envelope
 Company
 Mr. and Mrs.
 Eugene H. Mather
 Mrs. Philip R. Mather
 Mr. Charles D. Matheson
 Matheson Radio Company,
 Inc.
 Mrs. Alfred Matless
 Mrs. H. N. Matthews
 Mrs. Thomas J. Mavor
 Miss Anna R. Maxwell
 Mr. E. Leon May
 Miss Viola Stacy May
 Mr. Leo Mayer
 Mrs. Pierre Mayer
 Miss Helen Day Maynard
 Mr. Robert W. Maynard
 Mrs. Lawrence S. Mayo
 Miss Lina A. Mayo
 Miss Sylvia Meadows
 Dr. J. Howard Means
 Mr. Frank E. Meehan
 Miss Jane S. Megrew
 Mrs. Joe Vincent Meigs
 Mr. and Mrs.
 Metcalf W. Melcher
 Miss Ida Meltzer
 Mrs. S. Peter Melville
 Mr. Aaron Mendelsohn
 Mr. and Mrs.
 Irving R. Merriam
 Mrs. R. C. Merriam
 Mr. Ezra Merrill
 Mrs. Roger B. Merriman
 Mr. Nestor Merritt
 Mr. and Mrs.
 Frank S. Metcalf
 Mrs. George Putnam Metcalf
 Mrs. Thomas N. Metcalf
 Mr. and Mrs.
 Henry H. Meyer, Jr.
 Dr. Jost J. Michelsen
 Mr. and Mrs.
 Harry S. Middendorf
 Mr. and Mrs. Boris Migliori
 Mrs. Joseph L. Milhender
 Mr. and Mrs.
 Alton L. Miller
 Mr. Arthur Miller
 Charles N. Miller Company
 Mrs. I. Otto Miller
 Mrs. J. F. G. Miller

Mrs. Stanley R. Miller
 Mrs. V. Rogers Miller
 Mrs. Joseph Knowles
 Milliken
 Miss Ruth B. W. Millner
 Miss Dora B. Milstein
 Mrs. Paul Mimart
 Mrs. George R. Minot
 Mrs. Herman A. Mintz
 Dr. Samuel C. Mintz
 Mr. G. Wiley Mitchell
 Miss Gladys O. Mitchell
 Mr. Stewart Mitchell
 Mr. William P. Mitchell
 Mrs. Arthur G. Mitton
 Mrs. Samuel Mixter
 Dr. and Mrs.
 W. Jason Mixter
 Mr. and Mrs.
 Elmer B. Mode
 Mrs. Richard E. Moerschner
 Mr. and Mrs. Harold Molter
 Mrs. Lucille Monaghan
 Dr. and Mrs.
 John P. Monks
 Mr. Fred Monosson
 Mrs. Robert L. Monroe
 Mrs. Hugh Montgomery
 Mrs. James A. Montgomery
 Mr. and Mrs.
 Spencer B. Montgomery
 Mrs. Charles L. Moore
 Mrs. Edward C. Moore
 Miss Eva M. Moore
 George C. Moore
 Wool Scouring Mills
 The J. W. Moore Machine
 Company
 Mr. J. Winston Moore
 Miss M. Edith Moran
 Mr. and Mrs.
 Daniel Mordecai
 Mr. and Mrs.
 Leonard Mordecai
 Mrs. Dorothea Moretti
 Mr. and Mrs.
 Hewitt, Morgan
 Mr. Philip M. Morgan
 Mr. Vincent Morgan
 Professor and Mrs.
 Samuel Eliot Morison
 Mr. George A. Morley
 Miss Mary A. Morley
 Mr. and Mrs.
 Charles R. Morris
 Mrs. R. H. Morris
 Mrs. Alva Morrison
 Miss Gertrude Morrison
 Mrs. Robert M. Morrison
 Mr. and Mrs.
 Arthur H. Morse
 Mrs. Charles F. Morse

Miss Charlotte G. S. Morse
 Miss Doris E. Morse
 Mrs. George W. Morse
 Mr. Herbert B. Morse
 Mrs. Herbert B. Morse
 Miss J. G. Morse
 Mr. and Mrs.
 J. Robert Morse
 Mrs. James F. Morse
 Mr. John F. Morse
 Mrs. Julius C. Morse
 Miss Leonice S. Morse
 Miss Marianne Morse
 Mr. and Mrs.
 Robert G. Morse
 Mr. Robert M. Morse
 Mrs. Everett Morss
 Mrs. Henry A. Morss
 Mr. and Mrs.
 Henry A. Morss, Jr.
 Mrs. Noel Morss
 Mr. and Mrs.
 Philip R. Morss
 Mrs. Evelyn H. Morton
 Mrs. Pearl B. Morton
 Mr. and Mrs.
 William F. Morton
 Miss Helen C. Moseley
 Mr. and Mrs.
 Abraham Moskow
 Mrs. F. S. Moulton
 Mr. Jasper R. Moulton
 Mrs. R. B. Moulton
 Mrs. James T. Mountz
 Mr. Penfield Mower
 Mr. and Mrs.
 James A. Moyer
 Dr. and Mrs.
 S. Richard Muellner
 Mr. Stephen P. Mugar
 Mrs. William A. Muller
 Miss Alice H. Mumford
 Mrs. George S. Mumford
 Mrs. George S. Mumford, Jr.
 Mr. J. S. Munro, Jr.
 Mrs. Willis Munro
 Mrs. James A. Munroe
 Mrs. T. B. Munroe
 Miss Margaret
 Munsterberg
 Mr. and Mrs.
 Paul E. Murdock
 Miss Barbara B. Murphy
 Dr. Arthur C. Murray
 Mrs. Henry A. Murray
 In Memory of
 Mrs. Lucy S. Rantoul
 Mr. Robert W. Murray
 Mr. and Mrs.
 Ronald W. Murray
 Mrs. William M. Murray
 Miss Mildred Muscanto

Mrs. William H. Musgrave
 Mr. and Mrs.
 Max I. Mydans
 Mr. and Mrs.
 Charles H. Myers
 Mr. Herbert J. Myers
 Dr. and Mrs.
 Abraham Myerson
 Mr. and Mrs.
 John McAndrew
 Mr. Robert P. McAndrew
 Miss Grace E. McClelland
 Miss Catherine B. McCoy
 Mr. Gus T. McConnell
 Mrs. Stanley McCormick
 Miss Grace S. McCreary
 Mrs. Lewis S. McCreary
 Mr. Hugh McDevitt
 Miss Zorine McDonnell
 Miss Alice McDowell
 Miss Alice McElhiney
 Mr. J. F. McElwain
 Mrs. Walter L. McGill
 Mrs. Holden McGinley
 Mrs. Allyn B. McIntire
 Mrs. Alfred R. McIntyre
 Mrs. E. Rudolf McKay
 Miss L. Frances McKeen
 Miss Emily W. McKibbin
 Mrs. Walter McKim
 Mrs. Elizabeth McKinstry
 Dr. and Mrs.
 John B. McKittrick
 Dr. and Mrs.
 Leland S. McKittrick
 Miss Rebecca W.
 McLanathan
 Miss Mary E. McLean
 Mrs. Hugh D. McLellan
 Mrs. Harold McNeil
 Miss Jean McPhee
 Miss Margaret L. McQuaid
 Mrs. Charles H. McSweeney

 Miss Marcia Nadell
 Mr. J. Maurice Naparstek
 The Right Reverend
 Norman B. Nash
 Mr. Peter H. Nash
 Mr. and Mrs. Israel Nasher
 Mrs. David G. Nathan
 Mr. and Mrs.
 E. Geoffrey Nathan
 Mr. Joseph B. Nathan
 Mrs. Edward Nathanson
 Miss Mabel R. Nathanson
 Miss B. Jeannette Nay
 Miss Esther Nazarian
 Mrs. James A. Neal
 Mrs. S. N. Nectow
 Miss Raymonde Neel
 Mrs. J. Neely, Jr.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mr. and Mrs. Carlisle Neff
Miss Helen S. Neill
Miss Dona E. Nelson
Mrs. Harris J. Nelson
Mrs. Thacher Nelson
Mr. and Mrs.
 George D. Newall
Mr. Cammann Newberry
Miss Katherine Newbold
Mrs. James M. Newell
New England Mica
 Company, Inc.
Mrs. Charles A. Newhall
Mrs. Eli Newman
Mrs. Samuel J. Newman
The Newman Family
Mr. and Mrs.
 Edwin M. Newton
Mr. and Mrs.
 Harlad B. Newton
Miss M. M. Nicholls
Mr. Acosta Nichols, Jr.
In Memory of
 Elsie Quincy Nichols
Miss Helen F. Nichols
Mrs. Henry J. Nichols
Miss Lucy Nichols
Mrs. Malcolm S. Nichols
Mrs. Rodman A. Nichols
Mr. N. Grant Nicholson
Mrs. John T. Nightingale
Miss Nina Nightingale
Mrs. Harold L. Niles
Mr. Louville F. Niles
Miss Joan Nilson
Miss Ruby Nilson
Mr. Philip R. Noble
Bishop F. S. Noli
Mrs. Hyman Nollman
Miss C. Maud Norris
Mrs. Edward W. Norris
Miss Ruth E. Norris
Mrs. Richard D. Northrop
Mrs. Charles F. Norton
Mrs. John T. Norton
Miss Annie Endicott Nourse
Dr. and Mrs.
 H. Allan Novack
Mr. and Mrs. Kalman Novak
Miss Penelope B. Noyes
Mr. Charles R. Nutter
Mrs. Robert N. Nye
Mrs. Theodore H. Nye

Mrs. Francis J. Oakes
Miss Dorothy Ocnoff
Miss Elizabeth W. O'Connor
Miss Mary C. O'Connor
Miss Mary Elizabeth
 O'Connor
Miss Esther Odell
Mrs. R. H. Odell
Miss Martha Oestmann

Dr. W. Richard Ohler
Dr. and Mrs. Sidney Olans
Old Corner Book Store
Mr. Edward Old
Mr. Lansing Old
Mr. Randolph Old
Mr. Otto Oldenberg
Mrs. Phylis Rome Olian
Miss Carolyn Olmsted
Miss Margaret Olmsted
Mrs. Morris Omansky
Miss Nora Z. O'Neill
Mrs. Joseph Oppenheim
Mr. Karl Oppenheimer
Mrs. Ethel Oppen
The Orchestra Pit
Mrs. William Dana Orcutt
Mr. Robert C. Orr
Mrs. Ralph Osborne
Dr. and Mrs.
 Robert B. Osgood
Dr. Rudolf Osgood
Miss Grace M. Otis
Mrs. Herbert F. Otis
Mr. James Otis
Mrs. Richard H. Overholt
Miss Florence Wood Owen
Mrs. Frank Sewall Owen
Mrs. Wilfred Owen

Miss Marjorie T. Packard
Miss Ruey Packard
Mrs. Louis F. Paddison
Miss Elizabeth A. Page
Miss Elizabeth J. Page
Mr. and Mrs. Willis H. Page
Mrs. Richard S. Paige
Mrs. Frank C. Paine
The Reverend
 George L. Paine
Miss Grace D. Paine
The Misses Jessie G. and
 Elsie M. Paine
Mrs. John A. Paine
Mr. John B. Paine, Jr.
Mr. and Mrs.
 Richard C. Paine
Miss Ruth H. Paine
Mr. and Mrs. Stephen Paine
Mrs. John G. Palfrey
Mrs. Franklin H. Palmer
Miss J. G. Palmer
Pan American Airways
 System
Mrs. F. J. Pancoast
Mr. and Mrs. Ernst Panenka
Mr. John Pappas
Mr. Thomas A. Pappas
Mrs. A. M. Pappenheimer
Miss Delfina Parenti
Mrs. Roswell Parish
Mrs. Charles E. Park
Mrs. Edward C. Park

Miss Marion E. Park
Mrs. Augustin H. Parker, Jr.
Parker Charitable
 Foundation
Mrs. Cortlandt Parker
Mrs. Edward M. Parker
Miss Eleanor Gilbert Parker
Mrs. Francis T. Parker
Miss Harriet F. Parker
Mr. Haven Parker
Mrs. J. Harleston Parker
Mrs. Robert B. Parker
Mrs. William Stanley Parker
Mrs. John Parkinson
Mrs. Francis Parkman
Miss Mary Parlett
Mrs. John W. Parshley
Mrs. George A. Parson
Mrs. Brackett Parsons
Miss Dorothy A. Parsons
Mrs. Ernst M. Parsons
Mr. and Mrs.
 Talcott Parsons
Mr. Sal Pascuito
Mr. Claude E. Patch
Mr. and Mrs. Isaac Patch
Miss Mary Jane Patch
Mrs. Loomis Patrick
Miss Esther E. Patterson
Mrs. James E. Patton
Dr. Eleanor Pavenstedt
Miss Amelia Peabody
Mr. Francis W. Peabody
Mrs. Harold Peabody
Mr. and Mrs.
 Robert E. Peabody
Mrs. W. Rodman Peabody
Mr. Julius J. Pearl
Mrs. Roswell T. Pearl
Miss Content M. Pearmain
Mrs. H. G. Pearson, Sr.
The Reverend and Mrs.
 Charles R. Peck
Mr. and Mrs.
 Alexander I. Peckham
Miss Katharine E. Peirce
Miss Mildred G. Peirce
Mr. Charles O. Pengra
Mr. and Mrs. B. W. Pepper
Mr. John B. Pepper
Mrs. Lawrence F.
 Percival, Sr.
Miss Alice Sherburne
 Perkins
Mrs. Charles B. Perkins
Miss Charlotte C. Perkins
Mr. and Mrs. Harley Perkins
Mr. and Mrs.
 John F. Perkins
Mrs. M. D. Perkins
Dr. and Mrs.
 Palfrey Perkins

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. Thomas Nelson Perkins
Miss Elisabeth B. Perlmutter
Miss Lena G. Perrigo
Mrs. John Perrin
Mrs. Arthur Perry
Mrs. Carroll Perry
Mr. Donald P. Perry
Miss Edith M. Perry
Mrs. Edward K. Perry
Mrs. Henry H. Perry
Miss Jacqueline M. Perry
Dr. and Mrs. Lewis Perry
Mrs. Louise S. G. Perry
Professor Ralph Barton Perry
Mrs. Roger A. Perry
Mr. and Mrs. Constantin A. Pertzoff
Mrs. Alex C. Peters
Mr. and Mrs. Max Petersen
Mr. and Mrs. Arthur R. Peterson
Mr. and Mrs. Lester M. Peterson
Mrs. Charles H. Pettit
Mrs. Franklin T. Pfaelzer
Mrs. Karl S. Pfaffman
Mr. and Mrs. George J. Pfannenstiehl
Mrs. John S. Pfeil
Miss Marguerite Pflighaar
Mrs. Mildred C. Phelps
Mrs. Merchant E. Philbrick
Mrs. John C. Phillips
Mrs. Whitmarsh Phillips
Hon. and Mrs. William Phillips
Mrs. Leslie Pratt Phinney
Mrs. Richard D. Phippen
Dr. and Mrs. Walter G. Phippen
Mrs. Cadis Phipps
Miss Natalie Wells Pickering
Mr. C. Marvin Pickett, Jr.
Mr. and Mrs. Carl E. Pickhardt, Jr.
Mr. and Mrs. Dudley L. Pickman
Mr. Edward M. Pickman
Mr. Edward Franklin Pierce
Mr. George W. Pierce
Mr. Henry L. Pierce
Miss Louisa Q. Pierce
Mrs. John Pieroni
Mrs. Paul J. W. Pigors
Dr. and Mrs. Charles G. Pike
Mr. Eugene W. Pike
Mrs. Samuel H. Pillsbury
Mrs. W. R. J. Planten

Pine-Wood Plastic Co., Inc.
Miss Bertha P. Piper
Miss Dorothy S. Piranian
Mrs. W. Bruce Pirnie
Miss Giovannina M. R. Piscitello
Professor and Mrs. Walter Piston
Mr. John P. Pitcherale
Miss M. Elizabeth Pitman
Mr. and Mrs. Paul R. Plant
Miss Charlotte Podolsky
Dr. W. W. Point
Polaroid Corporation
Mr. Ralph Pollan
Dr. and Mrs. E. M. Pollard
Miss Alice F. Poor
Mr. and Mrs. George R. Poor
Dr. and Mrs. Alfred Pope
Dr. and Mrs. Carlyle Pope
Miss Isabel Pope
Mrs. Wilmot T. Pope
Mr. and Mrs. Frederic T. Poras
Mrs. A. Kingsley Porter
Mrs. Alex S. Porter
Mr. Alexander B. Porter
Mr. George W. Porter
Mr. Julian F. Porter
Miss Marguerite Porter
Mr. W. Edwin Porter, Jr.
Miss Carolyn L. Posey
Mrs. John R. Post
Miss Constance W. Potter
Mrs. John Briggs Potter
Mrs. Murray A. Potter
R. J. Potvin Shoe Co.
Mr. John L. Powell
Mrs. Edward P. Powers
Mrs. George H. Powers
Mrs. Margaret W. Powers
Miss Mary M. Prall
Dr. George C. Prather
Mrs. Burleigh L. Pratt
Mr. and Mrs. Edwin H. B. Pratt
Mrs. Frederick S. Pratt
Mr. and Mrs. H. W. Pratt
Mrs. Louis Mortimer Pratt
Miss Mabel F. Pratt
Mrs. W. Elliott Pratt
Miss Helen C. Pray
Miss Rosalia Preble
Mrs. Michael T. Prendergast
Miss Marendra E. Prentis
Miss Minnie A. Prescott
Miss Alice A. Preston
Mrs. Kendall Preston
Mr. Roger Preston
Mr. and Mrs. William M. Preston

Mr. and Mrs. Edward W. Pride
Mrs. John Pridgeon
Miss Annie E. Priest
Mrs. Morton P. Prince
Dr. Richard A. Prindle
Miss Joyce Prior
Mrs. Charles A. Proctor
Mr. and Mrs. Edward O. Proctor
Mrs. George N. Proctor
Mr. and Mrs. Thomas Emerson Proctor
Miss Joan Projansky
Mr. and Mrs. Jacob A. Prombain
Dr. and Mrs. Curtis Prout
Mrs. Henry B. Prout
Mrs. Lewis I. Prouty
Mrs. Henri Prunaret
Mrs. S. W. Prussian
Mrs. Adella Prussman
Mr. Ernest Pulsifer
Mr. and Mrs. C. Phillips Purdy
Miss Hazel M. Purmort
Mrs. John C. Purves
Mrs. A. L. Putnam
Miss Augusta N. Putnam
Mrs. F. Delano Putnam
Mrs. George Putnam
Mrs. George J. Putnam
Miss Louisa H. Putnam
Dr. Marian C. Putnam
Miss Miriam Putnam
Mrs. Theresa Putnam
Mr. and Mrs. Thomas Quarles
Mr. and Mrs. Samuel T. Quint
Mrs. John Rabaiotti
Mr. and Mrs. Irving W. Rabb
Mrs. Sidney R. Rabb
Mr. Jacob Rabinowitz
Radcliffe Choral Society
Mr. David N. Radin
Mr. Ephraim Radner
Mrs. Stuart Ragland, Jr.
Mrs. B. Harrison Ragle
Mrs. Grace E. Rambeau
Mrs. Norman F. Ramsey
Miss Bertha Ramseyer
Mrs. C. Theodore Ramseyer
Miss Elizabeth S. Ramseyer
Mrs. C. Irving Rand
Miss Frieda Rand
Miss Katharine Rand
Miss Eleanor E. Randall
Mr. Larcom Randall

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Miss Alice L. Rankin
Miss Harriet C. Rantoul
Mrs. Theresa S. Ratschesky
Miss Beatrice Ravven
Miss Eleanor Raymond
Mr. and Mrs.
 Fairfield E. Raymond
Mrs. O. P. Raymond
Miss Rachel C. Raymond
Reading Music Department
Mrs. Eugene Tryon
 Redmond
Mrs. Franklin A. Reece
Reed and Barton
 Corporation
Miss Mabel S. Reed
Mrs. Paul R. Reed
Mrs. A. William Reggio
Miss Dolores G. Reguera
Mr. Duncan E. Reid
Miss Margaret G. Reilly
Miss Mary Ellen Reilly
Miss Mary Louise Reilly
Dr. Anna J. Reinauer
Miss Annie Reis
Mr. Frederick F. Rengate
Mrs. Harrison G. Reynolds
Miss Ida G. Reynolds
Mr. and Mrs.
 J. Robert Reynolds
Mrs. Charles A. Rheault
Mrs. Winfred Rhoades
Mr. and Mrs. J. B. Ribakoff
Miss Saidee F. Riccius
Mr. and Mrs. Albert W. Rice
Mrs. Frederick E. Rice
Mr. and Mrs. Harold Rice
Dr. and Mrs.
 William B. Rice
Mrs. Chester F. Rich
Mr. and Mrs.
 Charles O. Richardson
Dr. E. P. Richardson, Jr.
Mrs. Elliott L. Richardson
Miss Laura Richardson
Miss Mabel C. Richardson
Mr. Nicholas Richardson
Miss Ruth K. Richardson
Mrs. J. B. Richmond
Mr. Ralph Riddle
Miss Edith M. Rideout
Dr. and Mrs. Karl Riemer
Mr. and Mrs.
 Joseph Riesman
Mr. and Mrs.
 Julian S. Rifkin
Miss Joan E. Rigby
Mr. John A. Riggs
Miss Mabel Louise Riley
Mrs. Charles P. Rimmer
Mr. and Mrs.
 Lyle R. Ring
In Memory of
 Edward L. Ripley
Mrs. William P. Ripley
Miss Virginia A. Ripley
Dr. Joseph E. F. Riseman
Mr. and Mrs.
 Arthur L. Risley
Mr. and Mrs. Karl Rissland
Miss Carol M. Ritchie
Mr. Charles F. Rittenhouse
Dr. and Mrs. Max Ritvo
Madame Simone Riviere
Miss Josephine B. Roach
Mrs. J. Hampden Robb
Mrs. Russell Robb, Sr.
Miss Phyllis Robbins
Mr. and Mrs.
 Bernard Roberts
Miss Ethel Dane Roberts
Miss Helen J. Roberts
Miss Harriet A. Robeson
Mr. F. N. Robinson
Mr. and Mrs.
 G. Elliott Robinson
Dr. Maxwell Robinson
Mr. Robert S. Rockwell
Dr. Ethel M. Rockwood
Miss Phyllis A. Rodenhiser
Mrs. Oliver H. P. Rodman
Miss Nancy Roelker
In Memory of
 Linda C. Rogers
Mr. George A. Rogers
Mrs. Horatio Rogers
Mr. and Mrs.
 Julian W. Rogers
Mrs. Leslie J. Rogers
Miss Lucy F. Rogers
Miss Marion L. Rogers
Miss Martha Rogers
Mr. Dale Rollins
Mrs. James W. Rollins
Mr. and Mrs.
 Charles A. Rome
The Reverend E. D. Romig
Mrs. Stanley H. Rood
Mr. and Mrs. Edward Rose
Dr. and Mrs. Kurt Rose
Miss Mildred H. Rose
Mrs. David Rosen
Mr. and Mrs.
 Lester E. Rosenberg
Mr. and Mrs.
 Harold H. Rosenfield
Mrs. Louis Rosenthal
Mrs. Morris Rosenthal
Mr. and Mrs.
 Richard Rosenthal
Mr. Harold Rosenwald
Mr. Harold S. Ross
Dr. and Mrs.
 Joseph F. Ross
Dr. and Mrs. R. A. Ross
Mr. and Mrs.
 Thorvald S. Ross
Mr. Seymour Rothchild
Mr. Morris Rothstein
Mr. Paul T. Rothwell
Dr. Wilfred V.
 Rounseville
Mr. Richard D. Row
Mrs. Hartley Rowe
Mrs. George B. Rowell
Mr. James G. Rowell
Mrs. Charles F. Rowley
Miss Florence Rowley
Mr. H. Edmond Rowley
Mr. and Mrs. H. W. Rowse
Mr. Edgar L. Roy
Mr. and Mrs.
 C. Adrian Rubel
Honorable Philip
 Rubenstein
Mr. Henry S. Rubin
Mrs. A. W. Rucker
Mr. and Mrs.
 Alford D. Rudnick
Mr. and Mrs.
 Ralph P. Rudnick
Mrs. John T. Rule
Mrs. John C. Runkle
Mr. Abraham Runstein
Mrs. Allen H. Russell
Mr. Francis B. Russell
Miss Margaret W. Russell
Mrs. Otis T. Russell
Mr. and Mrs.
 Richard S. Russell
Mrs. Robert W. Russell
Mr. Tallman Russell
Mr. and Mrs.
 Edgar C. Rust
In Memory of
 Mrs. William F. Ryan
Mr. Samuel M. Ryburn
Mr. Joseph T. Ryerson, Jr.
Joseph T. Ryerson and Son
Mr. William I. Sabin
Miss Mary L. Sabine
Professor Paul J. Sachs
Mrs. Bernard Sadow
Mr. George A. Sagendorph
Dr. A. Lewis Sagoff
Salada Tea Company
Dr. and Mrs.
 Benjamin Salata
Dr. Kent Salter
Mr. and Mrs.
 Robert C. Saltmarsh
Miss Elizabeth Saltonstall
Honorable and Mrs.
 Leverett Saltonstall
Mr. Nathaniel Saltonstall
Mrs. R. M. Saltonstall
Mr. and Mrs.
 Richard Saltonstall
Mr. and Mrs.
 Robert Saltonstall

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mrs. Robert Saltonstall
 Mrs. George E. Sampson
 Mr. H. LeBaron Sampson
 Miss Helen M. Sampson
 Mrs. Mary M. Sampson
 Mr. Varoujan Samuelian
 Mr. and Mrs.
 Ashton R. Sanborn
 Mr. C. F. Sanborn
 Sanborn Company
 Mrs. Harry C. Sanborn
 Mrs. Edmund Sandars
 Mrs. Hayward Sanders
 Mr. and Mrs.
 Russell Sanders
 Miss Phyllis G. Sanderson
 Miss Ruth D. Sanderson
 Mr. C. Eliot Sands
 Dr. Kenneth F. Sands
 Miss Dorothy J. Sanford
 Mr. Edward J. Sanger
 Mr. Daniel Sargent
 Mr. F. Porter Sargent
 Miss Grace M. Sargent
 Mrs. Harry C. Sargent
 Mr. R. B. Sather
 Mr. and Mrs.
 Albert Savage, Jr.
 Mrs. Frank M. Sawtell
 Miss Agnes R. Sawyer
 Mrs. C. A. Sawyer
 Mrs. Donald F. Sawyer
 Mrs. F. H. Sawyer
 Mrs. Henry B. Sawyer
 Mrs. Linda Makanna
 Sawyer
 Mr. Myer Saxe
 Mrs. Robert W. Sayles
 Mr. and Mrs.
 R. W. Sayles Jr.
 Mrs. Garret Schenck, Jr.
 Mr. William Lawson
 Schermerhorn
 Mr. Robert A. Scheuermann
 Mr. Edward M. Schiff
 Miss Angelina M.
 Schigellita
 Dr. and Mrs.
 J. W. Schirmer
 Mrs. Arthur M.
 Schlesinger
 Mr. and Mrs.
 Paul A. Schmid
 Miss Elizabeth Schneider
 Mrs. William L. Schneider
 Mr. James W. Scholpp
 Miss Elinor M. Schroeder
 Mr. William Schwarz
 Miss Theodora B. Scoff
 Mr. and Mrs.
 George Scotchard
 Mrs. Austin W. Scott
 Mr. Donald Scott
 Mrs. Henry R. Scott
 Mrs. T. J. Scourtis
 Mrs. John Scrimshaw
 Scully Signal Company
 Mr. Donald C. Seamans
 Mrs. Robert C. Seamans
 Mr. Campbell L. Searle
 Miss Edith H. Sears
 Mrs. Edmund H. Sears
 Miss Evelyn Sears
 Mrs. Francis P. Sears
 Mrs. John B. Sears
 Mrs. Richard Sears
 Mrs. James D. Seaver
 Miss Helen C. Secrist
 Mr. and Mrs.
 Samuel M. Seegal
 Mrs. Albert O. Seeler
 Mr. Robert E. Segal
 Mr. Melvin R. Seiden
 H. J. Seiler Company
 Mr. and Mrs.
 Samuel Seiniger
 Dr. and Mrs. B. M. Selekman
 Mrs. W. O. Semple, Jr.
 Mr. S. P. Sender
 Mr. and Mrs.
 Harry Sesnovich
 Miss Sarah F. Sessions
 Mrs. Henry Seton
 E. Settimelli and Sons, Inc.
 Mrs. H. R. Sewell
 Dr. Lloyd I. Sexton
 Mrs. Herbert B. Shaftoe
 Dr. Rose Wies Shain
 Mr. Alexander Shapiro
 Mrs. Carl J. Shapiro
 Mr. Melvin I. Shapiro
 Mr. Morris Shapiro
 Dr. and Mrs.
 Reuben Sharensen
 Mrs. Clinton H. Shattuck
 Dr. and Mrs.
 George C. Shattuck
 Mrs. Mayo A. Shattuck
 Miss Mary E. Shaw
 Miss Miriam Shaw
 Mrs. O. M. Shaw
 Mrs. Quincy A. Shaw, Jr.
 Mrs. Richard W. Shaw
 Mrs. Sohler Shaw
 Mr. and Mrs. T. Mott Shaw
 Mrs. Donna E. Shay
 Mrs. Winthrop Lawrence
 Sheedy
 Mrs. Anna G. Shelander
 Shell Oil Company
 Miss Alice Mabel Shepard
 Miss Edith May Shepard
 Miss Emily B. Shepard
 Mrs. Frederick J.
 Shepard, Jr.
 Mrs. Henry B. Shepard
 Miss Mary E. Shepard
 Mrs. T. H. Shepard
 The Rev.
 Massey H. Shepherd, Jr.
 Sheraton Corporation
 Miss Edith E. Sherman
 Miss Rita Sherman
 Miss Carrie E. Sherrill
 Mrs. John Shillito
 Mr. George L. Shinn
 Dr. Hyman Shirer
 Mr. Stanley Shmishkiss
 Mr. and Mrs. Hyman Shocket
 Miss Marion C. Shorley
 Mrs. Seabury T. Short
 Mr. J. W. Shoul
 Mrs. Henry M. Shreve
 Mrs. Arthur A. Shurcliff
 Mrs. Samuel M. Sief
 Mrs. Robert Siegel
 Mrs. Alfred Sigel
 Miss Barbara K. Sikes
 Siltan Brothers, Inc.
 Mr. and Mrs.
 Francis E. Silva, Jr.
 Mr. and Mrs.
 Max M. Silverman
 Mrs. Morris Silverman
 Mrs. Philip Silverman
 Mr. Samuel Silverman
 Mr. Nat Silverstein
 Miss Beatrice R. Simcox
 Miss Olive Simes
 Dr. Fred E. Simm
 Mrs. Edward B. Simmons
 Mr. Benjamin Simon
 Mr. and Mrs.
 Myron S. Simon
 Mr. Benjamin Simons
 Mr. Joseph A. Simons
 Mrs. Mildred Simons
 Mr. Howard Simpson
 Mr. Andrew M. Sinclair
 Mrs. Donald B. Sinclair
 Miss Elizabeth Singleton
 Mr. Robert Sinnott
 Mr. Jean Sisson
 Dr. and Mrs. John H. Sisson
 Miss Sara H. Sisson
 Mr. E. B. Skolnikoff
 Mrs. John J. Slaterry
 Mr. and Mrs. S. L. Slosberg
 Mr. Isador Slotnik
 Miss Barbara Small
 Mrs. Gilbert Small
 Mrs. Thomas Small
 Mr. William T. Small
 Miss Helen H. Smiley
 Mrs. A. Calvert Smith
 A. L. Smith Iron Company
 Miss A. Marguerite Smith
 Mr. and Mrs. Alan A. Smith

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mrs. Anna P. Smith	In Memory of	Mr. and Mrs.
Mrs. C. A. Smith	William P. Sparrell	Brooks Stevens, Jr.
Mrs. C. B. Smith	Mrs. Huntley Nowell	Mr. and Mrs. Ezra F. Stevens
Mrs. C. Grover Smith	Spaulding	Miss Frances S. Stevens
Mrs. Charles L. Smith	Miss Dorothy Spelman	Mrs. Frank H. Stevens, Jr.
Miss Ethanne E. Smith	Mrs. Henry M. Spelman	Miss Lena M. Stevens
Mr. and Mrs.	Mrs. W. Frederick Spence	Miss Marcia S. Stevens
F. Morton Smith	Mrs. Wilford L. Spencer	Mrs. Raymond Stevens
Mrs. Frank C. Smith, Jr.	Mrs. Nathaniel H. Sperber	Dr. and Mrs.
Mr. Fred Smith	Mrs. Willard L. Sperry	William B. Stevens
Mr. and Mrs. Graydon Smith	Miss Marie Lu Spina	Mrs. Robert H. Stevenson
Miss Helen B. Smith	Miss Edna G. Spitz	Mr. and Mrs. H. R. Stewart
Mrs. Howard A. Smith	Miss Pauline Spivack	Mr. Robert W. Stewart
Mr. Louis C. Smith	Mr. John W. Sponsler	Mr. Rufus Stickney
Mrs. Mallay M. Smith	Mr. and Mrs.	Mr. and Mrs.
Miss Marion L. Smith	Julian K. Sprague	Howell M. Stillman
Miss Mary Byers Smith	Mrs. Phineas W. Sprague	Mr. Edward S. Stimpson
Mrs. Morgan K. Smith	Miss Joan T. Spring	Mrs. Philip Stockton
Mrs. Reginald H. Smith, Jr.	Mr. Donald I. Spund	Mrs. Clement K. Stodder
Dr. and Mrs.	Mrs. Charles G. Squibb	Mr. and Mrs. David G. Stone
Richard Ilsley Smith	Miss Helen M. Staats	Mr. and Mrs. Dewey D. Stone
Mrs. S. Abbot Smith	Mrs. Markham W. Stackpole	Mr. Edward C. Stone
Mrs. Stanley W. Smith	Mrs. Pierpont L. Stackpole	Miss Geraldine C. Stone
Susan and Harvey Smith	Mr. and Mrs.	Mrs. Harold Stone
Thomas Smith Company	Frederick L. Stagg	Mrs. Joseph Stone
Lieutenant Thomas W. Smith	Mrs. Burgess P. Stanley	Mr. and Mrs. Joseph Stone
Mrs. H. Weir Smyth	Miss Elsie M. A. Stanley	Miss Katharine H. Stone
Mr. Samuel Snider	Mr. and Mrs.	Mr. and Mrs. Leo Stone
Miss Charlotte A. Snow	Creighton B. Stanwood	Miss M. Lois Stone
Mrs. Frederick W. Snow	Miss Faith Stanwood	Mrs. Malcolm B. Stone
Mr. and Mrs.	Mrs. Frederic A. Stanwood	Mr. and Mrs.
William B. Snow	Miss Louie R. Stanwood	Stephen A. Stone
Mr. Herman Snyder	Mrs. John W. Stapleton	Mrs. David Stoneman
Selma H. and Irving M.	Mr. M. P. Stapleton	Stop and Shop Charitable
Sobin	Mr. and Mrs. Alvin D. Star	Foundation
Socony-Vacuum Oil	Mrs. Max Starr	Miss Anna L. Storer
Company	Hotel Statler	Miss Elizabeth B. Storer
Solby Bayes	Miss Anna B. Stearns	Mrs. G. Francis Stratton
Mrs. Adrian Solo	Mr. and Mrs.	Mrs. Otto G. T. Straub
Dr. Chester I. Solomon	Philip M. Stearns	Mrs. June Hookey Straus
Dr. Philip Solomon	Mrs. Russell Stearns	Mr. and Mrs.
Miss Rose James Solomon	Mrs. Roderick Stebbins	Jacob H. Strauss
Mr. W. R. Somers	Stedfast and Roulston, Inc.	Miss Ruth Streeter
In Memory of	Mrs. George S. Steele, Jr.	Mrs. Vcevoid W. Strekalovsky
Dana Somes	Miss Mabel A. E. Steele	Mrs. Charles R. Strickland
Mr. Arthur A. Sondheim	Miss Harriet A. Steensen	Mr. and Mrs. Alvin E. Strock
Mr. Arnold C. Soney	Miss Helen A. Steere	Mr. Robert W. Stuart, Jr.
Mr. and Mrs.	Mr. H. A. Steeves	Mrs. Willoughby H.
Abraham M. Sonnabend	Mr. and Mrs. B. Stein	Stuart, Jr.
Mr. and Mrs.	Miss Emma Stein	Miss Sofia
Roger P. Sonnabend	Mr. and Mrs. Henry J. Stein	Stumbra-Stumberg
Mrs. Willard B. Soper	Mrs. Herbert L. Stein	Mr. Neville Sturgis
Dr. and Mrs. Merrill Sosman	Mrs. Alexander Steinert	Miss Elizabeth B. Sturm
Mrs. H. H. Soule	Miss Pearl M. Steinmetz	Mrs. Sydney Sugarman
Miss Leonora N. Soule	Mrs. Samuel Stellar	Miss Elizabeth M. Sullivan
Miss Lucia A. Soule	Mr. Richard W. Stemberg	Mr. John M. Sullivan
Mr. T. L. Southack	Mrs. Preston T. Stephenson	Mrs. Charles P. Sumner
Miss Frances M. Southard	Mrs. W. R. C. Stephenson	Mrs. Lars A. Svenson
Mr. Harry C. Southard	Miss Cynthia Rae Stermann	Mrs. Roger D. Swaim
Mrs. Richard Southgate	Mr. Max Sterman	Mr. and Mrs.
Miss Louise Souza	Mrs. Abbot Stevens	Robert S. Swain
Mr. and Mrs.	Mrs. Ames Stevens	Mrs. Charles L. Swan
Stoddard G. Spader		Miss Ethel F. Swan

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. H. Hogarth Swann
Mr. and Mrs.
Edward M. Swartz
Miss Helen Bernice Sweeney
Mr. and Mrs.
Herman R. Sweet
Mrs. Homer N. Sweet
Miss Edith J. Swett
Miss G. Marion Swift
Mrs. George H. Swift
Mrs. John B. Swift
Miss Alice H. Sylvester

Mr. and Mrs. Edward A. Taft
Mr. and Mrs.
Edward A. Taft, Jr.
Mrs. Charles W. Taintor
Miss Beatrice Talbot
Dr. and Mrs. Fritz B. Talbot
Miss Mary Eloise Talbot
Dr. and Mrs.
Nathan B. Talbot
Dr. William C.
Tannebring, Jr.
Miss Freda Tanner
Mrs. Robert M. Tappan
Mr. Samuel E. Tappan
Miss Janice Tarlin
Mr. Kemon P. Taschioglou
Mr. and Mrs.
Frederick Tauber
Mrs. Brainerd Taylor
Mrs. Charles Taylor, Jr.
Mr. and Mrs.
Charles H. Taylor
Mr. and Mrs. Davis Taylor
Mrs. Dorothy K. Taylor
Mr. Frederick B. Taylor
Mrs. John I. Taylor
Miss Margaret E. Taylor
Miss Millicent J. Taylor
Mr. and Mrs. John W. Teele
Mrs. Albert B. Tenney
Mr. James R. Terrell
Mrs. Ruth K. Terry
Mr. Karl Terzaghi
Miss Helen I. Tetlow
Miss Elisabeth B. Thacher
Mr. and Mrs.
Louis B. Thacher
Miss Mary Thacher
Miss Mary DeW. Thacher
Dr. and Mrs.
Richard W. Thaler
Mr. and Mrs.
John C. Thalheimer
Mrs. Ezra R. Thayer
Miss Harriet F. Thayer
Mrs. John E. Thayer
Mrs. Lucius E. Thayer
Mrs. Richard S. Thayer

Mrs. Sherman Rand Thayer
Miss Atossa B. Thomas
Dr. and Mrs.
C. A. Thompson
Mr. and Mrs.
F. C. Thompson
Mr. Richard B. Thompson
Dr. and Mrs.
Richard H. Thompson
Mr. Wayne B. Thompson
Mrs. Elihu Thomson
Thorndike and Gerrish
Company
Mr. and Mrs.
John L. Thorndike
Miss Mary Q. Thorndike
Mrs. Richard K. Thorndike
In Memory of
Mrs. Lucy S. Rantoul
Miss Augusta Thornton
Mrs. Henry Thornton
Miss Alice A. Thorp
Mr. and Mrs.
Edward S. Thurston
Miss Gertrude A. Thurston
Miss Grace A. Tibbetts
Mrs. David W. Tibbott
Miss E. Katharine Tilton
Mrs. George H. Timmins
Mrs. E. Tislowitz
Mrs. Albert Clement
Titcomb
Miss Mary B. Tobey
Dr. Rudolf Toch
Mr. and Mrs. John M. Tomb
Mrs. J. C. Toomey
Mr. Halvor Torgeson
Miss Kaye Torrant
Mr. and Mrs. Byron G. Tosi
Touche, Niven, Bailey
and Smart
Miss Katharine Tousey
Mrs. Oswald Tower
Miss Blanche Towle
Miss Annie R. Townsend
Mrs. Artemas C. Townsend
Miss Elizabeth Townsend
Toy Town Tavern
Professor and Mrs.
Alfred M. Tozzer
Mrs. E. M. Tracy
Dr. Carl E. Trapp
Miss Jessie C. Travis
Treadway Inns
Miss Emma G. Treadwell
Miss G. W. Treadwell
Mrs. George W. Treat
Trimount Automatic Sales
Corp.
Mrs. Esther G. Troeger
Mr. Emery J. Trott
Miss Ruth Tucker

Mrs. Bayard Tuckerman, Jr.
Mrs. Henry Dubois Tudor
Miss Elizabeth F. Tuller
Mrs. Peter Turchon
Miss Dora Turitz
Mr. and Mrs.
Howard M. Turner
Miss Eleanor Turoff
Mrs. H. A. Tuttle
Mr. Henry C. Tuttle
Twin Harbors Lumber
Company
Miss Florence L. Tyler
Miss Marion L. Tyler
Mrs. Royal W. Tyler
In Memory of
William Bartlett Tyler
Mrs. Griswold Tyng

Dr. Miriam S. Udin
Mrs. Israel Uditsky
Mr. and Mrs. H. B. Ullian
Mr. and Mrs.
Adolph Ullman
Mrs. D. S. Unger-Donaldson
Union Oil Company of
Boston
Mr. and Mrs. Irving Usen
Mrs. Kenneth Shaw Usher
Mrs. Samuel Usher

Mr. R. G. Vanderweil
Vappi and Company, Inc.
Mr. and Mrs.
John Vasilchuk
Mrs. Frank A. Vaughan
Miss Dorothy A. Venstrum
Mr. and Mrs.
Arthur E. Vershbow
Mr. Daniel R. Vershbow
Mr. Herman Vershbow
Mrs. Leon Villmont
Miss Gladys M. Vincent
Miss Jessie E. Vint
In Memory of
George M. Vogt
Mr. and Mrs.
Roger L. Voisin
Miss Doris Volland
John O. Volpe Construction
Company, Inc.
Mrs. Cushing Vose
Mr. Edwin C. Vose
Miss Ruth C. Vose
Mrs. J. C. Vosoff

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. William Wadsworth
Miss Eva K. Wagner
Dr. and Mrs. Hans Waine
Mrs. Leslie D. Waite
Mrs. Hooper Wakefield
Dr. Byron H. Waksman
Mrs. Charles F. Walcott
In Memory of

Mrs. Robert Walcott
Diane and Abraham Wald
Mr. and Mrs. Harold Wald
Mr. and Mrs. I. B. Wald
Miss Ruth N. Waldron
Mr. William A. Waldron
Mrs. Mathew Waldstein
Mrs. Samuel H. Waldstein
Miss Alice S. Wales
Mr. and Mrs.

Quincy W. Wales
Mr. R. Langdon Wales
Mrs. Frederick B. Walker
Mr. and Mrs.

Guy W. Walker, Jr.
Mrs. Harry H. Walker
Mr. and Mrs.

Joseph T. Walker, Jr.
Mrs. William H. Walker
Mrs. Edward I. Walkley
Mrs. Charles F. Wallace
Miss Sarah Walmsley
Mr. James E. Walsh
Mrs. Howland Walter
Miss Isabel Waltz
Mr. and Mrs. Adolf Walz
Mr. and Mrs. Hans Walz
Mrs. Adeline W. Ward
Miss Frances Evelyn Ward
Mrs. Katherine L. Ward
Mrs. Richard Ward
Mrs. Sheldon E. Wardwell
Mrs. Edward Winslow Ware
Mr. Henry Ware
Mrs. Guy Waring
Mrs. Roger S. Warner
Mrs. Arthur M. Warren
Mrs. Bayard Warren
Mrs. Howland S. Warren
Miss Miriam E. Warren
Mrs. Prescott Warren
Mr. Milton C. Wasby
Mr. Henry B. Washburn
Mrs. Joseph S. Waterman
Mr. and Mrs.

Ralph D. Waterman
Mrs. B. G. Waters
Mr. Richard M. Waters
Mrs. Richard P. Waters
Miss Agnes Watkins
Dr. and Mrs. Carl L. Watson
Mrs. Donald C. Watson
Mrs. George H. Watson
Mrs. Ralph G. Watson

Miss Sylvia H. Watson
Miss Sarah L. Watters
Miss Gertrude H. Watts
Mrs. Charles A. Weatherby
Mr. Alfred H. Webber
Mrs. Eugene L. Webber
Mrs. Florence Weber
Mrs. Edwin S. Webster
Miss Josephine Webster
Mr. and Mrs.

Albert H. Wechsler
Miss Clarice J. Weeden
Mrs. D. R. Weedon
Miss Mary Weeks
Mrs. Robert S. Weeks
Mr. and Mrs.

Sinclair Weeks
Mrs. F. C. Weems
Mr. and Mrs. William Weigle
Mrs. Francis L. Weille
Mrs. Ira J. Weinbaum
Mrs. Alfred R. Weinberg
Mr. and Mrs.

Moses Weinman
Mrs. David Weintraub
Mr. Daniel Weisberg
Miss Hedy Weiss
Mrs. Soma Weiss
Mrs. E. Sohler Welch
James O. Welch Company
Mr. and Mrs.

James O. Welch
Mrs. Robert H. Welch, Jr.
Mr. and Mrs.

William D. Welch
Mrs. Bernard C. Weld
Miss Elizabeth Rodman
Weld
Mrs. Arthur W. Wellington
Mr. and Mrs.

Raynor G. Wellington
Miss Virginia Wellington
Mrs. Gordon B. Wellman
Mrs. A. Turner Wells
Mrs. Barrett Wendell, Jr.
Miss Margaret Wentworth
Mr. and Mrs.

Mark R. Werman
The Ralph Wermans
Miss Barbara H. West
Mrs. George S. West
Mrs. Richard S. West
Miss Martha Wetherbee
Mrs. Daniel B. Wetherell
Mr. and Mrs. Lyon Weyburn
Mr. and Mrs.

C. A. Weyerhaeuser
Mrs. William P. Wharton
Mr. W. L. Wheat
Miss Barbara Wheatland
Dr. Mary Wheatland
Mrs. Stephen Wheatland

Mr. Parker Wheatley
Miss Adeline E. Wheeler
Mr. and Mrs.

Alexander Wheeler
Miss Eunice Wheeler
Miss Isabelle Wheeler
Mr. and Mrs.

Leonard Wheeler
Mr. George W. Wheelwright
Mrs. Henry M. Wheelwright
Mr. Charles L. Whipple
Mr. Robert W. Whipple
Mrs. Sherman L. Whipple, Jr.
Miss Eleanor E. Whitcomb
Mrs. Martin Whitcomb
Miss Catherine W. White
Mrs. Charles D. White
Dr. and Mrs.

Charles J. White
Mrs. Charles P. White
Miss Esther White
Mrs. Eva Whiting White
Mrs. Frank S. White
Mr. Harold R. White
Mrs. Henry K. White
Mr. James N. White
Miss Marian E. White
Dr. and Mrs.

Paul Dudley White
Miss Doris Whitehouse
Miss Anne Whiteman
Mrs. Alex Whiteside
Mr. Homer Whitford
Mr. and Mrs.

John G. Whitham
Mrs. James E. Whitin
Whiting and Davis
Mr. and Mrs.

G. Clarke Whiting
Miss Isabel Whiting
Mrs. Jasper Whiting
Mrs. Mason T. Whiting
Mrs. Max O. Whiting
Mrs. Howard S. Whitley
Miss Dorothy Whitman
Miss Grace H. Whitman
Mrs. Nehemiah H. Whitman
Mrs. Raymond L. Whitman
Mrs. Burgess Whitney
Mrs. Byam Whitney
Mrs. C. Handasyde Whitney
Mrs. John R. Whitney
Miss Margaret Whitney
Mrs. A. F. Whittam
Mrs. Henry E. Whittemore
Miss Mildred E. Whittemore
Mrs. James P. Whitters
Mr. and Mrs.

Eugene P. Whittier
Mr. Nathaniel Whittier
Mr. Robinson S. Whittier
Mrs. Sidney B. Whittier

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Miss Mary A. Whitty
 Mrs. Frederick S. Whitwell
 Mr. Peter A. Wick
 Mr. F. M. Wiener
 Miss Emma H. Wienold
 Mrs. Robert G. Wiese
 Miss Barbara Wiggin
 Miss Grace H. Wiggin
 Mrs. Joseph Wiggin
 Mrs. Morrill Wiggin
 Mrs. Frank Wigglesworth
 Mr. Richmond G. Wight
 Mrs. William H. Wightman
 Mr. Wade H. Wigington, Jr.
 Mrs. Rufus L. Wilbor
 Miss Patricia L. Wild
 Mrs. Paul R. Wild
 Miss Dorothy T. Wilder
 Miss Katherine Wilkins
 Mr. Marshall Sumner Wilkins
 Honorable Raymond S. Wilkins
 Mr. Warde Wilkins
 Miss Helen D. Willard
 Mrs. Alexander Williams
 Mr. Alexander W. Williams
 Mr. David R. Williams
 Mr. Edward Williams, Jr.
 Mrs. Gluyas Williams
 Miss Hilda W. Williams
 Mrs. Horace D. H. Williams
 Dr. and Mrs.
 John T. Williams
 Miss Margaret C. Williams
 Miss Marion Williams
 Miss Mary E. Williams
 Mrs. Moses Williams
 Mrs. Oliver E. Williams
 Mrs. Ralph B. Williams
 Mrs. Ralph B. Williams, Jr.
 Mr. and Mrs.
 Robert S. Williams
 Mr. and Mrs. S. P. Williams
 Mr. John W. Williamson
 Miss Margaret Williamson
 Mr. Robert W. Williamson
 Mrs. Arthur Willis, Jr.

Miss Ruby Willis
 Miss Ruth C. Willis
 Mrs. Wesley P. Wilmot
 Mr. Albert O. Wilson
 Miss Doris Wilson
 Mrs. Edward Chase Wilson
 Miss Eleanor Wilson
 Mrs. Esther H. Wilson
 Mr. and Mrs.
 Grafton Lee Wilson
 Mrs. John Otis Wilson
 Miss Sara Lou Wilson
 Winchester Brick Company
 Miss Florence B. Windom
 Mr. Irving Winer
 Mrs. Fred A. Wing
 Mr. and Mrs.
 Bary G. Wingersky
 Mr. David H. Winnick
 Mr. Frederick Winslow
 Mrs. Allen P. Winsor
 Mrs. Frederick Winsor
 Mr. and Mrs.
 Frederic Winthrop
 Mr. and Mrs. Robert Wise
 Mrs. George B. Wislocki
 Mr. and Mrs.
 Maxwell D. Wit
 Mrs. P. C. Withers
 Mrs. S. Burt Wolbach
 Mr. and Mrs. Oliver Wolcott
 Mr. and Mrs. Roger Wolcott
 Mr. and Mrs.
 S. Huntington Wolcott
 Mr. Gerard Wolfe
 Mr. Jules Wolfers
 Mr. and Mrs.
 L. M. P. Wolmer
 Mr. and Mrs.
 George S. Wolper
 Mr. Cornelius Ayer Wood
 Mr. Hamilton B. Wood
 Mr. Fred M. Woodard
 Miss Katherine Woodberry
 Mrs. George H. Woodis
 Miss Beatrice S. Woodman
 Dr. and Mrs.
 Edward F. Woods

Mr. and Mrs.
 Joseph W. Woods
 Mr. and Mrs.
 G. Wallace Woodworth
 Mrs. Kennard Woodworth
 Mrs. George H. Woolley
 Miss Constance Rulison Worcester
 Mr. Robert R. Work
 Mr. and Mrs. Paul I. Wren
 Mr. and Mrs.
 George L. Wrenn, 2nd
 E. T. Wright and Company
 Miss Elizabeth P. Wright
 Mrs. John G. Wright
 The Most Reverend John J. Wright
 Mrs. Walter P. Wright
 Mrs. Edgar N. Wrightington
 Miss Dorothy B. Wrigley
 Mrs. Frederick R. Wulsin
 Mr. and Mrs.
 Dann Coriat Wyman
 Mr. Donald Wyman
 Miss Dorothy A. Wyman
 Professor Jeffries Wyman
 Mrs. Edward Wyner
 Mr. R. H. Wyner
 Miss Mary E. Yassin
 Mr. Herbert H. Yeames
 Mrs. Herschel I. Yesley
 Mrs. Borah J. Yoffa
 Miss Miriam Yoffa
 Mr. Sidney R. Yoffe
 Miss Anna Young
 Dr. and Mrs.
 Edward L. Young
 Mrs. Henry Melvin Young
 Mr. and Mrs.
 Herman A. Young
 Mr. Robert E. Young
 Mr. George Zakon
 Dr. and Mrs. Louis Zetzel
 Mrs. Percy Rolfe Ziegler
 Mr. Irving P. Zieman
 Mr. M. Emma Zoller
 Mr. Irwin S. Zonis

List of Non-Resident Members for Season 1953-1954

Mr. and Mrs. George Abrich—Rhode Island
 Mrs. Laurence Achilles—Connecticut
 Mrs. William Ackerman—New York
 Mrs. Leo Adler—New York
 Colonel and Mrs. Walter Adler—Rhode Island
 Mrs. Philip K. Allen—Washington, D.C.
 Mr. Hugh B. Allison—Rhode Island
 Miss Evelyn Amann—New Jersey
 Colonel John L. Ames, Jr.—New York
 Mrs. Copley Amory—Washington, D.C.

Mr. and Mrs. John A. Anderson—Rhode Island
 Miss Janet Andrews—New York
 Mrs. R. Edwards Annin—Rhode Island
 Mr. Everard Appleton—Rhode Island
 Miss Marguerite Appleton—Rhode Island
 Mr. Hamilton Armstrong, Jr.—New York
 Mr. and Mrs. Robert K. Armstrong—Illinois
 Dr. and Mrs. I. Arons—New York
 Mr. George C. Arvedson—Michigan
 Mr. and Mrs. Randolph Ashton—Pennsylvania
 Mrs. Richard A. Atkins—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Mr. Donald S. Babcock—Rhode Island
 Dr. and Mrs. Henry H. Babcock—Rhode Island
 Mrs. Cornelia M. Baekeland—New York
 Mrs. Harvey A. Baker—Rhode Island
 Mrs. John W. Baker—Rhode Island
 Mrs. Edward L. Ballard—New York
 Mr. and Mrs. Norman V. Ballou—Rhode Island
 Mr. Frederick C. Balz—New Jersey
 Mrs. Paul Bardach—Rhode Island
 Miss D. Elizabeth Barden—Rhode Island
 Miss Isabella Fraser Barnes—New York
 Miss Mary Margaret H. Barr—New Jersey
 Mrs. Frederick O. Bartlett—Rhode Island
 Miss Helen L. Bass—New Jersey
 Dr. and Mrs. Reuben C. Bates—Rhode Island
 Mr. Emil J. Baumann—New York
 Mr. Leo W. Bayles—New York
 Mr. Gerald F. Beal—New York
 Mrs. Norwin S. Bean—New Hampshire
 Mr. and Mrs. Jean Bedetti—Florida
 Beethoven Club of Providence—Rhode Island
 Mr. William S. Begg—New York
 Mrs. Frank Begrich—New York
 Beinecke Foundation—New York
 Miss Leslie Belcher—New York
 Mrs. Haughton Bell—New York
 Miss Charlotte R. Bellows—Rhode Island
 Mr. Dana R. Bellows—Rhode Island
 Mr. Harlan G. Bemis—Rhode Island
 Miss Helen Chrystal Bender—New Jersey
 Mr. Elliot S. Benedict—New York
 Dr. and Mrs. Emanuel W. Benjamin—Rhode Island
 Mr. and Mrs. Edward H. Bennett, Jr.—Illinois
 Mrs. Winchester Bennett—Connecticut
 Mr. and Mrs. Aaron W. Berg—New York
 Mrs. Henri L. Berger—Connecticut
 Mr. Louis K. Berman—New York
 Mr. Myer Berman—New Hampshire
 Mrs. Henry J. Bernheim—New York
 Dr. Frank B. Berry—Washington, D. C.
 Mrs. Richard Bersohn—New York
 Miss Dorothy L. Betts—New York
 Mr. René Bickart—New York
 Mrs. Bruce M. Bigelow—Rhode Island
 Miss Gladys M. Bigelow—Maine
 Mrs. A. W. Bingham—New York
 Miss Mary Platt Birdseye—New York
 Mrs. Irving Bishop—New York
 Miss Edith C. Black—New York
 Mr. Richard H. Blanding—Rhode Island
 Mrs. Louis Cottington Blatt—New Hampshire
 Hon. and Mrs. Robert Woods Bliss—Washington, D.C.
 Mr. Z. W. Bliss, II—Rhode Island
 Mrs. Julius Blum—New York
 Mr. and Mrs. Robert E. Blum—New York
 Miss Mildred G. Blumenthal—Rhode Island
 Mr. and Mrs. Benjamin Bogin—Connecticut
 Mr. Adolphe E. Borie—California
 Mr. and Mrs. R. S. Bosworth, Jr.—Rhode Island
 Mr. Walter G. Bouchard, Jr.—Rhode Island
 Mr. and Mrs. Burnham Bowden—New York
 Mr. and Mrs. John W. Bowden—New York
 Mr. and Mrs. E. Francis Bowditch—New Hampshire
 Mr. Alfred C. Bowman—New York
 Dr. Walter Willard Boyd—Washington, D.C.
 Mrs. R. M. Bozorth—New Jersey
 Mrs. E. S. R. Brandt—Rhode Island
 Mr. Thomas W. Bresnahan—New York
 Mr. and Mrs. Charles Brier—Rhode Island
 Miss Harriet M. Briggs—Rhode Island
 Mrs. William H. Briggs—New York
 Mr. and Mrs. Curtis B. Brooks—Rhode Island
 Miss Alice Francis Brown—Rhode Island
 Mrs. C. W. Brown—Rhode Island
 Mr. and Mrs. John Nicholas Brown—Rhode Island
 Miss Norvelle W. Browne—New York
 Miss Virginia F. Browne—Connecticut
 Mrs. W. S. Browne—New Jersey
 Mrs. P. Brunschwig—Rhode Island
 Mr. and Mrs. C. Warren Bubier—Rhode Island
 Miss Ruth E. Buchan—Rhode Island
 Mrs. John Buffinton—Rhode Island
 Miss R. Ethel Bugbee—Rhode Island
 Mrs. Arthur M. Bullowa—New York
 Mr. J. Campbell Burton—New York
 Miss Julia A. Butler—Connecticut
 Miss Alice D. Butterfield—New York
 Mrs. Clarence Battenwieser—New York
 Mrs. Axtell Byles—New York
 Mrs. Francis Higginson Cabot—New York
 Mrs. Samuel Hyde Cabot—Rhode Island
 Mr. John Hutchins Cady—Rhode Island
 Miss Maria L. Camardo—Rhode Island
 Mr. B. Campbell—New Jersey
 Mrs. Wallace Campbell—Rhode Island
 Mrs. Harriet M. Cappon—Rhode Island
 Mr. George H. Capron—Rhode Island
 Mrs. Otis Swan Carroll—New York
 Mr. Ralph M. Carson—New York
 Mrs. A. H. Carter—Hawaii
 Miss Agnes M. Casey—New York
 Miss Helen V. Casey—New York
 Mrs. Charles A. Cass—New York
 Mrs. Frank B. Cawley—Tennessee
 Miss Margaret Chace—Rhode Island
 Dr. and Mrs. Francis H. Chafee—Rhode Island
 Chaminade Club—Rhode Island
 Mr. Y. R. Chao—California
 Mr. and Mrs. Louis A. Chasan—Rhode Island
 Mr. David Chernack—Rhode Island
 Miss Rosepha P. Chisholm—New York
 Miss Mabel Choate—New York
 Chopin Club of Providence—Rhode Island
 Mr. and Mrs. Roger T. Clapp—Rhode Island
 Miss Alice K. Clark—Rhode Island
 Mr. and Mrs. Frederic S. Clark, Jr.—New York
 Mrs. Henry Cannon Clark—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Miss Ruth M. Clark—Rhode Island
 Miss Sydney Clarke—Rhode Island
 Mr. David R. Claxton—Maine
 Mrs. Sidney Clifford—Rhode Island
 Mrs. Henry E. Cobb—New York
 Mr. William A. Coffin—New Jersey
 Mr. Wilfred P. Cohen—New York
 Mr. and Mrs. Sylvan Cole—New York
 Coleman-Ross Co., Inc.—New York
 Mrs. Dayton Colie—New Jersey
 Mr. Gilman Collier—New York
 Miss Genette T. Collins—Rhode Island
 Mrs. J. C. Collins—Rhode Island
 Mrs. George E. Comery—Rhode Island
 Mrs. G. Maurice Congdon—Rhode Island
 Mr. Johns H. Congdon, 2nd—Rhode Island
 Mr. William G. Congdon—Rhode Island
 Mrs. W. P. Conklin—Connecticut
 Miss Elizabeth C. Conlon—Rhode Island
 Miss Lucy B. Conner—New Hampshire
 Miss Luna B. Converse—Vermont
 Mrs. Francis R. Cooley—Connecticut
 Mrs. James E. Cooper—Connecticut
 Mr. R. M. Cooper—Rhode Island
 Mr. Edward J. Corcoran—Rhode Island
 Mr. John Corcoran—Rhode Island
 Mr. Michael Corcoran—Rhode Island
 Miss Constance Crawford—New Jersey
 Mr. and Mrs. Swasey Crocker—New York
 Mrs. F. S. Crofts—Connecticut
 Miss Clara R. Crosby—Rhode Island
 Miss Mary L. Crosby—Rhode Island
 Mrs. Gammell Cross—Rhode Island
 Mrs. Albert L. Crowell—Connecticut
 Dr. and Mrs. Frank Anthony Cummings—
 Rhode Island
 Mrs. Charles C. Cushman—Rhode Island
 Mrs. Edward L. Cutter—New Hampshire
 Miss Mary Daboll—Rhode Island
 Mrs. Charles Whitney Dall—New York
 Miss Rachel E. Daltry—New York
 Miss Dorothy Dalzell—New Hampshire
 Mrs. Murray S. Danforth—Rhode Island
 Miss Mildred L. B. deBarritt—New York
 Mr. Vincent Dempsey—Missouri
 Mr. W. W. Dempster—Rhode Island
 Mr. John Deveny—California
 Mrs. Adrian G. Devine—New York
 Mr. Heyliger DeWindt—New Hampshire
 Miss Abigail Camp Dimon—New York
 Mrs. Monroe L. Dinell—Connecticut
 Mrs. Clarence C. Dittmer—New York
 Mrs. L. K. Doelling—New York
 Mr. and Mrs. E. Doft—New York
 Mr. and Mrs. Max Doft—New York
 Miss Elizabeth W. Doolittle—New Hampshire
 Dr. and Mrs. George B. Dorff—New York
 Miss Esther M. Doyle—Pennsylvania
 Miss Elsie J. Dresser—Connecticut
 Mrs. Robert B. Dresser—Rhode Island
 Miss Margaret E. Drewett—Rhode Island
 Mrs. Martin Duchan—Rhode Island
 Mrs. M. Dart Dunbar—Rhode Island

Miss Beth Wood Dunlap—Wyoming
 Miss Beatrice Dunn—New York
 Miss Margaret B. Dykes—Rhode Island
 Mr. and Mrs. Jerome A. Eaton—New York
 Mr. and Mrs. Nathan D. Eckstein—New York
 Mr. Charles Edgar—New York
 Miss Edith W. Edwards—Rhode Island
 Miss Ellyn L. Edwards—Maine
 Mr. and Mrs. Gurney Edwards—Rhode Island
 Mr. and Mrs. William H. Edwards—
 Rhode Island
 Mr. Louis H. Ehrlich—New York
 Mrs. Herbert G. Einstein—New York
 Dr. Arnold Eisdendorfer—New York
 Miss Nadia G. Eisenman—New York
 Mrs. Paul E. Elkin—New York
 Mrs. Edward Elliott—New Jersey
 Mr. and Mrs. Louis Elliott—New York
 Col. and Mrs. Alcott Farrar Elwell—
 New Hampshire
 Mr. and Mrs. G. H. H. Emory—New York
 Mrs. A. W. Erickson—New York
 Mr. Irving N. Espo—Rhode Island
 Mr. and Mrs. Edward S. Esty—Rhode Island
 Mrs. William A. Evans, Jr.—Michigan
 Mrs. Elizabeth S. Ey—Rhode Island
 Mr. and Mrs. Howard L. Fales—Rhode Island
 Miss Virginia Falk—New York
 Mrs. Alfred Farber—New York
 Mrs. Joseph Faroll—New York
 Mrs. W. Rodman Fay—New York
 Mrs. S. L. Feiber—New York
 Mr. R. J. Fenderson—Maine
 Dr. J. Lewis Fenner—New York
 Mr. David Ferguson, Jr.—New York
 Mrs. Dana H. Ferrin—New York
 Mr. Winthrop B. Field—Connecticut
 Mr. Samuel Fischman—New York
 Miss Louise M. Fish—Rhode Island
 Miss Margaret Fisher—New York
 Miss Mary R. Fitzpatrick—New York
 Mr. James A. Fletcher—Rhode Island
 Mrs. Paul Fletcher—Rhode Island
 Miss Virginia Fooks—Rhode Island
 Mr. Sumner Ford—New York
 Ford Motor Co., Inc.—Michigan
 Miss Helen Foster—New York
 Miss Flora Fox—New York
 Mr. and Mrs. Heywood Fox—Connecticut
 Mrs. Lewis W. Francis—New York
 Mr. Raymond G. Franks—Rhode Island
 Mrs. Clarke F. Freeman—Rhode Island
 Mrs. Edward L. Freeman—Rhode Island
 Mr. and Mrs. Evert W. Freeman—
 Rhode Island
 Mrs. Frederick C. Freeman—Rhode Island
 Mr. and Mrs. Hovey T. Freeman—
 Rhode Island
 Miss Elizaeth S. French—Vermont
 Mrs. George M. French—New Hampshire
 Miss Helen C. French—Vermont
 Mr. George P. Frenkel—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA *(Continued)*

Mr. Nathan Fried—New York
 Mr. Arthur L. Friedman—New York
 Mr. Stanleigh P. Friedman—New York
 Miss Helen Frisbie—Connecticut
 Miss Elizabeth W. Frothingham—New York
 Miss Edna B. Fry—New Jersey
 Mr. M. C. Fuller—New York
 Miss Margaret A. Fuller—Rhode Island
 Dr. and Mrs. Marshall N. Fulton—
 Rhode Island

Mrs. Charles T. Gallagher—New Hampshire
 Mrs. B. Gardner—New York
 Dr. and Mrs. Stanton Garfield—
 Washington, D.C.
 Mr. Charles Garside—New York
 Mr. Joseph Gartner—Rhode Island
 Mr. and Mrs. Murray Gartner—Rhode Island
 Miss Regina A. Garvey—New Jersey
 Mr. and Mrs. Edward J. Gately—Rhode Island
 Mr. and Mrs. Leslie N. Gebhard—
 Rhode Island

Mrs. Louis R. Geissenhainer—
 New Hampshire
 Mrs. Maurice Genter—Rhode Island
 Mr. and Mrs. Leo Gershman—Rhode Island
 Mrs. Bessie Ginsburgh—New York
 Mr. and Mrs. J. L. Gitterman, Jr.—New York
 Mrs. P. H. Glassberg—New York
 Mrs. Barney M. Goldberg—Rhode Island
 Miss H. Goldman—New Jersey
 Mr. and Mrs. John D. Gordan—New York
 Mrs. William S. Gordon—New York
 D. S. and R. H. Gottesman Foundation—
 New York

Mrs. Harry L. Grant—Rhode Island
 Dr. and Mrs. Roland I. Grausman—
 New York
 Mrs. Charles H. Gray—Maine
 Miss Charlotte M. Greene—Rhode Island
 Miss Gilda Greene—Rhode Island
 Mrs. Joseph Warren Greene, Jr.—
 Rhode Island

Mrs. Marion Thompson Greene—New York
 Mrs. Rosalind Greengard—New York
 Mrs. W. B. Greenman—New York
 Miss Bertha C. Greenough—Rhode Island
 Mrs. Harry A. Gregg—New Hampshire
 Mrs. William Grenier—Wyoming
 Dr. Albert W. Grohoest—New York
 Mr. Walter W. Gross—New York
 Mrs. Morris Grossman—Rhode Island
 Mrs. James A. Grover—New Hampshire
 Mr. Mortimer Grunauer—New York
 Mr. and Mrs. Baldwin Guild—New York
 Miss Bertha L. Gunterman—New York
 Mr. W. Gunther-Stirn—Rhode Island
 Mr. Robert G. Gurnham—Rhode Island
 Miss Sybil A. Guttenberg—New York
 Mrs. John T. Gyger—Maine

Mr. and Mrs. Morris Hadley—New York
 Mr. and Mrs. Edward G. Hail—Rhode Island
 Mr. Francis Hallowell—Connecticut

Miss Beatrice Hall—New York
 Mr. and Mrs. Howard P. Hall—Illinois
 Mr. N. Penrose Hallowell—New York
 Mr. M. Gordon Hammer—New York
 Mr. Frank R. Hancock—New York
 Miss Ruth Gillette Hardy—New York
 Mrs. Henry C. Hart—Rhode Island
 Mrs. Samuel C. Harvey—Connecticut
 Mr. Kurt J. Hasterlik—Rhode Island
 Mrs. Norman L. Hatch—New Hampshire
 Miss Elizabeth Hatchett—New York
 Mrs. Victor M. Haughton—New Hampshire
 Mrs. Harold B. Hayden—New York
 Mrs. David S. Hays—New York
 Miss Frances C. Hays—New York
 Mrs. Thomas Pierrepont Hazard—
 Rhode Island
 Mrs. Irving Heidell—New York
 Mrs. E. S. Heller—New York
 Mr. and Mrs. Louis L. Hemingway—
 Connecticut
 Mr. Donald A. Henderson—New York
 Mr. George C. Hennigs—New York
 Mrs. Ross V. Hersey—Rhode Island
 Mr. and Mrs. Ralph Heymsfeld—New York
 Mrs. Percy V. Hill—Maine
 Mr. and Mrs. Frederick Whiley Hilles—
 Connecticut
 Mr. Robert L. Hilliard—New York
 Mr. and Mrs. Samuel M. Himmelblau—
 Connecticut
 Mr. and Mrs. Frank L. Hinckley—
 Rhode Island
 Mr. Philip E. Hinkley—Maine
 Mr. and Mrs. Oiva E. Hintsä—Rhode Island
 Mrs. Walter A. Hirsch—New York
 Mr. and Mrs. Eliot P. Hirshberg—New York
 Miss Mabel Hirst—Rhode Island
 Mr. John N. Hobstetter—New Jersey
 Mrs. Paul H. Hodge—Rhode Island
 Mrs. Arthur Hodges—Connecticut
 Mrs. H. Hoermann—New Jersey
 Mrs. Robert S. Hoffman—New Hampshire
 Mrs. Lester Hofheimer—New York
 Mrs. Bernard J. Hogue—Rhode Island
 Cantor Jacob Hohenemser—Rhode Island
 Mrs. Arthur J. Holden—Vermont
 Mr. and Mrs. Robert S. Holding—
 Rhode Island
 Mr. Henry Homes—New York
 Miss Emma E. Hoover—New York
 Miss Myra H. Hopson—Connecticut
 Miss Mary Horn—New York
 Mrs. C. H. Horner—Rhode Island
 Mr. Harry Horner—Maine
 Miss Mary Horowitz—Rhode Island
 Miss Alice M. Hudson—New Jersey
 Mr. and Mrs. B. W. Huebsch—New York
 Mr. Frederick G. L. Huetwell—Michigan
 Mrs. Karl Humphrey—Rhode Island
 Mrs. M. C. Humstone—Connecticut
 Mrs. John C. Hunt—Connecticut
 Mrs. Harrison B. Huntoon—Rhode Island
 Miss Libbie H. Hyman—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. F. N. Iglehart—Maryland
Mrs. Arthur Ingraham—Rhode Island
Miss Louise M. Iselin—New York

Mr. and Mrs. Donald E. Jackson—
Rhode Island
Mrs. F. Ellis Jackson—Rhode Island
Miss Lilian Jackson—New York
Mrs. W. K. Jacobs—New York
Mr. and Mrs. Allen P. Jacobson—Virginia
In Memory of Elsa M. Jacobson—
Pennsylvania
Mr. and Mrs. Robert E. Jacobson—
Rhode Island

Mrs. George W. Jacoby—New York
Dr. M. Jagendorf—New York
Mr. Halsted James—New York
Miss Margaret B. James—New York
Mr. and Mrs. Sidney Jarcho—New York
Mrs. John J. Jaros—New York
Miss Edith L. Jarvis—New York
Mrs. Edward P. Jastram—Rhode Island
Mrs. Theodore C. Jessup—Connecticut
Mr. and Mrs. Kenneth E. Jewett—
New Hampshire
Mr. Charles Jockwig—New York
Mr. and Mrs. Manuel J. Johnson—New York
Mrs. Howard Vallance Jones—
New Hampshire

Mrs. T. Catesby Jones—New York
Mr. and Mrs. Wallace S. Jones—New Jersey
Mr. and Mrs. Werner Josten—New York
Mr. Arthur Judell—New York

Mr. Leo B. Kagan—New York
Mr. Arthur Kallman—New York
Mrs. Constance V. Kang, New York
Mr. and Mrs. Arthur Kaplan—Rhode Island
Dr. H. Kaplan—New Hampshire
Mrs. F. Karelson, Jr.—New York
Mr. A. S. Karol—Pennsylvania
Mr. Frederick Lincoln Kateon—Rhode Island
Dr. Maurice N. Kay—Rhode Island
Mr. John B. Kaymen—California
Mrs. Leonard Kebler—New York
Mrs. George A. Keeney—New York
Mr. and Mrs. Carl T. Keller—
New Hampshire
Mr. and Mrs. A. Livingston Kelley—
Rhode Island
Mr. and Mrs. Howard A. Kelley—
Rhode Island

Miss Florence B. Kelly—New York
Miss Jane Kerley—New York
Miss Marion L. Kesselring—Rhode Island
Mrs. Eugene A. Kingman—Rhode Island
Mrs. L. S. Kirtland—New York
Mr. and Mrs. Harvey E. Kivelson—New York
Mr. and Mrs. Victor W. Knauth—New York
Miss Edith Kneeland—New York
Mrs. Webster Knight, II—Rhode Island
Mr. and Mrs. Alfred A. Knopf—New York
Mr. Frederick K. Koch—Rhode Island

Mr. and Mrs. Otto L. Kramer—New York
Mr. Joseph Kruger—New Jersey
Miss Helen G. Kurtz—Rhode Island

Mrs. George Labalme—New York
Mr. Paul R. Ladd—Rhode Island
Mr. Arthur Landers—New Hampshire
Mrs. Julius B. Lane—New York
Mrs. Marion B. Langille—Maine
Mr. Philip Lapides—Rhode Island
Mr. Thorvald Larson—Rhode Island
Mr. Thomas Latimer—California
Mrs. L. C. Laub—New York
Mr. Charles C. Lawrence—New York
Mrs. James F. Lawrence—New Jersey
Mrs. Benjamin Lazrus—New York
Mrs. Peter H. Leavell—Rhode Island
Mr. Elliott H. Lee—New York
Mrs. Arthur Lehman—New York
Mr. and Mrs. Joseph Leibowitz—New Jersey
Mr. K. Leidenstrucker—New Hampshire
Mrs. George S. Leiner—New York
Mrs. Nadia Loeboldti—New York
Miss Priscilla H. Leonard—Rhode Island
Mr. William Lepson—New York
Mr. and Mrs. Alan Levenson—New York
Mr. Harry Levine—New York
Mr. Marks Levine—New York
Mr. Milton Levitt—New York
Mrs. Austin T. Levy—Rhode Island
Mr. Benjamin J. Levy—New York
Mr. Hiram S. Lewine—New York
Mr. and Mrs. Richard Lewinsohn—New York
Mr. Herbert Greenleaf Lewis—New York
Dr. and Mrs. Richard Lewisohn—New York
Dr. and Mrs. Alfred J. Liebmenn—New York
Mrs. Joseph L. Lilienthal—New York
Lincoln School—Rhode Island
Mrs. Frank B. Littlefield—Rhode Island
Mr. and Mrs. Royal Little—Rhode Island
Mr. and Mrs. Stanley Livingston, Jr.—
Rhode Island
Mrs. Frank L. Locke—New Hampshire
Hon. Henry Cabot Lodge, Jr.—New York
Miss Edith M. Loew—New York
Edwin Loewy Foundation, Inc—New York
Dr. Marion C. Loizeaux—New York
Mrs. N. L. Longstreth—New York
Mr. H. G. Lord—New York
Mrs. Robert M. Lord—Rhode Island
Mr. Charles R. Lounsbury—New York
Mr. and Mrs. George Y. Loveridge—
Rhode Island
Mr. Irving B. Lueth—Illinois
Mr. Ludwig Lyon—New York

Miss Janet MacDougall—Rhode Island
Mrs. Edward M. Mackey—New Hampshire
Mrs. Kenneth B. MacLeod—Rhode Island
Mrs. Norman D. MacLeod—Rhode Island
Commodore and Mrs. Cary Magruder—
Rhode Island

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Mrs. Robert L. Manning—New Hampshire
 Mrs. William Ellis Mansfield—Georgia
 Mrs. Parker E. Marean—Maine
 Miss Augusta Markowitz—New York
 Mrs. Albert E. Marshall—Rhode Island
 Miss Margaret Marshall—Rhode Island
 Mrs. Reune Martin—Rhode Island
 Mr. and Mrs. Everett Martine—New York
 Mrs. Edwin R. Masback—New York
 Mr. Stanley H. Mason—Rhode Island
 Miss Ruby L. Matson—New York
 Mrs. Frank W. Matteson—Rhode Island
 Miss Katharine Matthies—Connecticut
 Mrs. Frank Mauk—Rhode Island
 Mrs. Jeanne Maurin—New York
 Mrs. Charles H. May—New York
 Mrs. Joseph L. B. Mayer—New York
 Mr. Norman S. McAuslan—Rhode Island
 Mrs. Irving J. McCoid—Rhode Island
 Lieutenant Philip G. McConville—Georgia
 Mrs. J. A. McCutcheon—New Hampshire
 Miss Mary R. McGinn—Rhode Island
 Mrs. H. E. McGregor—Rhode Island
 Mrs. Robert McKelvy—New York
 Mrs. John R. McLane—New Hampshire
 Dr. Christie E. McLeod—Connecticut
 Mr. and Mrs. Russell B. McNeill—California
 The Reverend Everett W. McPhillips—
 Rhode Island
 Miss Helen M. McWilliams—New York
 Miss Cecille L. Meeker—Ohio
 Mr. George F. Meissner—Rhode Island
 Mr. and Mrs. George Melcher—
 New Hampshire
 Mrs. Chase Mellen—New York
 Mrs. Adolf Meller—Rhode Island
 Mr. and Mrs. Ralph J. Mendel—New York
 Mrs. Robert E. Mendelsohn—New York
 Mr. Henry F. Merrill—New Hampshire
 Mrs. Charles H. Merriman—Rhode Island
 Mrs. E. Bruce Merriman—Rhode Island
 Mr. and Mrs. G. Pierce Metcalf—
 Rhode Island
 Mrs. Houghton P. Metcalf—Virginia
 Mrs. Jesse H. Metcalf—Rhode Island
 Mrs. Eugene Metzger—New York
 Mrs. K. G. Meyer—New York
 Mr. and Mrs. Alex Miller—Rhode Island
 Mrs. Louis Miller—New Hampshire
 Mills Sisters—Rhode Island
 Mrs. Norman F. Milne—New Hampshire
 Mrs. G. Gardner Monks—Washington, D.C.
 Mrs. Paul Monohon—Rhode Island
 Mr. William F. Morancy—Rhode Island
 Miss Frances K. Morris—Wisconsin
 Miss Ruth Evans Morris—New York
 Mrs. Charles L. Morrison—New York
 Mrs. David Morse—Rhode Island
 Hon. William H. Mortensen—Connecticut
 Mrs. Roger G. Mossdrop—New Hampshire
 Mr. and Mrs. E. C. Mowry—Rhode Island
 Mr. Vernon Munroe—New York
 Mrs. C. Randolph Myer—New Hampshire
 Mr. and Mrs. Walter W. Naumburg—
 New York
 Mr. Caswell B. Neal—California
 Miss Evelyn Necarsulmer—New York
 Miss M. Louise Neill—Connecticut
 Miss Katharine B. Neilson—Rhode Island
 Mr. John S. Newberry, Jr.—Michigan
 Mr. and Mrs. Alfred H. Newburger—
 New York
 Miss Edith Nichols—Rhode Island
 Mr. and Mrs. John W. Nickerson—
 Connecticut
 Mrs. J. K. H. Nightingale—Rhode Island
 Mrs. J. K. H. Nightingale, Jr.—Rhode Island
 Mr. Leon I. Nye—Rhode Island
 Miss Marian O'Brien—Rhode Island
 Miss Marie O'Donohue—New York
 Mrs. Robert J. Ogborn—New York
 Miss Emma Jessie Ogg—New York
 Mr. B. J. O'Neill—Rhode Island
 Miss Ida Oppenheimer—New York
 The Misses Owens—Rhode Island
 Miss Elsie F. Packer—Connecticut
 Mr. Franklin E. Parker, 3rd—New York
 Mrs. William B. Parker—New York
 Miss Hilda M. Peck—Connecticut
 Miss Mary M. L. Peck—Connecticut
 Mrs. W. H. Peckham—New York
 Mrs. Charles E. Perkins—New York
 Mrs. Grafton B. Perkins—New Hampshire
 Mrs. Carl H. Pforzheimer—New York
 Mrs. Clarence H. Philbrick—Rhode Island
 Mr. George F. Phillips—Rhode Island
 Mrs. Max Pick—New York
 Miss Catharine W. Pierce—Rhode Island
 Mr. C. B. Podmaniczky—Missouri
 Mr. Arthur E. Porter—New Hampshire
 Dr. A. L. Potter—Rhode Island
 Dr. Charles Potter—Rhode Island
 Mr. Charles E. Potts—New York
 Mrs. George Eustis Potts—Florida
 Mrs. T. I. Hare Powel—Rhode Island
 Mrs. Alvin L. Powell—New Jersey
 Mrs. Horace M. Poynter—Pennsylvania
 Mrs. H. Irving Pratt, Jr.—New York
 Miss Priscilla Presbrey—New Jersey
 Mrs. Joseph K. Priest—New Hampshire
 Dr. Sara S. Prince—New York
 Mr. Edwin Higbee Pullman—New York
 Mrs. Alice K. Ratner—California
 Miss Helen Ray—Connecticut
 Mrs. Frederic B. Read—Rhode Island
 Mrs. H. Maynard Rees—New Hampshire
 Mrs. Ludwig Regensteiner—Rhode Island
 Miss Marie Reimer—New York
 Mrs. Clara B. Relyea—New York
 Miss K. N. Rhoades—New York
 Rhode Island Federation of Music Clubs—
 Rhode Island
 Mrs. Benjamin M. Rice—New Hampshire

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mr. and Mrs. Ralph S. Richmond—
Rhode Island
Mrs. Maximilian Richter—New York
Mr. Martin L. Riesman—Rhode Island
Mrs. S. H. Riesner—New York
Dr. Morton J. Robbins—New Hampshire
Mr. and Mrs. Thomas H. Roberts—
Rhode Island
Miss Helen C. Robertson—Rhode Island
Mr. and Mrs. Charles M. Robinson—
Rhode Island
Miss Gertrude L. Robinson—Maine
Mrs. John D. Rockefeller, Jr.—New York
Mr. Edgar Roedelheimer—New York
Miss Bertha F. Rogers—New Hampshire
Mrs. F. F. Rogers—Rhode Island
Colonel and Mrs. Robert W. Rogers—
Rhode Island
Mr. and Mrs. Aaron H. Roitman—
Rhode Island
Miss Hilda M. Rosecrans—New York
Mr. Laurence Rossbach—New York
Mrs. Aaron H. Rubinfeld—New York
Mrs. Percy P. Russ—New Hampshire
Mrs. Gerald S. Russell—New York
Mr. Thomas W. Russell—Connecticut

Mrs. Aaron B. Salant—New York
Mrs. Robert Saltonstall—New Hampshire
Mr. Charles F. Samson—New York
Mrs. Morris Samuel—New York
Mrs. Lee Samuels—New York
Dr. and Mrs. J. Savran—Rhode Island
Dr. Carl D. Sawyer—Rhode Island
Mr. Henry G. Schiff—New York
Mr. and Mrs. Cyrus T. Schirmer—Maine
Mrs. Fay Brosseau Schlam—New York
Mrs. Fred Schloss—New York
Miss Helen Marie Scholes—Rhode Island
Mr. F. V. Schultz—Tennessee
Rabbi Morris Schussheim—Rhode Island
Mr. Harry A. Schwartz—Rhode Island
Mr. Wallace M. Scudder—Vermont
Miss May Seeley—New York
Mrs. Isaac W. Seeman—New York
Dr. and Mrs. Benjamin S. Sharp—
Rhode Island
Dr. and Mrs. Ezra A. Sharp—Rhode Island
Mr. and Mrs. Henry Dexter Sharpe—
Rhode Island
Mrs. James R. Sheffield—New York
Mr. Edwin F. Sherman—Rhode Island
Mrs. Lawrence W. Shirley—New Hampshire
Mrs. H. Bronson Shonk—New Hampshire
Mrs. S. E. Shuman—New York
Mrs. Reinhard Siedenburgh—Connecticut
Mrs. Julius Siegelman—New York
Miss Nancy K. Siff—New York
Mrs. Leo Silverstein—New York
Mrs. Robert E. Simon—New York
Mr. John L. Simpson—California
Mr. Ben Sinel—Rhode Island
Mr. and Mrs. Walter C. Slade—Rhode Island
Mrs. Ernest Walker Smith—Connecticut

Mrs. George R. Smith—New Hampshire
Miss Gertrude Robinson Smith—New York
Mrs. Henry Oliver Smith—New York
Miss Hope Smith—Rhode Island
Mr. and Mrs. Kirk Smith—Rhode Island
Mr. Sherman L. Smith—Rhode Island
Mr. and Mrs. William Mason Smith, Jr.—
New York
Mrs. A. Chester Snow—Rhode Island
Miss Marion E. Solodar—New York
Mrs. Ernest H. Sparrow—New York
Miss Frieda S. Spatz—New York
Mr. Archibald C. Spencer—Minnesota
Mr. and Mrs. Gerard L. Spencer—New York
Mr. Edward S. Spicer—Rhode Island
Mr. and Mrs. J. E. Sproul—New Jersey
Dr. and Mrs. David G. Stahl—
New Hampshire
Mr. Harold R. Starkman—New York
Mrs. Ellsworth M. Statler—New York
Miss Anna Stearns—New Hampshire
Miss Sophie B. Steele—New York
Mrs. Thomas E. Steere—Rhode Island
Mr. Meyer Stein—New York
Mr. Julius Steiner—New York
Dr. Karl Steiner—New York
Mrs. Albert M. Steinert—New York
Mr. Arthur L. Stern—New Jersey
Mr. Meyer Stern—New Jersey
Mr. Ernest N. Stevens—Maine
Mr. Marcel H. Stieglitz—New York
Mr. Jacob C. Stone—New York
Miss Lynn Stone—New York
Miss Marion Stott—New Hampshire
Mr. David A. Strasnick—Rhode Island
Miss Aline C. Stratford—New York
Mrs. J. M. Strauss—New York
Mrs. Charles H. Street—New York
Mrs. B. W. Streifler—New York
Mrs. M. E. Strieby—New Jersey
Dr. George T. Stodl—New York
Mrs. James R. Strong—New Jersey
Mr. S. Clarence Stuart—New York
Mrs. Edwin A. Stumpp—New York
Mrs. J. H. Stutesman—New Jersey
Mrs. Peggy Sugar—New York
Mrs. Arthur P. Sumner—Rhode Island
Mr. and Mrs. Maurice A. Sunderland—
New York
Mrs. Pauline S. Surrey—New York
Miss Mildred Sussman—New York
Miss Helen T. Sutherland—Rhode Island
Mrs. Aaron Sverdlik—New York
Mrs. A. L. Swats—Rhode Island
Mrs. John Sylvester—Washington, D. C.

Mrs. Royal C. Taft—Rhode Island
Mr. and Mrs. Roland P. Talbot—
Rhode Island
Mrs. R. P. A. Taylor—Rhode Island
Miss Lucy O. Teague—New Jersey
Mrs. W. F. Terradell—New Jersey
Mr. and Mrs. William B. Thomas—New York
Mrs. R. C. Thomson—New Jersey

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA *(Concluded)*

Miss Ruth F. Thomson—Rhode Island
 Mrs. Edward L. Thorndike—New York
 Mr. and Mrs. R. A. Thorndike—Maine
 Mrs. Paul Tishman—New York
 Miss Margaret E. Todd—Rhode Island
 Mr. S. H. Tolles, Jr.—Connecticut
 Mr. Stirling Tomkins—New York
 Dr. and Mrs. Coleman Tousey—Maine
 Mrs. Nathan Traber—Rhode Island
 Miss G. W. Treadwell—Maine
 Mr. Howard M. Trueblood—New York
 Mr. and Mrs. Attmore A. Tucker—
 Rhode Island
 Miss Alice Tully—New York
 Mrs. Henry Turoff—Rhode Island
 Miss Doreen Tuxbury—New Hampshire

Miss Catherine S. VanBrunt—New York
 Mr. and Mrs. Byron E. VanRaalte—New York
 Mrs. Richmond Viall—Rhode Island
 Miss Emily Vivian—New York

Mrs. John Winthrop Wadleigh—Rhode Island
 Mrs. H. Waterhouse Walker—Rhode Island
 Mrs. Ashbel T. Wall—Rhode Island
 Miss Catherine M. Walther—New Jersey
 Miss Anne S. Wanag—New York
 Miss M. Beatrice Ward—Rhode Island
 Mr. Eugene Warren—New York
 The Reverend Warren R. Ward—
 Rhode Island
 Mr. Ethelbert Warfield—New York
 Mrs. W. Seaver Warland—Maine
 Dr. and Mrs. Eric Waxberg—Rhode Island
 Miss Grace C. Waymouth—New Hampshire
 Mr. Phillips R. Weatherbee—Rhode Island
 Miss Mathilde E. Weber—New York
 Dr. and Mrs. Joseph B. Webber—
 Rhode Island
 Mrs. Arthur P. Weeden—Rhode Island
 Miss Elizabeth G. Weeks—Rhode Island
 Mrs. Percy S. Weeks—New York
 Mr. Leon J. Weil—New York
 Miss Ruth E. Weill—California

Mr. and Mrs. Mark Weisberg—Rhode Island
 Miss Helen H. Weist—New York
 Mr. and Mrs. John H. Wells—Rhode Island
 Mrs. Thomas B. Wells—New York
 Mrs. Barrett Wendell—Illinois
 Mrs. Edward T. Wendell—New Hampshire
 Mrs. Lawrence H. Wetherell—
 New Hampshire
 Miss Ruth A. Whipple—Rhode Island
 Mrs. Prescott A. Whitman—Rhode Island
 Miss Helen L. Whiton—Rhode Island
 Dr. and Mrs. Robert T. Whittaker—
 New Hampshire
 Mrs. F. C. Whittelsey—Rhode Island
 Mrs. T. M. Wilder—New York
 Mr. A. F. Willgoose—Rhode Island
 Mr. Clinton N. Williams—Rhode Island
 Mr. and Mrs. Charles P. Williamson—
 Rhode Island
 Mrs. Arnold Wilson—Connecticut
 Mr. Charles S. Wilson—Rhode Island
 Dr. Asher Winkelstein—New York
 Miss Dolores Winslow—Maine
 Miss Ellen Winsor—Pennsylvania
 Mrs. Keyes Winter—New York
 Mr. Harold Wisan—New York
 Miss Mary Withington—Connecticut
 Dr. and Mrs. Louis Wolf—New York
 Mr. Claude M. Wood—Rhode Island
 Mrs. Peter Woodbury—New Hampshire
 Dr. and Mrs. Arthur W. Wright—New York
 Mr. Carroll M. Wright—New York
 Mrs. Robert H. Wrubel—New York
 Mr. Lucien Wulsin—Ohio
 Mrs. Norma S. Wurzburger—New York

Mr. Victor S. Yarros—California
 Mrs. John L. Young—Maine
 Mrs. Louis E. Young—Rhode Island
 Mr. and Mrs. William LeRoy Young—
 New Hampshire

Mrs. L. E. Zacher—Connecticut
 Mr. and Mrs. Saul Zarchen—Rhode Island

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
 Near Colonial Theatre
 Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
 Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

Honor Roll

Among those who attend the concerts of the Boston Symphony Orchestra, the following are listed as having heard the Orchestra under each of its regular conductors from Sir George Henschel to Mr. Charles Munch. Since existing records are insufficient for a full compilation, any whose names have been omitted are requested to send them to Friends of the Boston Symphony Orchestra, Symphony Hall, Boston.

Mrs. Lewis A. Armistead

Miss Edith Bangs
Mr. and Mrs.

George W. Barber
Mrs. John S. Bartlett
Mrs. John W. Bartol
Mrs. Boylston Beal
Mrs. G. W. Becker
Mrs. Frances A. M. Bird
Mrs. George F. Bosworth
Mrs. John T. Bottomley
Mrs. Gamaliel Bradford
Mrs. Arthur H. Brooks
Mrs. G. Winthrop Brown
Mr. and Mrs.
George D. Burrage

Mrs. J. M. B. Churchill
Mrs. Charles Collens
Mrs. George W. Collier
Mrs. W. K. Corey
Mrs. S. V. R. Crosby
Mrs. R. M. Currier
Miss Frances G. Curtis

Mrs. Frank A. Day

Mrs. Henry Endicott
Dr. Mabel I. Emerson

Mrs. Dudley B. Fay
Miss Lucy Adams Fiske
Mrs. Parker Fiske
Miss Louisa H. Fries
Mrs. L. A. Frothingham

Mrs. Carleton S. Gifford
Mr. Edward H. Gleason
Mrs. Elizabeth Grant
Mrs. Edith Noyes Greene

Mrs. H. S. Hall
Mr. John W. Hall
Mrs. Franklin T. Hammond
Mrs. Sydney Harwood
Mrs. M. G. Haughton
Mrs. Henry Hornblower
Mrs. Elizabeth T. Hosmer
Mrs. Frederick L. Hull

Miss Mary V. Iasigi

Miss Harriet E. Johnson

Mrs. Edward L. Kent

Miss Harriet S. Lane
Mrs. George Lewis

Mr. Frederick L. Milliken
Mrs. Edward C. Moore
Miss Helen Graham Moseley
Miss Angelina K. Mudge
Mrs. George S. Mumford

Mrs. Henry G. Nichols
Mrs. Frederic O. North
Miss Elizabeth G. Norton
Mr. Charles R. Nutter

Miss Sybilla Orth

Mrs. Robert B. Parker
Mrs. William Stanley Parker
Mrs. Francis A. Pierce
Mrs. Walter C. Pierce
Mrs. Charles C. Pond
Mrs. John R. Post
Mrs. J. B. Potter
Mrs. Murray A. Potter
Mrs. Benjamin Prince
Miss Adelaide W. Proctor
Mrs. George J. Putnam

Mrs. Andrew F. Reed

Miss Mary Thompson Sawyer
Mrs. Francis Augustus Seamans
Mrs. Edmund H. Sears
Miss Emma M. Sibley
Mrs. Alvin F. Sortwell
Mrs. Daniel Staniford
Mr. F. O. Stanley
Miss Rose Stewart
Miss Katharine H. Stone
Miss Sarah D. Stover
Miss Mary Strickland
Miss Effie C. Sweetser

Mrs. Edmund H. Talbot
Mrs. Ward Thoron
Miss Laura Tolman-Kilgore
Mrs. William B. Tyler

Mrs. George Weatherby
Mrs. Margaretha H. Williamson

Mrs. William A. Young

Salute to Mr. Judd

The Boston Symphony Orchestra in its seventy-three years of existence has had ten Conductors — and only three Managers. The third of these, Mr. George Elbert Judd, after nearly forty years of association with the Orchestra, and its Manager for the second half of that period — all but one of twenty years — is about to retire through a widely regretted resignation. This will take effect after the end of the 1954 Tanglewood season. His successor will be Mr. T. D. Perry, Jr., Assistant Manager since 1946.

Mr. Judd's whole-hearted devotion to the interests of the Orchestra, from the lower to the highest levels of its business management, has lasted for more than half of its entire history. It is a matter of no common concern to lovers of music both in Boston and wherever our Orchestra has practised its art.

A native of Stamford, New York, now in his sixty-eighth year, Mr. Judd was graduated from Harvard College in 1911, and spent the three ensuing years in Washington as secretary to the Honorable Andrew J. Peters, then a Member of Congress from Massachusetts. In 1914 he became assistant secretary to Major Henry L. Higginson. In the next year he went to Symphony Hall, as secretary to Charles A. Ellis, Manager of the Orchestra since its beginning. When Mr. Ellis was succeeded in 1918 by William H. Brennan, Mr. Judd became Assistant Manager, and on Mr. Brennan's death in 1935, became Manager himself. Thus a long continuity of aim and tradition has been illustrated in the management of the Orchestra by one who began to serve under the direction both of its first Manager and of its Founder.

Since 1935 the earlier activities of the Orchestra have been greatly augmented. As always, the Conductor has held the public spot-light. As always, the Manager, unseen, has been conducting a complex organization involving business affairs of great variety — involving also artistic temperaments. Transactions relating to broadcasting and phonograph-recording, travel, including European and transcontinental tours, Pops and Esplanade concerts, the affairs of Tanglewood and the Berkshire Music Festival — all these, in addition to the four series of concerts in Symphony Hall, have called for the vigorous, sympathetic direction which Mr. Judd has provided. It has been a task demanding infinite patience, tact, wisdom, and kindness of heart towards individuals, whether resistant or cooperative, and towards the public. These qualities in Mr. Judd have been recognized equally by musicians on the stage and by the thousands who have made up their audiences.

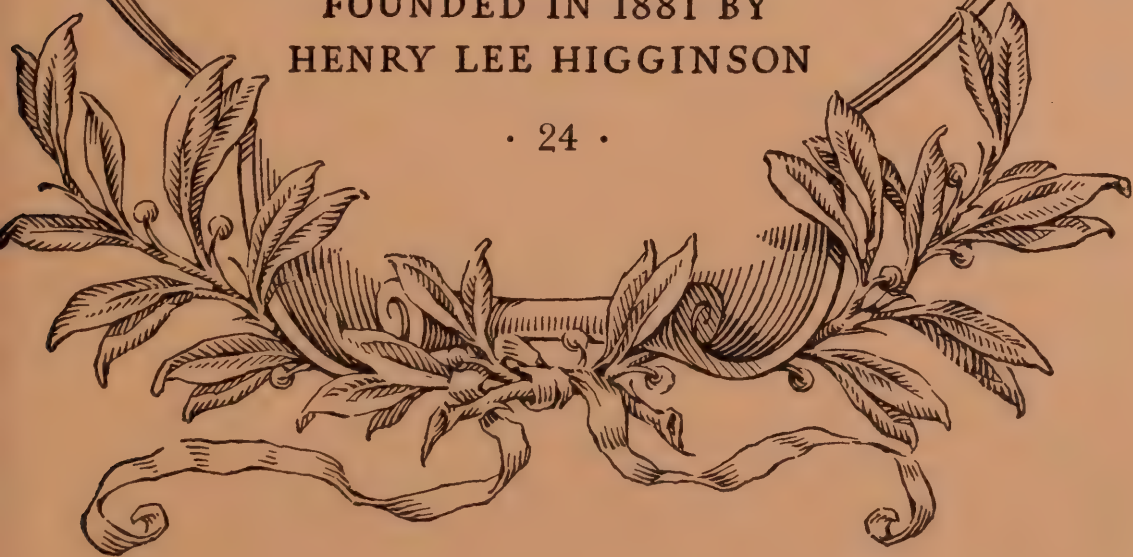
In his private life Mr. Judd suffered in 1946 the loss of his wife Caroline Morton, to whom he was married in 1914, but he has had the satisfaction of seeing their two sons rise in New York to responsible posts in his own field of concert management. When he quits his office in Symphony Hall he will establish himself on his farm in New York State near the scene of his birth and boyhood, with kith and kin for neighbors. From a long and strenuous Aeneid he can now turn with ample vigor to the Virgilian Georgics of his own acres, and there gratify that love of nature in which he has always found refreshment. Into these new surroundings he will be followed by the respect and affection of a multitude of friends.



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• 24 •

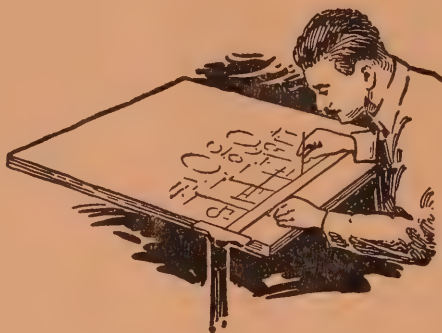


SEVENTY-THIRD SEASON

1953-1954

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1954, BY BOSTON SYMPHONY ORCHESTRA, Inc.

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

*Charles Munch
Broadcast Prospects
Summer Concerts
Chamber Concerts at Tanglewood
Berkshire Music Center*

(Season 1953-1954)

Exhibition (Museum of Fine Arts)	3
Opportunities to Subscribe	4
On WGBH	4
A Berlioz Season	51
Visitors from Paris	52
Music from Finland and Denmark	99
In Memoriam: William Kapell....	147
Ferenc Fricsay	147
Lithographs by Wengenroth	147
Mrs. Coolidge and Tanglewood....	195
The Philadelphia Orchestra	196
A Band of Virtuosos	196
A Conductor Remembered (Ernest Ansermet)	243
The Higginson Portrait	244
Jacques Thibaud	291
Ruth Posselt and Jacques Thibaud	339
Krenek and Mahler's Tenth	339
Boston Must Aid Symphony Or- chestra	435
Women's Work	483
Contributors	532
Bequests	532
Koussevitzky Fund	532
Berlioz Redivivus	579
Edward Weston	627
Visitors from the West	675
Exhibition (Boston Society of In- dependent Artists)	723
Friends	724
"Tomorrow's Symphony"	771
Young Friends	771
Tanglewood School Announces Plans	867
Invitation to the Dance	915
Advice to a Symphonist—Age, 22..	963

• •

EXHIBITIONS

The following exhibitions were hung in the gallery during the 1953-54 season: *Boston Museum of Fine Arts* (Contemporary American Paintings). Oct. 9-Nov. 1.

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



experienced traveler

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

Double your
record listening
pleasure...



with the new

RCA VICTOR

HIGH FIDELITY

"Victrola" Phonograph

and RCA Victor
High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

RCA VICTOR
mks. ® RADIO CORPORATION OF AMERICA

Stow Wengenroth (Lithographs). Nov. 6-17.

National Audubon Society (Photographs of Wildlife). Nov. 20-Dec. 1.

Fifth Annual Subscribers Exhibition. Dec. 11-Jan. 5.

Boston Institute of Contemporary Art. Jan. 8-Jan. 23.

Edward Weston (Photographs). Jan. 29-Feb. 7.

Boston Society of Independent Artists. Feb. 19-Mar. 6.

Boston Camera Club (Photographs). Mar. 19-Apr. 3.

Oriental Rugs (Fogg Art Museum). Apr. 13-May 1.

Sculptures in Wood (C. Torno Speyer). Apr. 13-May 1.

The Higginson Portrait by John Singer Sargent, in a copy by Peter Pezzati, was presented to the Boston Symphony Orchestra by the Misses Frances, Isabella, Harriot and Margaret Curtis.

CHARLES MUNCH

Charles Munch, at the conclusion of the present season, will fly to France to conduct several concerts there, notably in Paris and in his native Strasbourg. After the six weeks' Berkshire Music Festival which ends in mid-August, he will again return to Europe and will conduct at the Edinburgh Festival.

Mr. Munch has written a book entitled *Je suis chef d'orchestre* (I am a conductor) and this book is about to be published by the *Edition du Conquistador* in Paris. This book will be part of a series by leading members of each profession, of which Arthur Honegger's contribution *Je suis compositeur* has already appeared. According to present plans, an edition of Mr. Munch's book in English translation will shortly follow.

BROADCAST PROSPECTS

The nationwide symphony broadcasts by the National Broadcasting Company will be made by the Boston Symphony Orchestra beginning next October and extending through the season, according to present plans. The first portion

(Continued on page 1169)



Mr. Steppington Inspects His Forest

They're coming along nicely — those pines Mr. Steppington planted on the hillside. Some day they'll be worth a lot to his grandchildren.

A farsighted man, Mr. S. He's planted a solid financial future for his family, too. His Living Trust, drawn by his attorney and naming Old Colony, Trustee, will mean security for many Steppingtons to come.

You gain in many ways when you transfer your security holdings to a Living Trust with Old Colony. Not the least of these gains is the comforting knowledge that New England's

largest trust institution is managing your property.

You're invited to write for the free 12-page booklet, "The Living Trust."



★ WORTHY OF YOUR TRUST ★

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 30, at 2:15 o'clock

SATURDAY EVENING, MAY 1, at 8:30 o'clock

BEETHOVEN Overture to "Coriolan," *Op. 62* (after Collin)

BEETHOVEN Symphony No. 9 in D minor, with final
chorus on Schiller's Ode to Joy, *Op. 125*

- I. Allegro, ma non troppo, un poco maestoso
- II. Molto vivace: Presto
- III. Adagio molto e cantabile
- IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

Chorus of the
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
(G. WALLACE WOODWORTH, *Conductor*)

Soloists

EILEEN FARRELL, <i>Soprano</i>	DAVID POLERI, <i>Tenor</i>
JANICE MOUDRY, <i>Contralto</i>	MAC MORGAN, <i>Bass</i>

This program will end about 3:35 o'clock on Friday Afternoon,
9:50 on Saturday Evening.

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding
of their dreams . . . thanks to the wise
guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious
services. Do use our Bride's Preference List to
record your wishes and patterns in china,
silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

OVERTURE TO "CORIOLAN," Op. 62 (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven composed his overture on the subject of "Coriolanus" in the year 1807. It was probably first performed at subscription concerts of Prince Lobkowitz in Vienna, in March, 1807. The Overture was published in 1808, with a dedication to Court Secretary Heinrich J. von Collin.

The orchestration is the usual one of Beethoven's overtures: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The last performances by the Boston Symphony Orchestra in this series were on April 8, 9, 1949.

AFTER "Fidelio," Beethoven was ambitious to try his hand at another opera, and entertained several subjects, among them a setting of Shakespeare's *Macbeth* for which Heinrich Joseph von Collin, a dramatist of high standing and popularity in Vienna at the time, wrote for him the first part of a libretto. Beethoven noted in his sketchbook: "Overture Macbeth falls immediately into the chorus of witches." But the libretto did not progress beyond the middle of the second act, and was abandoned, according to Collin's biographer, Laban, "because it threatened to become too gloomy." In short, no opera emerged from Beethoven in 1807. But his association with



IT IS TIME

Cotton-time . . .

when we accent the cool,
cool fashions of summer . . .

beautifully designed accom-
paniments to your casual, town
or evening hours.

Hurwitch Bros.
twenty newbury

Collin resulted in an overture intended for performance with the spoken tragedy *Coriolan*. The play had been first performed in 1802 (then with entr'acte music arranged from Mozart's "Idomeneo"), and had enjoyed a considerable vogue which was largely attributable to the acting of Lange in the title part. The popularity of *Coriolan* had definitely dropped, however, when Beethoven wrote his overture on the subject. Thayer points out that the play was billed only once in Vienna between the years 1805 and 1809. The single performance was on April 24, 1807, and even at this performance Thayer does not believe that the Overture was played. Beethoven seems, then, to have attached himself to the subject for sheer love of it rather than by any set commission. The piece was accepted forthwith as a concert overture, and in this form became at once useful at the concerts, or "academies" as they were called, where Beethoven's music was played.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly upon the delineation of



14k Gold
 Pin \$ 29
 Heavy Handmade
 Bracelet 150
 Beehive Charm,
 Rubies and
 Sapphires 58
 incl. tax

actual size

Parenti Sisters
 jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
 Members Million Dollar Round Table Insurance Adviser
*Pension Plans, Group Insurance,
 Group Annuities*
 75 FEDERAL STREET
 BOSTON 10, MASSACHUSETTS
 Hubbard 2-4900
 Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's *Lives*, and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.

The tale of *Coriolanus*, as related by Plutarch, is in itself exciting dramatic material (details of this tale have been questioned by historians). *Coriolanus*, according to Plutarch, was a patrician general of the Romans, a warrior of the utmost bravery and recklessness who, single-handed, had led Rome to victory against the neighboring Volscians. Rome was at this time torn by bitter controversy between the patricians and the plebeians, who declared themselves starved and oppressed beyond endurance. *Coriolanus*, impulsive, overbearing, scorned and openly insulted the populace in terms which roused the general anger, and when the military hero was proposed as consul, the senate was swayed by the popular clamor, and voted his permanent exile from Rome in the year 491 B.C. Swept by feelings of bitterness and desire for revenge, he took refuge with the Volscians, the traditional enemies of the Romans, and made compact with them to lead a campaign against his own people. The fall of Rome seemed imminent, and emissaries were sent from the capital to the Volscian encampment outside the city walls. *Coriolanus* met every entreaty with absolute rejection. In desperation, a delegation of women went out from the city,

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event—a birth, a change in the value of assets, a new law—can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Dropped shoulders
. . . slimmest waist
. . . full, full skirt
in fine rayon
faille lined with
iridescent rayon
taffeta. Misses'
sizes 10 to 18 in
navy or black

29.90



Chandler's
BOSTON and BELMONT

The coat that looks
like a dress . . . one
of the fascinating
ideas of this Spring!
We sketch one from
many smart ver-
sions.

COAT DEPARTMENT
THIRD FLOOR

[1141]

led by his mother and his wife. They went to his tent and beseeched him on their knees to spare his own people. The pride and determination of the soldier were at last subdued by the moving words of his mother, who pictured the eternal disgrace which he would certainly inflict upon his own family. Coriolanus yielded and withdrew the forces under his command, thus bringing the anger of the Volscian leaders upon his own head. He was slain by them, according to the version of Shakespeare; according to Collin, he was driven to suicide.

Collin's treatment differs from Shakespeare's principally in that the action is concentrated into a shorter and more continuous period. Collin begins at the point where Coriolanus, banished from Rome, takes stormy leave of his family and marches furiously from the city. After this first scene, the entire action takes place within the Volscian lines. Shakespeare depicts Coriolanus as a lone and striking figure in the midst of constant crowd movement, spurring his legions to the capture of Corioli, the Volscian capital, or flinging his taunts against the Roman rabble as they threaten to throw him to his death from the Tarpeian rock. The character of Coriolanus is indelibly drawn by Shakespeare in the scornful and succulent oaths which he hurls at his enemies. The mother and wife become immediately human and en-



PASTENE
WINES

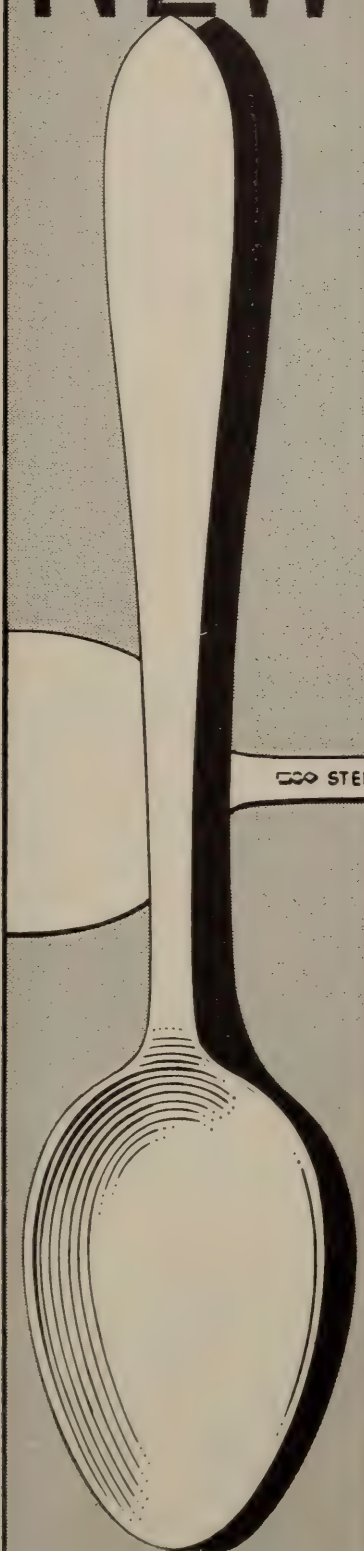
Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's
An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight
(A place setting includes luncheon knife and fork,
soup spoon, salad fork, teaspoon and butter knife.)
"Pointed Antique" — **\$39.75**

*Sterling silver may be purchased through
the Shreve Convenient Payment Plan.*

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including
Saturdays) Telephone: COMmonwealth 6-2970

dearing figures as Shakespeare presents them, and at the end, the nobility and pathos of Volumnia* dominates the scene. Collin, on the other hand, holds Coriolanus as the central and dominating figure throughout. His characters in action are more idealized and formalized, as if in the manner of the Greek tragedians. Fate and avenging furies threaten and at last destroy him. There is a persistence of intense dramatic conflict within the soul of the all-conquering leader. Collin stresses the solemn oath of fealty until death which he has made to the Volscians and which his sense of honor forbids him to break, even when he is confronted with the destruction of Rome, of his family, and of himself. The famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

Richard Wagner, describing this music, saw the struggle between mother and son in this same scene as the subject of the overture.

* Collin, strangely enough, transfers the name "Volumnia" from the mother to the wife.



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

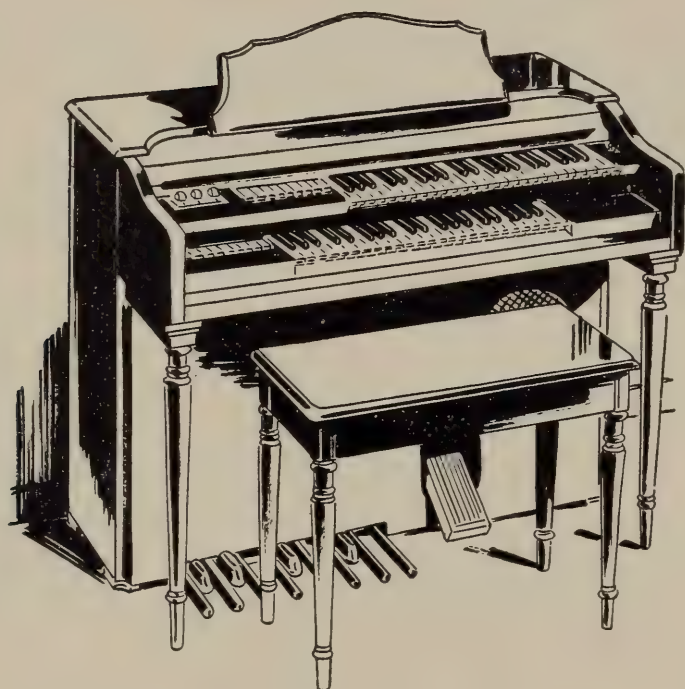
16th Annual Loan Exhibition

Contemporary Needlepoint and Crewel Work

April 27 through April 30 — 10:30 to 5:00

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION
264 Boylston Street, Boston 16

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.

Also see WURLITZER PIANOS at Paine's.

P**AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

He wrote in part: "Beethoven seized for his presentment one unique scene, the most decisive of them all, as though to snatch at its very focus the true, the purely human emotional content of the whole wide-stretching stuff, and transmit it in the most enthralling fashion to the likewise purely human feeling. This is the scene between Coriolanus, his mother, and his wife, in the enemy's camp before the gates of his native city. If, without fear of any error, we many conceive the plastic subject of all the master's symphonic works as representing scenes between man and woman, and if we may find the archetype of all such scenes in genuine Dance itself, whence the Symphony in truth derived its musical form: then we here have such a scene before us in utmost possible sublimity and thrillingness of content."

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the *Coriolan* overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate — the tenderness of feminine persuasion.

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

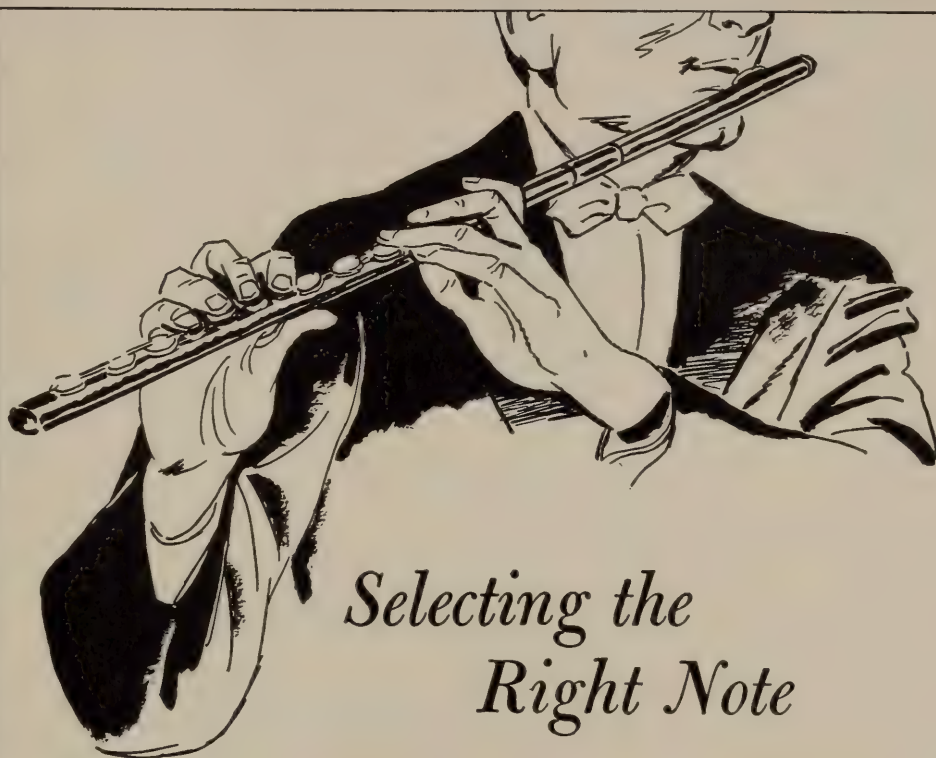


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

SYMPHONY NO. 9 IN D MINOR, WITH FINAL CHORUS

ON SCHILLER'S "ODE TO JOY," *Op. 125*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnertheater* in Vienna on May 7 of that year and repeated on May 23. The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance here February 5, 1853. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons.

The most recent performances in this series were on April 29 and 30, 1949, when Serge Koussevitzky conducted.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, triangle, cymbals and strings. The score is dedicated to Wilhelm III of Prussia.

THE fact that twelve years (1812-24) elapsed between Beethoven's Eighth Symphony and the completion of his Ninth does not signify that on entering the last phase of his creative life he deliberately turned away from the form in which he had dwelt so long

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

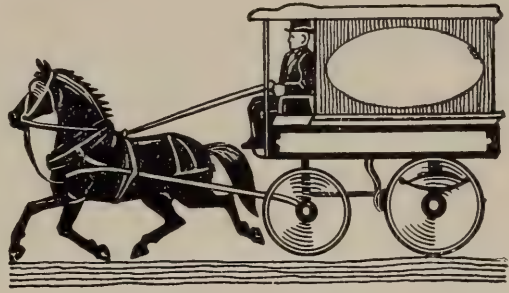
RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals



	Each \$.99
Red Label Soft Shell Crabs , 3 $\frac{3}{4}$ oz. tin	
The gourmet's delight — delectable Maryland soft shell crabs ready to crumb or dip in batter and fry in your favorite way. The flavor is exceptionally delicate. Packed 3-4 in the tin.	
Fru Frett Wafers , 5 $\frac{1}{4}$ oz. pkg.	.89
The most delicious little Swiss biscuits we have ever tasted. Wafer-type, in fancy shapes about the size of an almond in the shell, with a wonderful milk-chocolate-and-crushed-almond filling. About 32 to the pkg.	
Red Label Waf-R Roll Cheese , 8 oz. roll	.50
A Canadian cheese with a robust tang, shaped into a cylinder 7 $\frac{1}{2}$ inches long and 1 $\frac{1}{2}$ inches in diameter. Slices easily into neat rounds for canapes or cheese tray.	
Embassy French Baby Corn , 3 $\frac{1}{2}$ oz. jar	.89
Such <i>tiny</i> ears of corn — about 1 $\frac{1}{2}$ inches long! — marinated in fine tarragon vinegar. Chill. Serve as appetizers, like pickles, or as a garnish for cold plates and tossed salads.	
Epicure Albacore Tuna Fish , 5 oz. jar	.53
White-meat tuna of splendid quality and flavor, for <i>special</i> salads, sandwiches and creamed dishes. (Try it in a newburg with ripe olives and sauteed mushrooms.)	
Red Label Pitted Purple Plums , 17 oz. tin (3 for 85¢)	.29
Halves of luscious, unpeeled purple plums, the stones removed, packed in a deliciously fruity syrup. Chill and serve as you would apricots or other tart-sweet fruit.	
Red Label Creamed Carrot Soup , 13 oz. tin (3 for 91¢)	.31
Brand new, made expressly for Pierce's, this delicate cream soup with the color of muted sunshine is excellent served hot or chilled. Top it with a sprinkling of chopped parsley.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



and so magnificently. Did practical considerations deter him, considerations which included the need of money, or did his growing artist's nature require a pause for a new gathering of forces, a considered approach to the problem of writing a symphony which should expand and alter the old orthodox formula with all of the adventurous freedom he was then applying to the piano sonatas — transforming the moods and contours of his favorite form into something leagues removed from the Seventh and Eighth Symphonies and their predecessors? There is a good case for each point of view; let him decide who can.

The historian's meticulous chronicle of these years shows a Beethoven preoccupied with material cares which were no less real to him because they were largely self-imposed, or imaginary. They appear sordid indeed when compared to the ideal world of tones which at times they held in abeyance. There were the petty commissions, the occasional pieces such as the "*Wellington's Sieg*," and the consequent law-suit with Maelzel ("Such things," he wrote to his lawyer, "exhaust me more than the greatest efforts in composition"); the attempts at organizing concerts, the negotiations with patrons and publishers on a plane something short of accepted business ethics; all of which may be

REDUCE — WHILE YOU RELAX

At the Helena Rubinstein Salon superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, \$5.00. Course of 6 treatments, 25.00.

Call KEnmore 6-5270 for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

Banking in the Back Bay

Our two offices in the Back Bay — one in Copley Square and the other at Boylston Street and Massachusetts Avenue — provide well-rounded banking and safe deposit facilities to the residents, professional people and business concerns of this district.

COPLEY SQUARE OFFICE **587 Boylston Street**

Modern in appearance and equipment, this commodious new office provides banking rooms outstanding in arrangement and attractiveness.

MASSACHUSETTS AVENUE OFFICE
Cor. Massachusetts Ave. and Boylston St.
This office, erected in 1905, has been completely renovated with a layout designed for the greater comfort and convenience of our patrons.

At both offices we have tried, by means of historical and nautical decorations, to create an unusual and attractive atmosphere for those doing business with us.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: State and Congress Streets
Union Trust Office: 24 Federal Street

Member Federal Deposit Insurance Corporation



summed up as an attempt to "feather his nest" and lay aside a money portion for his nephew. The five years' struggle for the guardianship of Karl began with the death of his father (Beethoven's brother Caspar) in 1815. No uncle was ever more grotesquely unfitted for such a charge. Increasingly solitary, lamentably deaf, morbidly suspicious and irascible, Beethoven goaded his nephew to extremes by his rigid exactions, while he raged at his servants, quarrelled with his friends.

One cannot assume, despite all of this corroborative evidence, that Beethoven was deflected by external circumstances from continuing the symphonic succession. The musical inquirers are inclined to seek a deeper and more inward direction of the creative currents, just as they cannot accept as sufficient Wagner's assertion on laying the "Ring" aside to write "Tristan," that considerations of early production and profit were guiding him. Beethoven, too, dwelt lengthily on financial advantages, but just as Wagner, with every intention of writing a performable and profitable piece, turned out a "Tristan" that was beyond any theatre in Europe, Beethoven could not order his *Missa Solemnis* to an occasion, nor compose a symphony at the urgent bidding of the long expectant London Philharmonic Society.

Beethoven's sketchbooks, as close a record of a great artist's shaping

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

*. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .*

. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

processes as posterity may hope to possess, show the long germination of the Ninth Symphony in Beethoven's mind. He had even from the Bonn days made musical notations of a possible setting for Schiller's "Ode to Joy," but these musical phrases have nothing in common with the theme he finally evolved, except in their diatonic simplicity. Apparently it did not occur to him until the symphony had reached an advanced stage to introduce Schiller's lines in this particular work. Although he had long pondered the unprecedented idea of introducing human voices in a symphony, he planned for this one an instrumental finale, the subject matter of which he ultimately used for the Finale of his String Quartet in A minor.

Thoughts of a "symphony in D minor" were noted by Beethoven while he was making sketches for his Seventh and Eighth in 1812. In 1815 there occurs an intended subject for a fugue which was destined to become the theme of the Scherzo. It was in 1817 that he began consciously to work upon a symphony, making drafts for the first movement, which in the next year took extended form. In 1818 his imagination was stimulated; the spell of the *Missa Solemnis*, newly begun, induced thoughts of a religious, modal symphony, even a choral symphony. A Greek text was an alternate idea. He realized that



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money

and
Finance Your Home

Henry H. Pierce
President

1853 - 1953



STEINWAY...

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold **ONLY** by **M. STEINERT & SONS**



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

German verses would not be appropriate for London, and he thought of two symphonies, one to be instrumental. The bold, disparate thoughts became diffused as they were pushed into the background by the all-absorbing *Missa Solemnis*.

When at last he was released from lingering anxieties over details of the Mass, the Symphony progressed no doubt the more rapidly for its long delay. With the first movement nearly completed in sketch form, Beethoven developed the other three simultaneously, according to his way. The first theme of the Adagio did not occur to him until the summer of 1823. Like the choral theme, it reached its perfection of simplicity, not by sudden inspiration, but by laborious and minute stages. Beethoven was faced with a real problem of integration when he came to the point of introducing plausibly a vocal text, after three prolonged instrumental movements, into the wordless realm wherein the symphony had always dwelt. "When he reached the development of the fourth movement," wrote Schindler, "there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. One day entering the room he exclaimed, 'I have it! I have it!' With that he showed me the sketchbook bearing



KINGSLEY a new pattern in LENOX CHINA

its grey overcasts in complete harmony with a table mating of sterling. Rimmed in platinum—with a wide band of green-grey—and starflowers blossoming on its white center.

Place setting \$21.95

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with saffron rice . . . Indian relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken broiled . . . served on sword and flamed with brandy.

\$2.50

We'll pay you
or the
hospital...



to substantially reduce the cost of your room and board . . . and certain other hospital expenses. This will help to diminish the drain on your pocketbook while you're getting well — provided you've got Employers' Group Hospital insurance. Get in touch with your Employers' Group agent, today.

The EMPLOYERS' GROUP Insurance Companies



THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.
AMERICAN EMPLOYERS' INSURANCE CO.
THE EMPLOYERS' FIRE INSURANCE CO.

110 MILK ST.
BOSTON 7, MASS.

For Fire, Casualty and Marine Insurance or Fidelity and Surety Bonds,
see your local Employers' Group Agent, The Man With The Plan

the words 'Let us sing the song of the immortal Schiller, *Freude*.'" These words, as the sketchbooks show, were arrived at only after many trials, and were changed in their turn. The symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Mass, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible im-

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.
Insurance

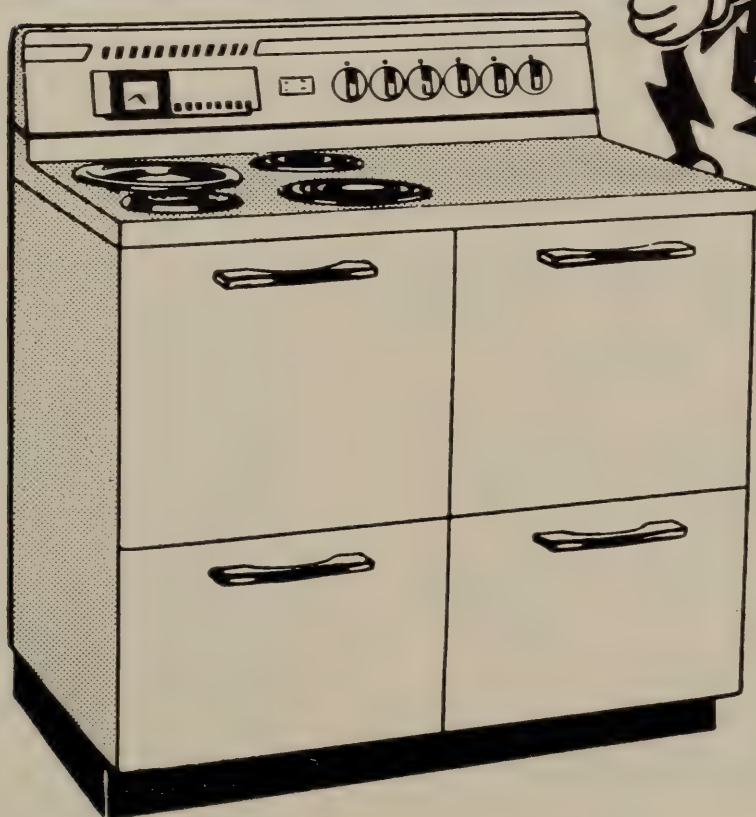
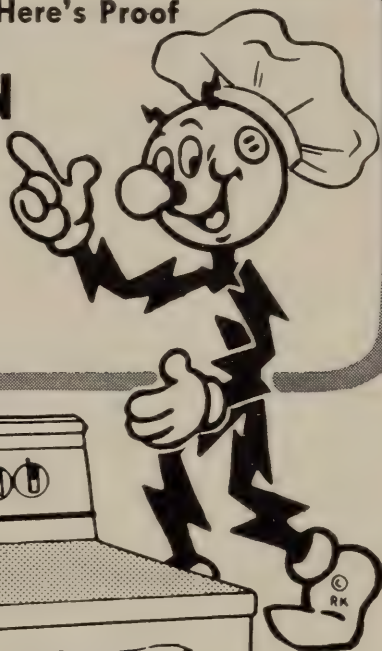
89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

agination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven and his Nine Symphonies"): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes.

PRE- THEATRE DINNER

Come as late as 7:15 . . .

Our Cafe Plaza Menu assures superb food and flawless service. You'll make the opening curtain with time to spare.

SHERATON PLAZA

BOUND VOLUMES of the *Boston Symphony* *Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by Mr. JOHN N. BURK, on all works performed during the season.

"A Musical Education in One Volume"

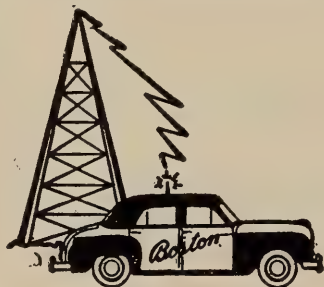
"Boston's Remarkable Book of Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

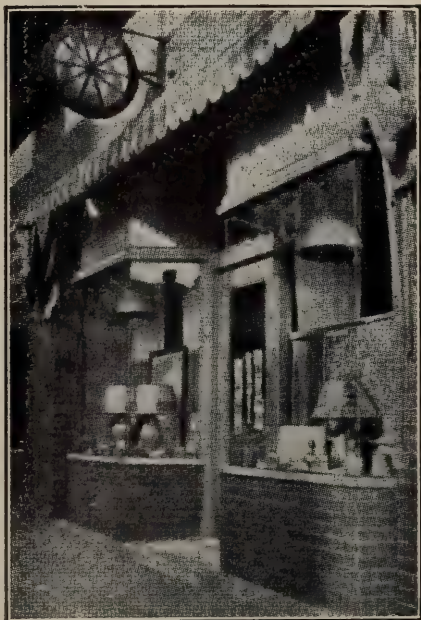
The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, adagio in B-flat, 4-4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked "espressivo." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D



**SPRING AND SUMMER
DRESSES**

LAMPS AND SHADES

WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

major. It is first heard in the utter simplicity* of the low strings in unison, piano. Gradually harmonies and instruments are added, until the exposition has been completely made.

Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

*"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."*

*Oh friends, no longer these tones of
sadness!
Rather sing a song of sharing and of
gladness!
Oh Joy, we hail Thee!*

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

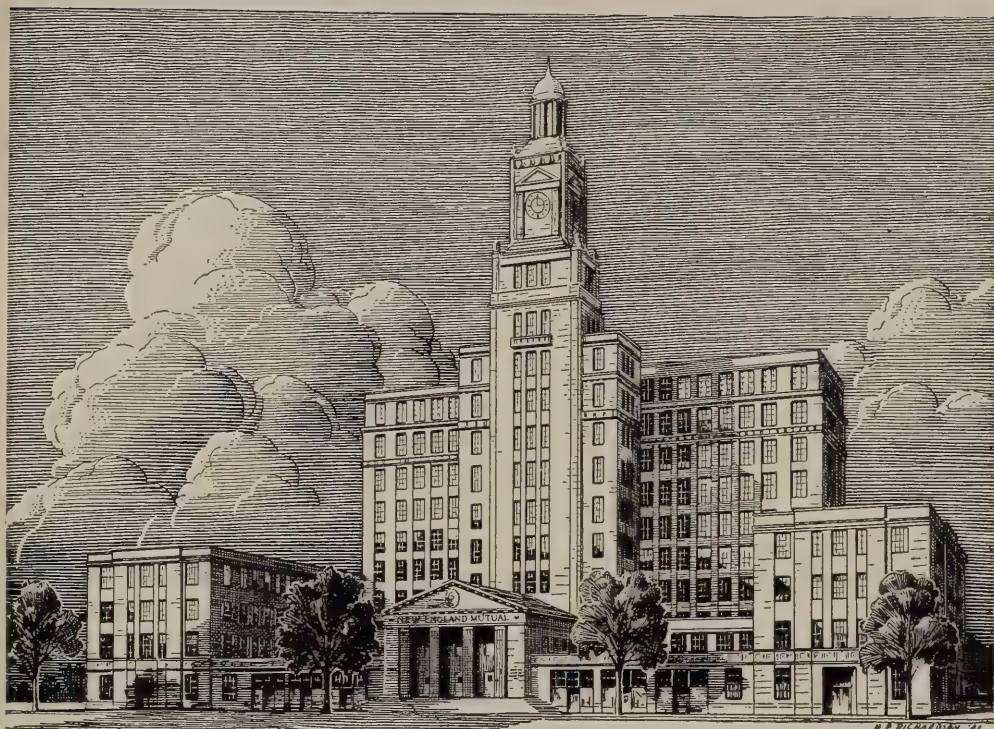
LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050



THIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The **NEW ENGLAND**

MUTUAL



*Life Insurance
Company of Boston*

The first mutual life insurance company chartered in America — 1835

There immediately follow the first three verses of Schiller's Ode,† by the solo quartet and chorus:

*Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.*

*Deine Zauben binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.*

*Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!*

*Joy, thou spark from heav'n immortal
Daughter of Elysium!
Drunk with fire, toward Heaven ad-
vancing
Goddess, to thy shrine we come.*

*Thy sweet magic brings together
What stern Custom spreads afar;
All mankind knows all men brothers
Where thy happy wing-beats are.*

*He whose luck has been so golden
Friend to have and friend to be,
He that's won a noble woman,
Join us in our jubilee.*

† The English translation here given has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, "*Froh, wie seine Sonnen fliegen*," belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "*Dieses Glas dem guten Geist!*" ("This glass to the good Spirit!")

NEW ENGLAND CONSERVATORY OF MUSIC

CONCERT BY CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*

Beethoven Overture and incidental music: *Egmont*

Eleanor Davis, soprano, of the Faculty

Tchaikovsky Serenade for Strings in C major

Rimsky-Korsakov Suite from *Tsar Sultan*

THURSDAY EVENING, MAY 6, IN JORDAN HALL, AT 8:30 P.M.

Tickets without charge on application to the Dean's Office at the Conservatory

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

*Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.*

*Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.*

*Oh if there is any being
Who may call one heart his own
Let him join us, or else, weeping,
Steal away to weep alone.*

*Nature's milk of joy all creatures
Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.
Kisses are her gift, and vine-leaves,
Lasting friend on life's long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.*

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures "*alla marcia*," adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

*Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.*

*Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.*

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (*andante maestoso*) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	6823
	6824
	2600

The Haynes Flute



Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
11-14 Piedmont Street, Boston 16, Mass.

*Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!*

*O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.*

A religious adagio in a mood of mystic devotion is the setting of the following verse:

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.*

*Kneel before him, all you millions
Know your true Creator, man!
Seek him high beyond all stars,
High beyond all stars adore Him.*

But the key verse of the movement is the first: "*Freude, schöner Götterfunken,*" and this, with its chorus: "*Seid umschlungen, Millionen,*" is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, prestissimo.

THE PROBLEM OF THE FINAL CHORUS

Thayer summarily dismisses the "fantastic notion that the Symphony was conceived *ab initio* as a celebration of joy." The evidence is incontrovertible that the composer, contemplating a possible musical setting of Schiller's Ode at various times of his life, seems not to have considered it for a symphony. First it was to be a "*durch komponirtes Lied*"; later it was to be introduced into an overture in "disjointed fragments." When in 1812, Beethoven wrote of a "*Sinfonie allemand,*" he became vague, projecting two symphonies. We know that he first sketched an instrumental finale for the Ninth, and finally

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

*Haynes Flowers
47 Newbury Street
Boston*

Boston's Perpetual
Flower Show

Tel. CO 6-3637

brought in his voices only after anxious self-questioning. Czerny has left to posterity the explicit statement that after the first performance Beethoven thought of composing a new instrumental finale, a statement which Schindler emphatically denied. Thayer bestows his usual judicious paragraph to this controversy, and decides that although Beethoven very likely held such thoughts — “he had witnessed the extraordinary demonstration of delight with which the whole work had been received and he may have found it as easy as some of his commentators to believe that his device for presenting the choral finale as the logical and poetically just outcome of the preceding movements had been successful despite its obvious artificiality.”

Thayer adds, with sober reason: “Beethoven labored hard to establish arbitrarily an organic union between the ode and the first movements.”

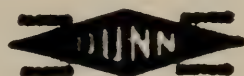
It is specious to argue that the introduction of the text is inverse or forced logic. There is no logic in tones except the plausibility which the composer's conviction creates. Beethoven never reached a conclusion with a surer sense of inevitability. The instrumental *Finale* which he earlier contemplated would have been more pleasing to the purists. A *Finale* on the theme later to be used in the A minor Quartet would have sustained the elevation and other-worldliness of the Symphony. Its quality of swiftness and ethereal lightness, as if in flight, would have followed the *Adagio* with fine effect. Developed and concluded



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 694 Mt. Auburn St.

D. W. DUNN CO.



Est. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

with more grandeur than in the Quartet, it would have rounded out a symphony more balanced and homogeneous than any symphony with a choral *Finale* could have been. But when Beethoven, tardily as usual, saw his way clearly, he knew that an instrumental rondo was simply what had occurred to him by the habit of convention. His aim had advanced beyond considerations of classical balance. It had become exploratory, upstriving. His heart demanded the sounding word, and must recall to proclaim it the battalions of human voices lately used in the *Missa Solemnis*. Again, as in that work, the idea controls, combines elements traditionally alien, and sweeping all else aside, soars to its close.

There always came the point where his plan became clear to himself, fixed with definition. And that point once reached, nothing was altered. "I change many things," wrote Beethoven to the composer Schloesser in 1823 (the very year of the Ninth Symphony), "discard and try again, until I am satisfied. Then, however, there begins in my head the development in every direction and, inasmuch as I know exactly what I want, the fundamental idea never deserts me — it arises before me, grows. I see and hear, and the picture in all its extent and dimensions stands before my mind like a cast and there remains for me nothing but the labor of writing it down."* When once Beethoven had seen the picture of the *Finale* clearly before him, had bridged the way from the wordless instrumental voices to the human voice and found the way to introduce his text, his instinct, as always, led him with direct and intensive utterance, to the end.

* Beethoven also wrote to Rochlitz in 1822—"You see, for some time past I have not been able to write easily. I sit and think, and think, and get it all settled; but it won't come on the paper, and a great work troubles me immensely at the outset; once get into it, and it's all right."

BOSTON UNIVERSITY COLLEGE OF MUSIC

and

EVENING DIVISION

present

AARON COPLAND

Lecturer and Pianist with the STRADIVARIUS QUARTET
Choral Art Society and Soloists in a Concert of
Copland's Compositions

**BOSTON UNIVERSITY THEATRE — Wednesday, May 12,
at 8:15 P.M.**

Telephone or mail orders to: Office of Musical Organizations
Co 6-6230
25 Blagden Street
Boston 16, Massachusetts

of each Saturday evening concert will be broadcast from 8:30 to 9:30.

The broadcasts of the full program by Station WGBH will continue on Friday afternoons and will also include the second part of the Saturday evening programs.

Announced for next season are the guest conductors Pierre Monteux and Guido Cantelli, the soloists Claudio Arrau, Joseph Szigetti, Isaac Stern, Robert Casadesu, Margaret Harshaw, and Irmgard Seefried.

SUMMER CONCERTS

The 69th season of the Pops will open in Symphony Hall on Tuesday evening, May 4, and continue through July 2, with concerts each night and on Sundays in May. This will be the 25th year of Arthur Fiedler as the Pops Conductor.

The season of free concerts on the Charles River Esplanade will follow the close of the Pops season, with concerts on Mondays, Tuesdays, and Wednesdays through six weeks.

During this same period the enlarged schedule of the Berkshire Festival at Tanglewood will be fulfilled, with chamber orchestra concerts on Friday evenings and concerts by the full orchestra in the Shed on Saturday evenings and Sunday afternoons. The season is to extend through August 15.

Charles Munch will conduct the greater part of the Festival although Pierre Monteux will conduct the concerts on July 11 and 17; and Jean Morel on July 24; Richard Burgin August 1. Lukas Foss will conduct in the Theatre on August 6; Mr. Morel on August 12.

When Charles Munch conducts the principal choral works of Berlioz in the Shed, the soloists will be as follows: for the *Damnation of Faust* (the opening Shed concert July 10), Eleanor Steber, Soprano, David Poleri, Tenor, Donald Gramm, Baritone, Martial Singher, Bass. The choruses from Harvard and Radcliffe, returning from a western tour, will visit Tanglewood for the first time as a body to join in this performance.

The tenor in the performance of *Romeo and Juliet* on July 31 will be John McCollum and the baritone Nicola

Moscona. Miss Steber will appear with the orchestra in *Nuits d'Été* on August 7. The tenor for the *Te Deum* on the same program will be David Poleri, who will likewise take the single solo part in the *Requiem*, on the closing afternoon. This closing performance will be dedicated to the memory of Serge Koussevitzky. William Primrose will take the viola solo part in *Harold in Italy* on July 25.

Further soloists engaged for the Shed series are: the pianists Claudio Arrau (Beethoven *Fifth Concerto*), Vera Franceschi (Franck *Les Djinns*), Leo Smit (Copland *Concerto*), and Nicole Henriot (Ravel *Concerto*); the violinists Ruth Posselt (Dvorák *Concerto*) and Zino Francescatti (Beethoven *Concerto*). E. Power Biggs will be the organist in the C minor Symphony of Saint-Saëns.

CHAMBER CONCERTS AT TANGLEWOOD

Following a tradition established by the late Elizabeth Sprague Coolidge who made possible a series of chamber concerts at Tanglewood each summer, this custom will be continued with concerts each Wednesday evening in the Theatre Concert Hall through the six weeks of the season. The performing groups will be as follows: Claudio Arrau and the Bel Arte Trio in a Beethoven program on July 7; the Albeneri Trio on July 14; the Zimmler Sinfonietta in a program of Vivaldi, Stravinsky, and Rossini on July 21; the Griller String Quartet on July 28; the Kroll String Quartet on August 4; and Zino Francescatti in a program of violin sonatas on August 11.

BERKSHIRE MUSIC CENTER

The school maintained by the Boston Symphony Orchestra at Tanglewood will be in session through the six weeks of the Festival. The activities of the large student body will produce many performances: orchestral, choral, operatic and in chamber music and solo recitals to which all who join the Society of Friends of the Berkshire Music Center will be invited.

SOME EARLY PERFORMANCES OF THE NINTH SYMPHONY

The early history of the symphony seems to have been one of indifferent performances, with a lack of any unanimous public or critical favor. A year after the two initial performances in Vienna (May 7 and 23, 1824), the symphony was played in London, from a specially prepared manuscript copy, Sir George Smart conducting the Philharmonic Society. Schiller's verses were sung in Italian, while the audience had only a printed English version in prose to guide them. There was no great success. The critic William Ayrton took the typical attitude of instructing the composer. If the repeats were omitted and "the chorus were removed altogether — the symphony will be heard with unmixed pleasure." He convicted the composer of "verbosity" in a phrase which in itself is hardly free from that failing: "he has drawn out the thread of his verbosity finer than the staple of his argument."

In the following spring (April 1, May 23) there were two performances on the Rhine, and at the second of them Ferdinand Ries, who was the conductor, was not withheld by his friendship for Beethoven from omitting the Scherzo altogether, and freely cutting the Adagio. One year later (March 6, 1826), the symphony found its way into the Gewandhaus concerts at Leipzig, and was twice repeated, once without the Finale. The symphony was long found difficult to understand as well as to perform. Habeneck did not bring it out in Paris until March 27, 1831, and, keeping it in his repertory, often omitted the choral finale.

For a long time the symphony was not accepted without onerous reservations, and when Mendelssohn conducted it at the Gewandhaus concerts on February 1, 1836, his sister Fanny found it in parts "grand" and in parts "abominable" — "a gigantic tragedy with a conclusion meant to be dithyrambic, but falling from its height into the opposite extreme — into burlesque." Contrast with this Schumann's opinion, written after hearing a performance under Mendelssohn five years later: "It seems as if we were at last beginning to understand that in this work the great man has given us his greatest." Veneration and love for the work grew in the public consciousness, notably aided

BOSTON UNIVERSITY COLLEGE OF MUSIC

ROBERT A. CHOATE, *Dean*

announces the engagement of

LEOPOLD STOKOWSKI

as Guest Conductor

in CARL ORFF'S Cantata for mixed voices

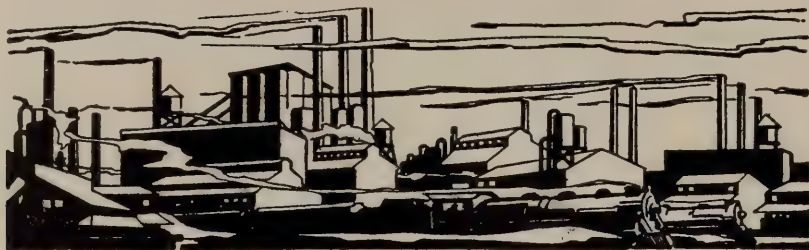
CARMINA BURANA

with the

BOSTON UNIVERSITY CHORUS, ORCHESTRA, SOLOISTS

Symphony Hall, Friday, November 19, 1954

Carnegie Hall, Sunday, November 21, 1954



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • Geo. H. Ellis Co.

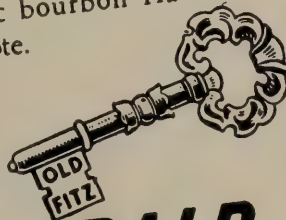
272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

*Always the
Right Key*

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality



OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald-Weller Distillery, Inc. Louisville Ky



by the performances of it by Wagner in Dresden, and in London, March 26, 1855. Sir George Grove records the ultimate enthusiastic acceptance of it in England. He feels constrained, however, to point out that "in the Finale a restless, boisterous spirit occasionally manifests itself, not in keeping with the English feeling of the solemnity, even the sanctity of the subject." This he puts down as a reflection of "the bad taste which is manifested in certain parts of the lines adopted from Schiller's Ode, and which Beethoven, no doubt, thought it was his duty to carry out in his music. That he did not entirely approve of such extravagance may be inferred from the fact that, in the selection of the words, he has omitted some of the more flagrant escapades."

It is worth noting that at a concert in Berlin, March 6, 1889, Hans von Bülow taxed the well-disposed endurance of audience and singers by performing the symphony twice over, with half an hour's rest between.



- THE BOSTON SYMPHONY CONCERT BULLETIN
- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM



The Boston Symphony Orchestra

PUBLICATIONS

offer to advertisers wide coverage of a special group of discriminating people. For both merchandising and institutional advertising they have proved over many years to be excellent media.

Total Circulation More Than 500,000

For Information and Rates Call :: MRS. DANA SOMES, *Advertising Manager*
Tel. CO 6-1492, or write: Symphony Hall, Boston 15, Mass.

RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7

Symphony No. 1

Berlioz "Romeo et Juliette" (with chorus and soloists)

Brahms Symphony No. 4

Brahms Piano Concerto No. 2

Soloist, Artur Schnabel

Bruch Violin Concerto No. 1, in G minor

Soloist, Yehudi Menuhin

Handel "Water Music"

Haydn Symphony No. 103 ("Drum Roll")

Symphony No. 104 ("London")

Honegger Symphony No. 5

Ravel Pavane

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

Strauss Don Quixote

Soloist: Gregor Piatigorsky

ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures,

Berlioz, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys";

Saint-Saëns, "La Princesse Jaune"

Among the recordings under the leadership of

SERGE KOUSSEVITZKY

Bach Brandenburg Concerto No. 1, in F; Brandenburg Concerto No. 6, in B-Flat; Suite No. 1, in C; Suite No. 4, in D

Beethoven Symphony No. 3, in E-Flat, "Eroica"; Symphony No. 5, in C Minor, Op. 67; Symphony No. 9, in D Minor, "Choral"

Brahms Symphony No. 3, in F, Op. 90

Haydn Symphony No. 92, in G, "Oxford"; Symphony No. 94, in G, "Surprise"; Toy Symphony

Khatchaturian Concerto for Piano and Orchestra, William Kapell, pianist

Mendelssohn Symphony No. 4, "Italian"

Mozart Eine kleine Nachtmusik; Serenade No. 10, in B-Flat, K. 361; Symphony No. 36, in C, K. 425, "Linz"; Symphony No. 39, in E-Flat, K. 543

Prokofieff Concerto No. 2, in G Minor, Op. 63, Heifetz, violonist; Symphony No. 5; Peter and the Wolf, Op. 67, Eleanor Roosevelt, narrator

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony No. 8, in B Minor, "Unfinished"

Tchaikovsky Serenade in C, Op. 48; Symphony No. 4, in F Minor, Op. 36; Symphony No. 5, in E Minor, Op. 64

COMMEMORATIVE ALBUM

Sibelius Symphony No. 2, in D, Op. 43

R. Strauss Don Juan, Op. 20

Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Liszt Les Préludes

Scriabin Le Poème de l'Extase

Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 $\frac{1}{3}$ r.p.m.) and (in most cases) 45 r.p.m.

The following are available on 45 r.p.m. only:

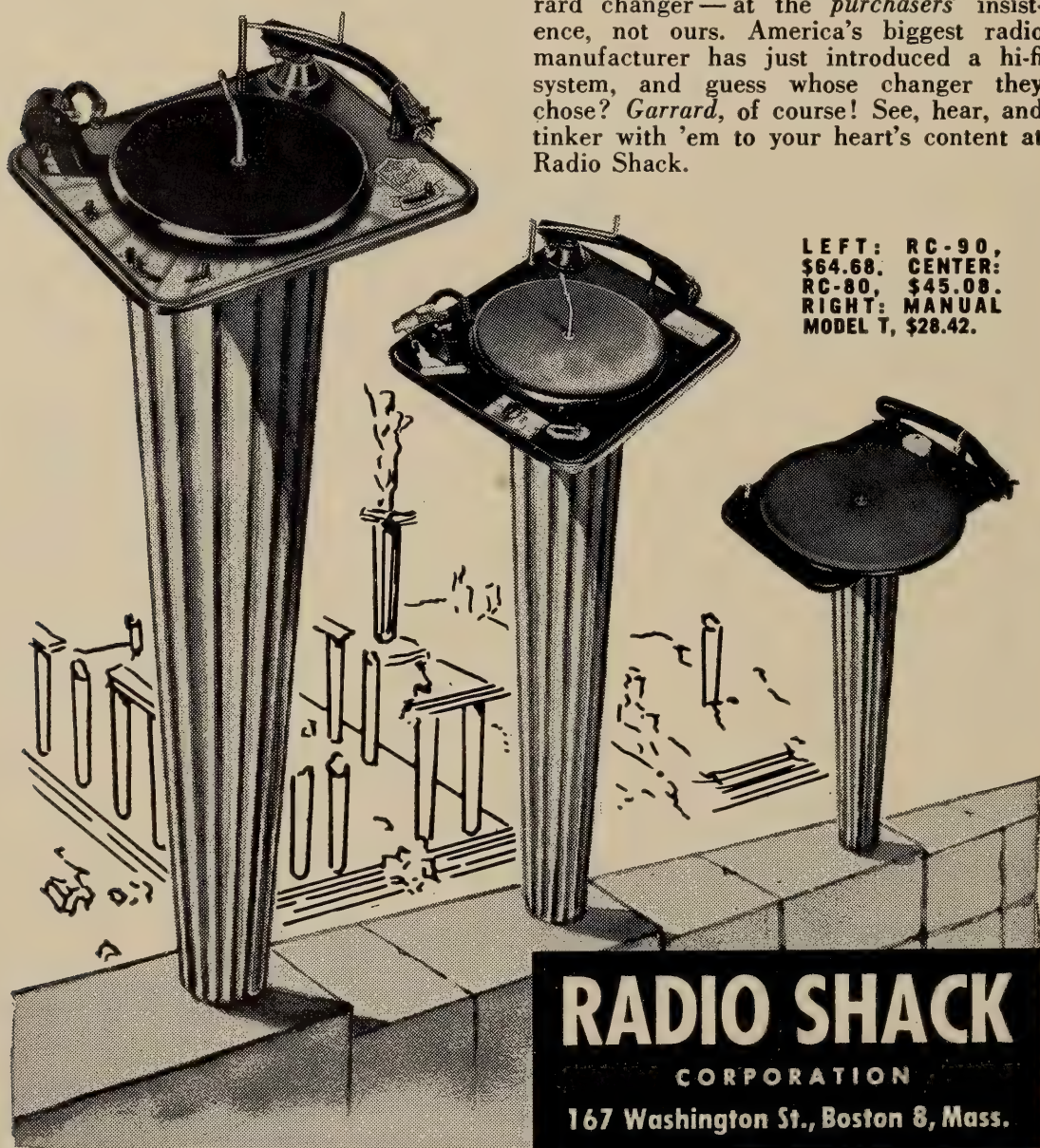
SERGE KOUSSEVITZKY conducting: *Haydn*, "Toy" Symphony; *Wagner*, Prelude to "Lohengrin."

Some of the above recordings and many others not here listed are also available on 78 r.p.m.

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at $33\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.



LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.

RADIO SHACK
CORPORATION
167 Washington St., Boston 8, Mass.

ANNOUNCEMENT

74th SEASON—1954—1955
SYMPHONY HALL

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

24 FRIDAY AFTERNOON CONCERTS

24 SATURDAY EVENING CONCERTS

9 TUESDAY EVENING CONCERTS

6 SUNDAY AFTERNOON CONCERTS

from October 8 to April 30

SOLOISTS AND GUEST CONDUCTORS
TO BE ANNOUNCED

Subscription renewal cards have been sent to all Friday Afternoon and Saturday Evening season ticket holders.

Please note that option on these tickets expires May 1. You may signify your wish to renew by signing and returning the card by that date.

Telephone CO mmonwealth 6-1492

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO

354 BEACON ST., BOSTON

Tel. CO 6-7359

LOIS LAUTNER

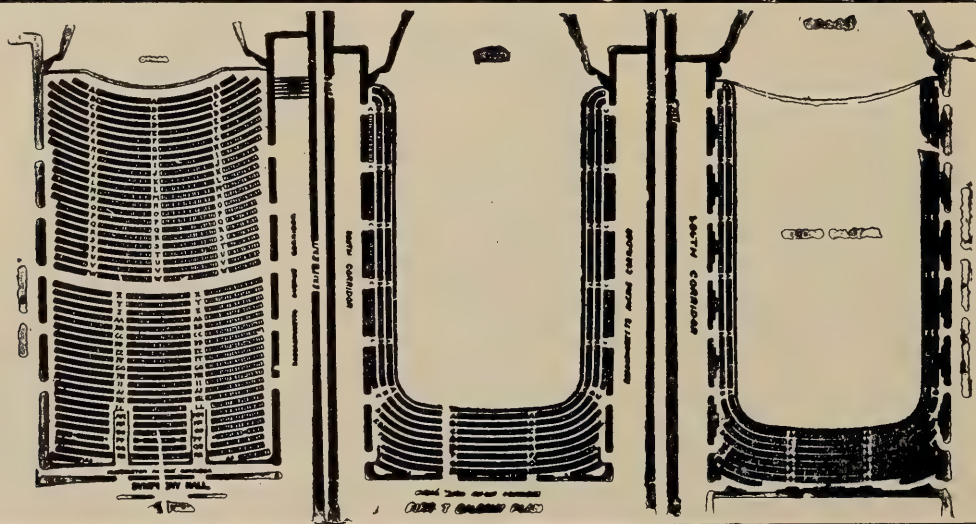
Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint

Solfège, Composition

CO 6-0137



WORKS PERFORMED AT THESE SERIES OF CONCERTS
DURING THE SEASON 1953-1954

	PAGE
AUBER: Overture to "La Muette de Portici"; X, <i>December 24</i>	441
BACH: Chorale Prelude and Chorale, "The Old Year is Past" (Arranged for Orchestra by CHARLES MUNCH); XI, <i>January 1</i>	489
Brandenburg Concerto No. 3 in G major, for Strings (PIERRE MONTEUX, Conductor); XV, <i>February 5</i>	681
BARTÓK: Dance Suite for Orchestra (FERENC FRICSAY, Conduc- tor); V, <i>November 13</i>	219
Concerto for Violin and Orchestra (PIERRE MONTEUX, Con- ductor; TOSSY SPIVAKOVSKY, Soloist); XV, <i>February 5</i> .	686
Music for strings, Percussion and Celesta (GUIDO CANTELLI, Conductor); XX, <i>March 26</i>	930
BEETHOVEN: Symphony No. 2, in D major, Op. 36; II, <i>October 16</i>	80
Symphony No. 3, in E-flat major, "Eroica," Op. 55; III, <i>October 30</i>	128
Symphony No. 9, in D minor, Op. 125 (EILEEN FARRELL, Soprano, JANICE MOUDRY, Contralto, DAVID POLERI, Tenor, MAC MORGAN, Baritone; HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, G. W. WOODWORTH, Conductor); XXIV, <i>April 30</i>	1148
Violin Concerto in D major, Op. 61 (ZINO FRANCESCATTI, Soloist); XXIII, <i>April 23</i>	1088
Overture to "Coriolan"; XXIV, <i>April 30</i>	1137
Overture to "Fidelio," Op. 72 (PIERRE MONTEUX, Conduc- tor); XIV, <i>January 29</i>	634
BERGER: Ideas of Order (First Performance in Boston); XIII, <i>January 22</i>	608
BERLIOZ: "Harold in Italy": Symphony with Viola Solo, Op. 16 (JOSEPH DE PASQUALE, Soloist); XXI, <i>April 2</i>	993
"L'Enfance du Christ", Sacred Trilogy, Op. 25 (JENNIE TOUREL, Soprano, MAC MORGAN, Baritone, LEE CASS, Bass, JOHN MCCOLLUM, Tenor; NEW ENGLAND CON- SERVATORY CHORUS, LORNA COOKE DE VARON, Conduc- tor; First performance at these concerts); IX, <i>Decem- ber 18</i>	393
"Roméo et Juliette," Dramatic Symphony, Op. 17 (MARY DAVENPORT, Contralto, JOHN MCCOLLUM, Tenor, YI- KWEI SZE, Bass; HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, G. W. WOODWORTH, Conductor); XVIII, <i>March 5</i>	823
"The Damnation of Faust," Dramatic Legend, Op. 24 (SU- ZANNE DANCO, Soprano, DAVID POLERI, Tenor, MARTIAL SINGER, Baritone, DONALD GRAMM, Bass, McHENRY BOATWRIGHT, Baritone; HARVARD GLEE CLUB and RAD-	

CLIFFE CHORAL SOCIETY, G. W. WOODWORTH, Conductor); XVI, <i>February 19</i>	729
BLOCH: Concerto Grosso No. 2, for String Orchestra (First performance in America); I, <i>October 9</i>	32
BORODIN: Polovtzhian Dances from "Prince Igor" (NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor); VII, <i>November 27</i>	329
BRAHMS: Symphony No. 1, in C minor, Op. 68 (GUIDO CANTELLI, Conductor); XX, <i>March 26</i>	951
Symphony No. 2, in D major, Op. 73; I, <i>October 9</i>	18
Symphony No. 4, in E minor, Op. 98; X, <i>December 24</i> ...	473
Piano Concerto No. 1, in D minor, Op. 15 (PIERRE MONTEUX, Conductor; LEON FLEISHER, Soloist); XIV, <i>January 29</i>	640
Variations on a Theme of Joseph Haydn, Op. 56A; VI, <i>November 20</i>	249
Tragic Overture, Op. 81; XXIII, <i>April 23</i>	1065
COPLAND: Concerto for Piano and Orchestra (LEO SMIT, Soloist); II, <i>October 16</i>	64
DEBUSSY: "Ibéria" ("Images" for Orchestra, No. 2); III, <i>October 30</i>	105
DUTILLEUX: Symphony (First performance in the United States); XII, <i>January 8</i>	540
DVORÁK: Concerto in B minor for Violoncello, Op. 104 (PIERRE FOURNIER, Soloist); XIII, <i>January 22</i>	590
ELGAR: Variations on an Original Theme, Op. 36; XIII, <i>January 22</i>	612
FRANCK: Suite from "Psyché," Symphonic Poem (PIERRE MONTEUX, Conductor); XIV, <i>January 29</i>	657
GABRIELI, ANDREA: "La Battaglia" (Arranged by Ghedini) (First performance at these concerts; GUIDO CANTELLI, Conductor); XX, <i>March 26</i>	922
HANDEL: Concerto in F major, for Two Wind Choirs and Strings; I, <i>October 9</i>	9
HAYDN: Symphony in G major, "Military," No. 100; XI, <i>January 1</i>	490
Symphony No. 101, in D major ("The Clock") (FERENC FRICSAY, Conductor); V, <i>November 13</i>	202
HONEGGER: Symphony No. 1; VI, <i>November 20</i>	254
XXII, <i>April 15</i>	1024
IBERT: Concerto for Flute and Orchestra (DORIOT ANTHONY, Soloist; First performance at these concerts); XII, <i>January 8</i>	568
KABALEVSKY: Concerto for Violoncello and Orchestra, Op. 49 (SAMUEL MAYES, Soloist; First performance in Boston); III, <i>October 30</i>	112
KLAMI: "Vipusessa Käynti" ("In the Belly of Vipunen"), for Male Chorus, Baritone Solo, and Orchestra (MARTTI	

TURUNEN, Conductor, HELSINKI UNIVERSITY CHORUS, SULO SAARITS, Baritone; First performance in Boston); IV, <i>November 6</i>	178
LALO: <i>Symphonie Espagnole</i> , for Violin and Orchestra (RUTH POSSELT, Soloist; Performed in memory of Jacques Thibaud); VIII, <i>December 11</i>	354
LISZT: <i>A Faust Symphony in Three Character Pictures</i> (after Goethe); XVII, <i>February 26</i>	801
LOPATNIKOFF: <i>Divertimento</i> for Orchestra, Op. 34 (First per- formance in Boston); XVII, <i>February 26</i>	775
MADETOJA: "Sammon Ryöstö" ("The Theft of the Sampo"), for Male Chorus, Baritone Solo, and Orchestra (MARTTI TURUNEN, Conductor, HELSINKI UNIVERSITY CHORUS, SULO SAARITS, Baritone; First performance in Boston); IV, <i>November 6</i>	182
MAHLER: <i>Symphony No. 4</i> , in G major (with Soprano Voice) (RICHARD BURGIN, Conductor, ANNE ENGLISH, Soloist); XIX, <i>March 19</i>	896
Adagio from the Tenth Symphony (RICHARD BURGIN, Con- ductor; First performance in Boston); VIII, <i>December</i> <i>11</i>	375
MENDELSSOHN: <i>Overture to "A Midsummer Night's Dream"</i> , Op. 21; XII, <i>January 8</i>	537
MILHAUD: "La Création du Monde" (First performance at these concerts); XXIII, <i>April 23</i>	1070
Suite Concertante (for Piano and Orchestra) (NICOLE HENRIOT, Soloist; First performance in America); X, <i>December 24</i>	447
MOZART: <i>Divertimento</i> in D major, for Strings, K. 136 (First performance at these concerts); II, <i>October 16</i>	57
Symphony No. 31, K. 297 ("Paris"); XXI, <i>April 2</i>	969
NIELSEN: <i>Symphony No. 5</i> , Op. 50 (First performance in Bos- ton); IV, <i>November 6</i>	158
PISTON: <i>Fantasy</i> for Solo English Horn and Harp, with Strings (LOUIS SPEYER, English Horn; BERNARD ZIGHERA, Harp; First performance); XI, <i>January 1</i>	498
PROKOFIEFF: <i>Scherzo and March</i> from the Opera, "The Love for Three Oranges"; VII, <i>November 27</i>	297
Symphony No. 7 (First performance in Boston); VII, <i>No-</i> <i>vember 27</i>	302
RACHMANINOFF: <i>Piano Concerto No. 2</i> , in C minor, Op. 18 (ZADEL SKOLOVSKY, Soloist); VII, <i>November 27</i> ...	325
RAVEL: "Le Tombeau de Couperin," Suite; II, <i>October 16</i>	62
"Daphnis et Chloé" Ballet, Suite No. 2; XII, <i>January 8</i> ..	572
READ: "The Temptation of St. Anthony," Dance Symphony in One Movement and Four Scenes, Op. 56 (GARDNER READ, Conductor; First performance in Boston); XIX, <i>March 19</i>	884

ROSSINI: Overture to "La Gazza Ladra" (RICHARD BURGIN, Conductor); XIX, <i>March</i> 19	873
ROUSSEL: Symphony No. 3, in G minor; XXI, <i>April</i> 2	986
SAINT-SAËNS: Symphony No. 3, in C minor (with Organ), Op. 78 (E. POWER BIGGS, Organ); XI, <i>January</i> 1	521
Piano Concerto No. 3, in E-flat major, Op. 29 (NICOLE HENRIOT, Soloist; First performance at these concerts); X, <i>December</i> 24	450
SCHUBERT: Symphony No. 7, in C major; XXII, <i>April</i> 15	1042
SIBELIUS: Symphony No. 2, in D major, Op. 43 (PIERRE MONTEUX, Conductor); XV, <i>February</i> 5	710
"Finlandia," Tone Poem, Op. 26; IV, <i>November</i> 6	153
"Tulen Synty" ("The Origin of Fire"), for Baritone, Male Chorus, and Orchestra, Op. 32 (MARTTI TURUNEN, Conductor, HELSINKI UNIVERSITY CHORUS, SULO SAARITS, Baritone); IV, <i>November</i> 6	185
SMETANA: Overture to "The Bartered Bride"; XIII, <i>January</i> 22	585
SMIT: Overture: The Parcae (First performance); II, <i>October</i> 16	76
STRAUSS: "Tod und Verklärung," Tone Poem, Op. 24 (PIERRE MONTEUX, Conductor); XIV, <i>January</i> 29	664
STRAVINSKY: Danses Concertantes (RICHARD BURGIN, Conductor; First performance at these concerts); VIII, <i>December</i> 11	350
TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74 (FERENC FRICSAY, Conductor); V, <i>November</i> 13 ..	224
"Romeo and Juliet," Overture-Fantasia; I, <i>October</i> 9	35
Italian Capriccio, Op. 45 (RICHARD BURGIN, Conductor); VIII, <i>December</i> 11	380
WAGNER: "Good Friday Spell" from "Parsifal", Act III; XXII, <i>April</i> 15	1017
Prelude and "Liebestod" from "Tristan und Isolde" (MARGARET HARSHAW, Soloist); VI, <i>November</i> 20	270
Finale, "Immolation Scene" from "Götterdämmerung" (MARGARET HARSHAW, Soloist); VI, <i>November</i> 20 ...	276
A Faust Overture; XVII, <i>February</i> 26	777

At the fourth pair of concerts, *November* 6, the Chorale "Wenn ich einmal soll scheiden, so scheide nicht von mir!" from the Passion According to St. Matthew by Johann Sebastian Bach was played in memory of Elizabeth Sprague Coolidge, who had died November 4.

In the eighth pair of concerts, *December* 11, Charles Munch conducted and Ruth Posselt played the solo part in Lalo's "Symphonie Espagnole" in memory of Jacques Thibaud.

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

BERGER	Ideas of Order
BERLIOZ	"L'Enfance du Christ," Sacred Trilogy, Op. 25
BLOCH	**Concerto Grosso No. 2, for String Orches- tra
DUTILLEUX	**Symphony
GABRIELI, ANDREA	"La Battaglia" (Arranged by Ghedini)
IBERT	Concerto for Flute and Orchestra
KABALEVSKY	Concerto for Violoncello and Orchestra, Op. 49
KLAMI	"Vipusessa Käynti" ("In the Belly of Vi- punen")
LOPATNIKOFF	Divertimento for Orchestra, Op. 34
MADETOJA	"Sammon Ryöstö" ("The Theft of the Sampo")
MAHLER	Adagio from the Tenth Symphony
MILHAUD	"La Création du Monde" **Suite Concertante (for Piano and Orches- tra)
MOZART	Divertimento in D major, for Strings, K. 136
NIELSEN	Symphony No. 5, Op. 50
PISTON	*Fantasy for Solo English Horn and Harp, with Strings
PROKOFIEFF	Symphony No. 7
READ	"The Temptation of St. Anthony", Dance Symphony in One Movement and Four Scenes, Op. 56
SAINT-SAËNS	Piano Concerto No. 3, in E-flat major, Op. 29
SMIT	* Overture: The Parcae
STRAVINSKY	Dances Concertantes

* First performance.

** First performance in the United States.

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Beethoven, Brahms — 6; Berlioz, Wagner — 4; Bartók, Sibelius, Tchaikovsky — 3; Bach, Haydn, Honegger, Mahler, Milhaud, Mozart, Prokofieff, Ravel, Saint-Saëns — 2; Auber, Berger, Bloch, Borodin, Copland, Debussy, Dutilleux, Dvořák, Elgar, Franck, A. Gabrieli, Handel, Ibert, Kabalevsky, Klami, Lalo, Liszt, Lopatnikoff, Madetoja, Mendelssohn, Nielsen, Piston, Rachmaninoff, Read, Rossini, Roussel, Schubert, Smetana, Smit, Strauss, Stravinsky — 1 each. Total — 78* works by 47 composers.

(* One repetition)

ARTISTS WHO HAVE APPEARED AS SOLOISTS

†ANTHONY, DORiot (Ibert: <i>Concerto for Flute and Orchestra</i>)	
January 8. Sketch	571
†DE PASQUALE, JOSEPH (Berlioz: " <i>Harold in Italy</i> ")	April 2.
Sketch	1005
*ENGLISH, ANNE (Mahler: <i>Symphony No. 4</i>)	March 19. Sketch
	908
*FLEISHER, LEON (Brahms: <i>Piano Concerto No. 1</i>)	January 29.
Sketch	656
FOURNIER, PIERRE (Dvorák: <i>Concerto in B minor for Violon-</i>	
<i>cello</i>)	January 22. Sketch
	596
FRANCESCATTI, ZINO (Beethoven: <i>Violin Concerto</i>)	April 23.
Sketch	1093
*HARSHAW, MARGARET (Wagner: <i>Prelude and "Liebestod" from</i>	
<i>"Tristan and Isolde"; Finale, "Immolation Scene" from</i>	
<i>"Götterdämmerung"</i>)	November 20. Sketch
	268
HENRIOT, NICOLE (Milhaud: <i>Suite Concertante for Piano and</i>	
<i>Orchestra; Saint-Saëns: Piano Concerto No. 3</i>)	Decem-
ber 24. Sketch	452
†MAYES, SAMUEL (Kabalevsky: <i>Concerto for Violoncello and</i>	
<i>Orchestra, Op. 49</i>)	October 30
POSSELT, RUTH (Lalo: <i>Symphonie Espagnole, for Violin and</i>	
<i>Orchestra</i>)	December 11
SKOLOVSKY, ZADEL (Rachmaninoff: <i>Piano Concerto No. 2</i>)	No-
vember 27. Sketch	328
SMIT, LEO (Copland: <i>Concerto for Piano and Orchestra</i>)	
October 16. Sketch	76
*SPIVAKOVSKY, TOSSY (Bartok: <i>Concerto for Violin and Orches-</i>	
<i>tra</i>)	February 5. Sketch
	696

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

<i>Choruses:</i>	NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Berlioz: " <i>L'Enfance du</i> <i>Christ</i> "; Borodin: <i>Polovtzhian Dances from "Prince</i> <i>Igor</i> ").
	HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor (Bee- thoven: <i>Symphony No. 9</i> ; Berlioz: " <i>Roméo et</i> <i>Juliette</i> "; Berlioz: " <i>The Damnation of Faust</i> ").
	HELSINKI UNIVERSITY CHORUS, MARTTI TURUNEN, Con- ductor, SULO SAARITS, Baritone Soloist (Klami: " <i>Vipusessa Käynti</i> "; Madetoja: " <i>Sammon Ry-</i> <i>östö</i> "; Sibelius: " <i>Tulen Synty</i> "). Sketch, 99
<i>Sopranos:</i>	SUZANNE DANCO (Berlioz: <i>The Damnation of Faust</i>). *EILEEN FARRELL (Beethoven: <i>Ninth Symphony</i>). JENNIE TOUREL (Berlioz: <i>L'Enfance du Christ</i>) Sketch, 429
<i>Contraltos:</i>	MARY DAVENPORT (Berlioz: <i>Roméo et Juliette</i>). JANICE MOUDRY (Beethoven: <i>Ninth Symphony</i>).

<i>Tenors:</i>	JOHN MCCOLLUM (Berlioz: <i>L'Enfance du Christ</i> ; Berlioz: <i>Roméo et Juliette</i>) Sketch, 429 *DAVID POLERI (Beethoven: <i>Ninth Symphony</i> ; Berlioz: <i>The Damnation of Faust</i>).
<i>Baritones:</i>	*MCHENRY BOATWRIGHT (Berlioz: <i>The Damnation of Faust</i>) MAC MORGAN (Beethoven: <i>Ninth Symphony</i> ; Berlioz: <i>L'Enfance du Christ</i>). Sketch, 429 *MARTIAL SINGHER (Berlioz: <i>The Damnation of Faust</i>).
<i>Basses:</i>	*LEE CASS (Berlioz: <i>L'Enfance du Christ</i>). Sketch, 429 *DONALD GRAMM (Berlioz: <i>The Damnation of Faust</i>). YI-KWEI SZE (Berlioz: <i>Roméo et Juliette</i>).
<i>English Horn:</i>	†LOUIS SPEYER (Piston: <i>Fantasy for Solo English Horn and Harp with Strings</i>).
<i>Harp:</i>	†BERNARD ZIGHERA (Piston: <i>Fantasy for Solo English Horn and Harp with Strings</i> ; Berlioz: <i>L'Enfance du Christ</i>).
<i>Flutes:</i>	†DORIOT ANTHONY (Berlioz: <i>L'Enfance du Christ</i>). †JAMES PAPPOUTSAKIS (Berlioz: <i>L'Enfance du Christ</i>).
<i>Organ:</i>	E. POWER BIGGS (Saint-Saëns: <i>Symphony No. 3</i>).

*|First appearance at these concerts.

†|Member of the Boston Symphony Orchestra

GUEST CONDUCTORS

MONTEUX, PIERRE:	<i>January 29-30, February 5-6.</i> Sketch	633
FRICSAY, FERENC:	<i>November 13-14.</i> Sketch	201
CANTELLI, GUIDO:	<i>March 26-27.</i> Sketch	921
BURGIN, RICHARD (Associate Conductor):	<i>December 11-12, March 19-20.</i>	
TURUNEN, MARTTI:	<i>November 6-7.</i> Sketch	99

GARDNER READ conducted his "The Temptation of St. Anthony," Dance Symphony, on March 19-20.

ENTR'ACTES

BURK, J. N.	Berlioz and Goethe's Faust	698
	"W. Shakespeare, Poet"	855
CITKOWITZ, ISRAEL	Aaron Copland — Personal Note	68
COMINSKY, J. R.	The Age of Wasted Miracles	363
FRY, CHRISTOPHER	The Artist Views the Critic	500
HARRISON, JAY S.	Pablo Casals Talks About Modern Music	554
HUMPHREY, LANING	The Vogue of the Battle Piece	942
HUXLEY, ALDOUS	Popular Music: Deliberately Barbarous	464
MILHAUD	Milhaud: Pioneer of Jazz	1074
NEWMAN, ERNEST	Brave New World	123
	What Are Tunes?	260
	The Perils of Precipitancy	598
	Thoughts on Television	857

PERKINS, FRANCIS D.	How to Annoy the Critics	1030
SAINT-SAENS	L'Art Pour L'Art	454
SCHONBERG, HAROLD C.	Something Classical, Something New	316
SJÖBLÖM, PAUL	Leevi Madetoja and Uuno Klami	172
THOMSON, VIRGIL	Scientists Get Curious	563

SPECIAL ARTICLES

BARTÓK		936
BERGER		611
BERLIOZ	The Artist of Simplicity	421
	Berlioz and God	425
	Paganini as Benefactor	850
DUTILLEUX		552
HAYDN	Musical Clocks	206
KABALEVSKY		118
NIELSEN		166
READ		892
THIBAUD, JACQUES		345

The Treasurer's financial report for the season 1953-1954 will be found on page 455.

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings (FERENC FRICSAY conducted the concert of November 17; RICHARD BURGIN conducted the concerts of December 15 and March 23; PIERRE MONTEUX conducted the concert of February 2.)

1953, October 13. HANDEL: Concerto in F major, for Two Wind Choirs and Strings; BRAHMS: Symphony No. 2; RAVEL: "Le Tombeau de Couperin" Suite; TCHAIKOVSKY: "Romeo and Juliet", Overture-Fantasia.

1953, November 17. HAYDN: Symphony No. 101 ("The Clock"); BARTÓK: Dance Suite for Orchestra; TCHAIKOVSKY: Symphony No. 6.

1953, December 15. STRAVINSKY: Danses Concertantes; BEETHOVEN: Piano Concerto No. 2 (Soloist, Grant Johannesen); MAHLER: Adagio from the Tenth Symphony; TCHAIKOVSKY: Italian Capriccio, Op. 45.

1954, January 5. BRAHMS: Variations on a Theme of Joseph Haydn; HAYDN: Violoncello Concerto in D major (Soloist, Paul Tortelier); SAINT-SAENS: Symphony No. 3 in C minor (with organ).

1954, February 2. COWELL: Hymn and Fuguing Tune, No. 3 (First performance in Boston); BEETHOVEN: Symphony No. 5; FRANCK: Suite from "Psyché", Symphonic Poem; STRAUSS: "Tod und Verklärung," Tone Poem, Op. 24.

1954, March 2. WAGNER: A Faust Overture; BERLIOZ: Excerpts from "The Damnation of Faust," Op. 24; IBERT: Concerto for Flute and Orchestra (Soloist, Doriot Anthony); ELGAR: Variations on an Original Theme, Op. 36.

1954, March 23. HAYDN: Symphony in G major, No. 88; MENDELSSOHN: Concerto for Violin and Orchestra in E minor, Op. 64 (Soloist, Norman Carol); SIBELIUS: Symphony No. 2 in D major, Op. 43.

- 1954, April 13. MOZART: Symphony in D major, "Paris," K. 297; ROUSSEL: Symphony No. 3 in G minor, Op. 42; BERLIOZ: "Harold in Italy," Symphony with Viola Solo, Op. 16 (Soloist, Joseph de Pasquale).
- 1954, April 27. WAGNER: "Good Friday Spell" from "Parsifal," Act III; MILHAUD: "La Création du Monde"; RAVEL: "Daphnis et Chloé", Ballet Suite No. 2; SCHUBERT: Symphony No. 7 in C major.
-

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Symphony concerts were given in Symphony Hall on Sunday afternoons (FERENC FRICSAY conducted the concert of November 15; RICHARD BURGIN conducted the concert of December 13; PIERRE MONTEUX conducted the concert of January 31; GUIDO CANTELLI conducted the concert of March 28.)

- 1953, November 1. BEETHOVEN: Symphony No. 3; RAVEL: "Le Tombeau de Couperin," Suite; TCHAIKOVSKY: "Romeo and Juliet," Overture-Fantasia.
- 1953, November 15. HAYDN: Symphony No. 101 in D major ("The Clock"); BARTÓK: Dance Suite for Orchestra; TCHAIKOVSKY: Symphony No. 6.
- 1953, December 13. STRAVINSKY: Danses Concertantes; BEETHOVEN: Piano Concerto No. 2 (Soloist, Grant Johannesen); MAHLER: Adagio from the Tenth Symphony; TCHAIKOVSKY: Italian Capriccio, Op. 45.
- 1954, January 31. BEETHOVEN: Overture to "Fidelio," Op. 72; BEETHOVEN: Symphony No. 5; BRAHMS: Piano Concerto No. 1 (Soloist, Leon Fleisher).
- 1954, March 28. ANDREA GABRIELI: "La Battaglia" (Arranged by Ghedini); BARTÓK: Music for Strings, Percussion and Celesta; BRAHMS: Symphony No. 1.
- 1954, April 25. WAGNER: "Good Friday Spell" from "Parsifal", Act III; ELGAR: Variations on an Original Theme, Op. 36; DEBUSSY: "Ibéria"; RAVEL: "Daphnis et Chloé" Ballet, Suite No. 2.
-

OPEN REHEARSALS

Six of the Orchestra's rehearsals in Symphony Hall were opened to the public: October 29, December 10 (RICHARD BURGIN), January 6, January 27 (PIERRE MONTEUX), February 18, April 1, and a seventh was added on April 29.

CONCERTS OUTSIDE BOSTON

Six concerts in Sanders Theatre, Harvard University, Cambridge, Mass., on Tuesday evenings — November 10, December 8 (SAMUEL MAYES, Soloist), January 26 (PIERRE MONTEUX, Conductor), February 16 (RICHARD BURGIN, Conductor), March 16 (RICHARD BURGIN, Conductor; DORiot ANTHONY, Soloist), April 20 (LOUIS SPEYER, BERNARD ZIGHERA, Soloists).

Five concerts in the Veterans Memorial Auditorium, Providence, Rhode Island, on Tuesday evenings — November 24 (SAMUEL MAYES, Soloist), December 29 (NICOLE HENRIOT, Soloist), January 19 (RICHARD BURGIN, Conductor; RUTH POSSELT, Soloist), February 23 (DORiot ANTHONY, Soloist), March 30 (GUIDO CANTELLI, Conductor).

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons) — December 2-5 (Soloist, Wednesday evening, SAMUEL

MAYES; Soloist, Saturday afternoon, LEO SMIT); January 13-16 (Soloist, Wednesday evening, RUTH POSSELT; Soloist, Saturday afternoon, PAUL TORTELIER); February 10-13 (PIERRE MONTEUX, Guest Conductor) (Soloist, Wednesday evening, TOSSY SPIVAKOVSKY); March 10-13 (Soloists, Wednesday evening and Saturday afternoon: MARY DAVENPORT, JOHN MCCOLLUM, YI-KWEI SZE); April 7-10 (Soloist, Wednesday evening: JOSEPH DE PASQUALE; Soloist, Saturday afternoon: DORIOT ANTHONY).

Five concerts in the Academy of Music, Brooklyn, N.Y., Friday evenings — December 4 (Soloist, LEO SMIT); January 15 (Soloist, PAUL TORTELIER); February 12 (PIERRE MONTEUX, Conductor); March 12 (RICHARD BURGIN, Conductor; DORIOT ANTHONY, Soloist); April 9.

Four concerts in Constitution Hall, Washington, D.C. on Thursday evenings — December 3 (Soloist, SAMUEL MAYES); January 14; February 11 (PIERRE MONTEUX, Conductor); March 11 (Soloists: MARY DAVENPORT, JOHN MCCOLLUM, YI-KWEI SZE).

Concerts in other cities: Northampton, October 19; Springfield, October 20; Buffalo, October 21; Ann Arbor, October 22; Detroit, October 23; Rochester, October 24 (PIERRE MONTEUX, Conductor); Ithaca, October 25 (PIERRE MONTEUX, Conductor); Troy, October 26 (PIERRE MONTEUX, Conductor); Newark, December 1 (SAMUEL MAYES, Soloist); Philadelphia, January 12 (SAMUEL MAYES, Soloist); New Haven, February 9 (PIERRE MONTEUX, Conductor) and April 6 (JOSEPH DE PASQUALE, Soloist); Hartford, March 8 (DORIOT ANTHONY, Soloist); New London, March 9 (DORIOT ANTHONY, Soloist); New Brunswick, April 8 (JOSEPH DE PASQUALE, Soloist).

TRANSCONTINENTAL TOUR

The Boston Symphony Orchestra made its first transcontinental tour in April and May, 1953.

The itinerary and programs were as follows:

Detroit: Masonic Auditorium, April 21 (PIERRE MONTEUX).

Columbus: Memorial Hall, April 22 (CHARLES MUNCH).

Dayton: Memorial Hall, April 23 (PIERRE MONTEUX).

Cincinnati: Music Hall, April 24 (CHARLES MUNCH).

Knoxville: Alumni Memorial Auditorium, April 25 (PIERRE MONTEUX).

Chattanooga: Memorial Auditorium, April 26 (PIERRE MONTEUX).

Atlanta: Municipal Auditorium, April 27 (CHARLES MUNCH).

New Orleans: Municipal Auditorium, April 28 (CHARLES MUNCH).

Dallas: Memorial Hall, April 23 (PIERRE MONTEUX).

El Paso: Liberty Hall, May 1 (CHARLES MUNCH).

Tucson: University of Arizona Auditorium, May 2 (CHARLES MUNCH).

Pasadena: Civic Auditorium, May 3 (PIERRE MONTEUX).

Los Angeles: Shrine Auditorium, May 4 (CHARLES MUNCH).

Santa Barbara: Fox Arlington Theatre, May 5 (PIERRE MONTEUX).

Fresno: Memorial Auditorium, May 6 (CHARLES MUNCH).

San Francisco: War Memorial Opera House, May 7 (PIERRE MONTEUX)

War Memorial Opera House, May 9 (CHARLES MUNCH).

Sacramento: Memorial Auditorium, May 10 (CHARLES MUNCH).

Salt Lake City: Salt Lake City Tabernacle, May 11 (CHARLES MUNCH).

Provo: Joseph Smith Auditorium, May 12 (PIERRE MONTEUX).

Denver: Auditorium, May 13 (PIERRE MONTEUX).

Chicago: Orchestra Hall, May 15 (CHARLES MUNCH).
 Orchestra Hall, May 16 (PIERRE MONTEUX).
 Orchestra Hall, May 17 (CHARLES MUNCH).
East Lansing: State College Auditorium, May 18 (PIERRE MONTEUX).
Ann Arbor: Hill Auditorium, May 19 (PIERRE MONTEUX).
Toronto: Massey Hall, May 20 (CHARLES MUNCH).
Montreal: Forum Amphitheatre, May 21 (PIERRE MONTEUX).
Burlington: Memorial Auditorium, May 22 (PIERRE MONTEUX).

PROGRAMS UNDER THE DIRECTION OF PIERRE MONTEUX

Detroit, Dayton, Dallas, East Lansing: BERLIOZ: Overture, "Le Carnaval Romain";
 WAGNER: Siegfried's Rhine Journey; STRAUSS: "Don Juan," Tone Poem; SIBELIUS:
 Symphony No. 2.
Knoxville, Chattanooga, Burlington: BERLIOZ: Overture, "Le Carnaval Romain";
 WAGNER: Siegfried's Rhine Journey; STRAUSS: "Don Juan," Tone Poem; FRANCK:
 Symphony in D minor.
Pasadena, San Francisco, Provo, Denver, Chicago, Ann Arbor: BEETHOVEN: Sym-
 phony No. 2; CRESTON: Symphony No. 2; STRAVINSKY: Suite from "L'Oiseau de
 Feu"; STRAUSS: Suite from "Der Rosenkavalier."
Santa Barbara: BEETHOVEN: Symphony No. 2; CRESTON: Symphony No. 2; BERLIOZ:
 Overture, "Le Carnaval Romain"; WAGNER: Siegfried's Rhine Journey; STRAVIN-
 SKY: Suite from "L'Oiseau de Feu."
Montreal: BERLIOZ: Overture, "Le Carnaval Romain"; SIBELIUS: Symphony No. 2;
 STRAVINSKY: Suite from "L'Oiseau de Feu"; DEBUSSY: "Prélude à l'Après-midi
 d'un Faune"; STRAUSS: Suite from "Der Rosenkavalier."

PROGRAMS UNDER THE DIRECTION OF CHARLES MUNCH

Columbus: BARBER: Overture, "School for Scandal"; BERLIOZ: "Royal Hunt and
 Storm"; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; WAGNER: Excerpts from
 Act III, "Die Meistersinger"; BRAHMS: Symphony No. 1.
Cincinnati: HANDEL: Suite from the "Water Music"; HONEGGER: Symphony No. 2;
 RAVEL: "La Valse"; BRAHMS: Symphony No. 4.
Atlanta: HANDEL: Suite from the "Water Music"; BERLIOZ: "Royal Hunt and
 Storm"; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; RAVEL: Rapsodie
 Espagnole; BRAHMS: Symphony No. 1.
New Orleans: BARBER: Overture, "School for Scandal"; HONEGGER: Symphony No.
 2; RAVEL: "La Valse"; BRAHMS: Symphony No. 4.
El Paso: BARBER: Overture, "School for Scandal"; HONEGGER: Symphony No. 2;
 RAVEL: Rapsodie Espagnole; BRAHMS: Symphony No. 4.
Tucson: HANDEL: Suite from the "Water Music"; HONEGGER: Symphony No. 2;
 ROUSSEL: "Bacchus et Ariane," Second Suite; BEETHOVEN: Symphony No. 7.
Los Angeles: BARBER: Overture, "School for Scandal"; BERLIOZ: "Royal Hunt and
 Storm"; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; RAVEL: Rapsodie
 Espagnole; BEETHOVEN: Symphony No. 7.
Fresno: HANDEL: Suite from the "Water Music"; BERLIOZ: "Royal Hunt and Storm";
 ROUSSEL: "Bacchus et Ariane," Second Suite; WAGNER: Excerpts from Act III,
 "Die Meistersinger".
San Francisco: HANDEL: Suite from the "Water Music"; HONEGGER: Symphony No.
 2; ROUSSEL: "Bacchus et Ariane," Second Suite; BRAHMS: Symphony No. 4.

Sacramento: BARBER: Overture, "School for Scandal"; HONEGGER: Symphony No. 2;
RAVEL: "La Valse"; BRAHMS: Symphony No. 4.
Salt Lake City: BARBER: Overture, "School for Scandal"; BERLIOZ: "Royal Hunt and Storm"; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; RAVEL: Rapsodie Espagnole; BEETHOVEN: Symphony No. 7.
Chicago (May 15): HANDEL: Suite from the "Water Music"; HONEGGER: Symphony No. 2; ROUSSEL: "Bacchus et Ariane," Second Suite; BRAHMS: Symphony No. 1.
Chicago: (May 17): BARBER: Overture, "School for Scandal"; BERLIOZ: "Royal Hunt and Storm"; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; RAVEL: "La Valse"; BEETHOVEN: Symphony No. 7.
Toronto: BARBER: Overture, "School for Scandal"; HONEGGER: Symphony No. 2;
RAVEL: "La Valse"; BRAHMS: Symphony No. 1.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 20th annual meeting of the Friends of the Boston Symphony Orchestra was held at Symphony Hall on March 31. Mr. Oliver Wolcott presided and Dr. Palfrey Perkins and Mr. Henry B. Cabot spoke. Charles Munch conducted the Orchestra in Elgar's "Variations on an Original Theme," Op. 36. The Trustees received the members at tea.

PENSION FUND CONCERTS (117th and 118th)

A special Pension Fund concert was given by the Boston Pops Orchestra, Arthur Fiedler, conductor, Sunday evening, June 7, featuring Johnny Green, who conducted a Gershwin program, Andre Previn, pianist, and "Kukla, Fran, and Ollie" (telecast).

The Guard Republican Band of Paris (*Musique de la Garde Républicaine de Paris*), Capt. François Julien-Brun, Conductor, gave a concert in Symphony Hall on Friday evening, December 11. Charles Munch conducted part of the program. The concert was given for the benefit of the Boston Symphony Orchestra's Pension Fund.

In addition to the six Open Rehearsals (benefiting the Pension Fund), an extra Rehearsal was given on April 29, as a Pension Fund concert.

The Saturday morning rehearsals for the Berkshire Festival (August 1, 8, and 15, were opened to the public for the benefit of the Pension Fund.

BROADCASTS

The concerts of the Friday afternoon and Saturday evening series were broadcast in full from Symphony Hall by the FM Radio Station WGBH.

The Sunday afternoon concert of January 31, Pierre Monteux conducting, was broadcast on Station WHDH. Miss Katharine Cornell spoke in the intermission in the interest of the campaign for funds.

POPS CONCERTS

The 68th season of Pops Concerts, Arthur Fiedler, Conductor, was given in Symphony Hall, April 21 through July 3, 1953. At the concerts until May 25, an alternate orchestra played in the absence of the Boston Symphony Orchestra members on tour.

The "Boston Pops Tour Orchestra," assembled for the purpose and conducted by Arthur Fiedler, made a 49-day tour of 45 cities, giving 47 concerts from February 1 to March 27, 1954 (repeating a similar tour in the season previous).

ESPLANADE CONCERTS

The 25th consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell. The season opened on Sunday, July 5 and closed July 25, with nightly concerts omitting Mondays, and including three Children's Concerts on Wednesday mornings, July 8, 15, 22. Twenty concerts were given.

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH WERE RELEASED IN THE COURSE OF THE SEASON:

BERLIOZ: *Romeo and Juliet* (with Harvard Glee Club and Radcliffe Choral Society, G. W. Woodworth, Director; Margaret Roggero; Leslie Chabay; Yi-Kwei Sze); HONEGGER: *Symphony No. 5*; ROUSSEL: *Bacchus et Ariane*; R. STRAUSS: *Don Quixote* (with Gregor Piatigorsky, Joseph de Pasquale); LISZT: *Les Préludes* (Pierre Monteux, Conductor); MOZART: *Piano Concertos in A major, K. 414 and B-flat major, K. 456* (Pierre Monteux, Conductor; Lili Kraus); Scriabin: *Poème d'Extase* (Pierre Monteux, Conductor).

THE FOLLOWING VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER WERE RELEASED IN THE COURSE OF THE SEASON:

ANDERSON: *Blue Tango*; Plink, Plank, Plunk!; *Waltzing Cat*; *Belle of the Ball*; AURIC: *Song from Moulin Rouge (Where Is My Heart?)*; BERNSTEIN: *Medley from Wonderful Town*; CAILLIET: *Birthday Fantasy*; DONIZETTI: *Sextet from Lucia di Lammermoor*; GERSHWIN: *Medley from Porgy and Bess*; GOUNOD: *Soldiers' Chorus from Faust*; OFFENBACH: *Barcarolle from Tales of Hoffmann*; PORTER: *Medley from Can-Can*; PROKOFIEFF: *Peter and the Wolf* (Alec Guinness, Narrator); ROSSINI: *Largo al Factotum from Barber of Seville*; SAINT-SAENS: *Carnival of the Animals* (Whittemore & Lowe, Duo-pianists); SIMEONE: *Flute Cocktail*; SINGER: *Doo-Wacka-Doodle*; STEFFE-GOULD: *Battle Hymn of the Republic*; VERDI: *Anvil Chorus from Trovatore*; *Quartet from Rigoletto*.

TANGLEWOOD BERKSHIRE FESTIVAL

Six concerts by members of the Boston Symphony Orchestra, directed by Charles Munch, were given in the Theatre-Concert Hall on three Saturday evenings and three Sunday afternoons.

July 11. BACH: *Brandenburg Concerto No. 1*; *Brandenburg Concerto No. 2* (Roger Voisin, Doriot Anthony, Ralph Gomberg, Richard Burgin); *Brandenburg Concerto No. 3*; *Brandenburg Concerto No. 6*; *Brandenburg Concerto No. 5* (Richard Burgin, Doriot Anthony, and Lukas Foss, pianist).

July 12. BACH: *Cantata No. 28* (Sara Mae Endich, Betty Allen, John McCollum, Mac Morgan; Berkshire Festival Chorus, Hugh Ross, Conductor); *Suite No. 2 in*

B minor, for Flute and Strings (Doriot Anthony); Overture (Suite) No. 3 in D major for Orchestra.

July 18. MOZART: Divertimento in D major, K. 136; Violin Concerto in G major, K. 216; Serenade in B-flat major, K. 361; Symphony in D major, "Prague," K. 504 (Isaac Stern).

July 19 (performed in the Shed). MOZART: Overture to "The Marriage of Figaro"; "Konzertante Sinfonie" for Violin and Viola, K. 364 (Isaac Stern, Joseph de Pasquale); "Eine kleine Nachtmusik," K. 525; Symphony in C major, "Jupiter," K. 551.

July 25. HAYDN: Theresa Mass, in B-flat major (Lois McCauley, Beatrice Krebs, John McCollum, Lee Cass; Berkshire Festival Chorus, Hugh Ross, Conductor); Symphony in C minor, No. 95; Symphony in G major, "Military," No. 100.

July 26. (performed in the Shed). STRAUSS: Divertimento (after Couperin), Op. 86; RAVEL: "Le Tombeau de Couperin," Suite; PROKOFIEFF: "Classical" Symphony, Op. 25; MILHAUD: "La Création du Monde"; FOSS: "A Parable of Death," for Narrator, Chorus, Tenor Solo, and Orchestra (Vera Zorina, Berkshire Festival Chorus, conducted by the composer).

Nine concerts by the Boston Symphony Orchestra were given in the Shed:

July 31. BEETHOVEN: Overture to "Leonore" No. 3; MENDELSSOHN: Concerto for Violin and Orchestra (Zino Francescatti); COPLAND: "Appalachian Spring"; RAVEL: Bolero.

August 1. SCHUMANN: Overture to Byron's "Manfred", Op. 115; FOSS: Piano Concerto No. 2 (the composer as soloist); MENDELSSOHN: Symphony No. 4 in A major, "Italian"; HINDEMITH: Symphonic Metamorphosis of Themes by Carl Maria von Weber.

August 2. (Pierre Monteux, Guest Conductor). TCHAIKOVSKY: Serenade for String Orchestra, Op. 48; Symphony No. 5 in E minor; Concerto for Pianoforte No. 1, in B-flat minor (Jorge Bolet).

August 7. BERLIOZ: "Roméo et Juliette," Dramatic Symphony, Op. 17 (Jennie Tourel, John McCollum, Nicola Moscona; Berkshire Festival Chorus, Hugh Ross, Conductor).

August 8. (Koussevitzky Memorial Concert; Leonard Bernstein, Guest Conductor). MOUSSORGSKY: Prelude to "Khovanstchina"; RAVEL: "Shéhérazade" for Voice and Orchestra (Jennie Tourel); MAHLER: Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus (Jennie Tourel, Theresa Green, Berkshire Festival Chorus, Hugh Ross, Conductor).

August 9. SCHUBERT: Symphony No. 5 in B-flat major; BARBER: Adagio for Strings; STRAUSS: "Don Quixote", Op. 35 (Gregor Piatigorsky, Joseph de Pasquale); MILHAUD: Concerto for Violoncello and Orchestra, No. 1 (Gregor Piatigorsky); ROUSSEL: "Bacchus et Ariane," Second Suite.

August 14. BRAHMS: A German Requiem, for Solo Voices, Chorus and Orchestra, Op. 45 (Lois Marshall, William Warfield; Berkshire Festival Chorus, Hugh Ross, Conductor).

August 15. (Leonard Bernstein, Guest Conductor). SIBELIUS: Symphony No. 4 in A minor; CHÁVEZ: Sinfonia India; BRAHMS: Symphony No. 2 in D major.

August 16. SCHUBERT: Symphony in B minor ("Unfinished"); WAGNER: Prelude and "Love Death" from "Tristan und Isolde"; WAGNER: A Siegfried Idyll; WAGNER: Excerpts from Act III, "Die Meistersinger"; RAVEL: Pianoforte Concerto (for the left hand) (Seymour Lipkin); RAVEL: "La Valse".

Through the generosity of the late Mrs. Elizabeth Sprague Coolidge three concerts of chamber music were given in the Theatre-Concert Hall on Wednesday evenings.

July 15. **BAROQUE TRIO** (Fernando Valenti, Harpsichord; Julius Baker, Flute; Daniel Saidenberg, Cello). Music by Telemann, Domenico Scarlatti, Lotti, Loeillet, Handel, and Rameau.

July 22. **SONATA RECITAL** (Ruth Posselt, Violin; Gary Graffman, Piano). Music by Hindemith, Fauré, Bach, and Prokofieff.

July 29. **HUNGARIAN QUARTET** (Zoltan Szekely, Violin; Alexander Moskowsky, Violin; Joseph Reilich, Viola; Vilmos Palotai, Cello) Music by Haydn, Piston, and Beethoven.

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Thursday, August 13. The Boston Symphony Orchestra gave a concert in the Shed in which Mr. Munch conducted Beethoven's Violin Concerto with Isaac Stern as soloist, and Leonard Bernstein conducted Scenes from Gershwin's "Porgy and Bess" with Leontyne Price and William Warfield as soloists.

E. Power Biggs gave organ recitals in the Shed on Saturday afternoons, August 1 and 8.

On Saturday mornings, August 1, 8, and 15, the Rehearsals were opened to the public for the benefit of the Pension Fund.

BERKSHIRE MUSIC CENTER

The Eleventh Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood July 5-August 16.

SYMPHONY HALL **OPENING NEXT TUESDAY NIGHT, at 8:30**

THE BOSTON POPS

ARTHUR FIEDLER, Conductor

25th Anniversary Season of Mr. Fiedler as Pops Conductor

The Pops will be given each night (Sundays in May)
through July 2.

Tickets at Box Office — Table seats \$2.50
1st balcony \$1.50, \$1.00; 2nd balcony (unreserved seats) 50¢

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimblér
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E_b Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

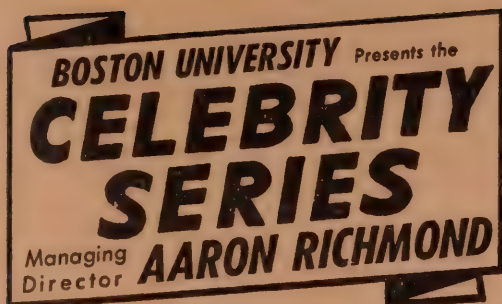
Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't



Announcement 1954-'55

Symphony Hall * Jordan Hall
Boston Opera House

A VARIED SEASON OF DISTINCTION

The enormous increase in the number of Celebrity Series Subscriptions
is due to

THE PRE-EMINENCE OF THE ATTRACTIONS
and the

ADVANTAGES TO SERIES SUBSCRIBERS who:
Select Their Own Series — Secure Choicest Locations

Save up to 50% over box-office prices

Receive privileges for important events not on the series.

\$8.50 SERIES SOLD OUT

Remaining Series at 143 NEWBURY ST., BOSTON 16
(Mail orders given prompt attention)

CHOOSE 7 EVENTS — one starred event may be included

\$18.50 — (Box-office prices total \$27.50)

15.25 — (Box-office prices total 23.00)

11.75 — (Box-office prices total 18.00)

***PHILADELPHIA ORCHESTRA**, Eugene Ormandy, Conductor ... Mon. Eve., Oct. 25
An audience demonstration rarely equalled in Symphony Hall followed this season's concert. Prog: Tchaikovsky 5th: Stravinsky "Firebird" Suite: Prokofieff Classical Symphony

QUARTETTO ITALIANO Sun. Aft., Oct. 31
Hundreds were unable to buy even stage seats at their performance this year.

CASADESUS Sun. Aft., Nov. 14
In the top rank of present-day keyboard masters.

IRMGARD SEEFRIED Thur. Eve., Dec. 9
Leading singer of the Vienna State Opera and Metropolitan Opera, Seefried is now recognized also as one of the foremost concert singers in the world.

ROBERTA PETERS Sun. Aft., Jan. 16
The first Symphony Hall concert by the prima donna coloratura of the Metropolitan Opera; her vivacious personality, rare vocal attainments and showmanship promise an exciting afternoon. Her varied program will include several coloratura arias with flute.

ZADEL SKOLOVSKY Sun. Aft., Jan. 23
His great success as soloist with the Boston Symphony this year augurs well for this brilliant pianist's first Boston concert.

***HEIFETZ** Sun. Aft., Feb. 13
I MUSICI Wed. Eve., Feb. 16
First American tour of twelve solo performers which many connoisseurs believe is the finest of Italian chamber orchestras.

ROBERT SHAW CHORALE Sun. Aft., Mar. 6
Many subscribers have been anxiously waiting for the return to Boston of this superb group of 60 singers and instrumentalists.

TRIO DI TRIESTE Sat. Eve., Mar. 12
Three superlative instrumentalists, performing without scores, who have received extravagant praise wherever they have appeared.

SOLOMON Sun. Aft., Mar. 27
Universally admired as one of the supreme interpretive pianists of the day.

RUBINSTEIN Sun. Aft., Apr. 10

VIENNA CHOIR BOYS Sun. Eve., Apr. 17
Recent television and motion picture appearances have made them an even greater concert attraction.

BALLET THEATRE Eve. in early May
A magnificent American ballet company, fresh from European and South American successes, with acknowledged great dancers in a new repertory.

EXTRA EVENTS (Prices: \$6, \$5, \$4, \$3, \$2.50)

AMSTERDAM CONCERTGEBOUW ORCHESTRA, Eduard van Beinum, Cond.

Sun. Aft., Nov. 28

Often called the greatest orchestra on the continent. Van Beinum "one of the most skillful and polished conductors we have heard." — Olin Downes.

BERLIN PHILHARMONIC ORCHESTRA Thurs. Eve., Mar. 24

Under the baton of Wilhelm Furtwangler, one of the most distinguished of present-day virtuoso conductors, the Berlin Philharmonic has a position of pre-eminence among the world's symphony orchestras.

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.



*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH

THE BALDWIN PIANO COMPANY

160 BOYLSTON STREET, BOSTON

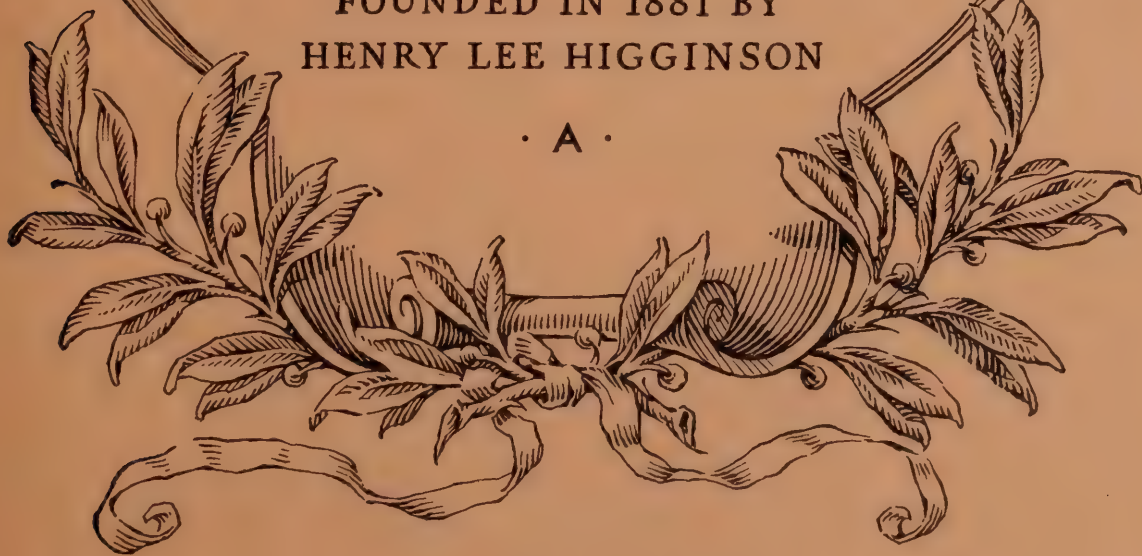
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• A •



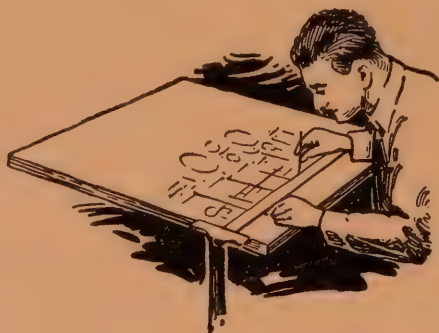
SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

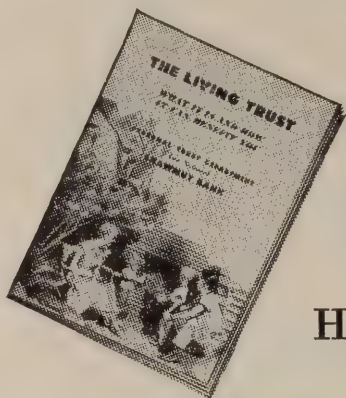
HENRY B. CABOT	<i>President</i>
JACOB J. KAPLAN	<i>Vice-President</i>
RICHARD C. PAINE	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Exhibition

*Opportunities to Subscribe
On WGBH*

EXHIBITION

An exhibition of contemporary American paintings kindly loaned by the Boston Museum of Fine Arts is now on view in the gallery. The list of paintings is as follows:

- Colored Clairvoyant
by EDMUND ARCHER
- The Vixen
by DARREL AUSTIN
- Noon Nap
by TURE BENGTZ
- Harmonica Player
by JULIEN BINFORD
- Ice Cream Cones
by ISABEL BISHOP
- Left No Address
by ROBERT BLISS
- Easter, 1948
by WILLIAM ABBOTT CHEEVER
- Near Stockbridge, Massachusetts
by CALVERT COGGESHALL
- Basic Number Twelve
by GARDNER COX
- Barge Canal and Bridge over
Schuylkill
by LUCIUS CROWELL
- Sharecropper and Blackberry Pickers
by ROBERT GWATHMEY
- The Orange Girl
by EDNA HIBEL
- The Artist's Mother
by WILLIAM JAMES
- Nancy Wynne Parker
by LEON KROLL
- Waiting
by AIMEE LAMB
- The Crossing
by CARL PICKHARDT
- Katherine
by EUGENE SPEICHER
- Lake Placid
by FLORINE STETTMEIER
- Spring Morning by the River
by POLLY THAYER
- . . .

This Orchestra's first tour of the Far West last April and May was an occasion for much photography by mem-

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chromespun rayon.
Sizes 14 to 20

27.50

416 Boylston St., Boston
54 Central St., Wellesley

bers of the Orchestra. This provides the exhibition in the cases now shown in the gallery.

• •

A "home talent" exhibition of paintings by Boston Symphony subscribers, Friends, and members of the Orchestra, will be held in the gallery beginning December 11th. Entrance requirements will be announced shortly in the Program Bulletin.

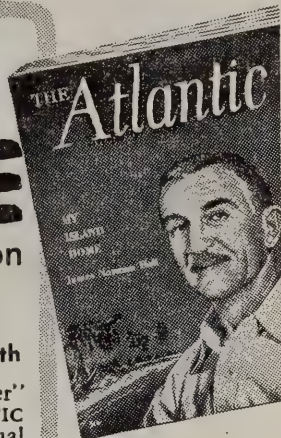
• •

HALF PRICE

Trial Subscription

brings the world's great writers into your home each month

Now you can "discover" and enjoy THE ATLANTIC for a fraction of its usual price. See how the world's great thinkers and doers make THE ATLANTIC America's most fascinating and informative magazine. Mail coupon!



OFFER
EXPIRES
IN 20 DAYS

Invite THE ATLANTIC into your home for a few months...and enjoy the best combination of news, fun, information and adult entertainment available anywhere today. Recent contributors include:

Agnes DeMille
Walter Lippmann
Robert Moses
Sumner Slichter
Henry Cabot Lodge, Jr.
Sir Osbert Sitwell
Christopher Fry

John Hersey
John Masefield
Bertrand Russell
J. Frank Dobie
Rebecca West
Paul Hoffman
John Marquand

Mail coupon below NOW. Send no money. We'll bill you for \$2. You will receive THE ATLANTIC for 8 months. Regular price for eight issues \$4.

SEND NO MONEY

MAIL THIS COUPON TODAY

The ATLANTIC, 8 Arlington St., Boston 16, Mass.

Please enter my trial subscription to The ATLANTIC for 8 months and bill me for \$2.

NAME _____

ADDRESS _____

Y4

OPPORTUNITIES TO SUBSCRIBE

Those who have not subscribed to these concerts but would like to hear the Boston Symphony Orchestra have two opportunities to do so (other than when seats are returned to be re-sold): one is the series of six Sunday afternoon concerts in Symphony Hall, opening November 1, at which the soloists will be the pianists, Grant Johannesen and Leon Fleisher, and the Guest Conductors, Ferenc Fricsay, Pierre Monteux, and Guido Cantelli.

Six rehearsals in the course of the season will be open to the public, the receipts to be devoted to the Orchestra's Pension Fund. The first will be on Thursday evening, October 29.

• •

ON WGBH

WGBH, the non-commercial FM station in Symphony Hall, in which the Boston Symphony Orchestra participates, begins its third year with an abundant schedule of educational and cultural programs. The Friday and Saturday concerts of this Orchestra will continue to be broadcast complete, and Prof. G. Wallace Woodworth will continue his "previews" on Thursdays at 4:30 and Fridays at 7:15.

A sample of what may be heard on WGBH is a new "Theatre Seminar" series which in October will be devoted to Shakespeare. Speakers on the four Sundays in October (5:00 to 6:00) are: Eva Le Gallienne, Lawrence Langner, John Burrell, and Theresa Helburn. Plays by the BBC World Theatre on Sundays at 8:45 are *Twelfth Night* (October 11), *Richard II* (October 18) and *The Tempest* (October 25).



Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



The modern home of the New England Conservatory of Music on Huntington Avenue.

In 1867 the New England Conservatory of Music was housed in seven "sky parlor" studios in the old Boston Music Hall.

*"Let Music
swell the breeze"*

The New England Conservatory of Music, the nation's oldest independent music school, began modestly. Today students from all over America and many other lands seek Conservatory degrees.

The Conservatory's growth symbolizes the changes which have taken place in Boston. Great changes also affect the individual who wants to make adequate provision for the family which will survive him. To meet these problems, an up-to-date will is essential. If you have no will, or if it has not been recently reviewed, you should see your lawyer at once.

To help you deal with changing economic conditions and tax laws, you and your lawyer are invited to consult with Old Colony Trust Company about the advantages of Old



Colony's service as Executor and Trustee. A copy of "*Wills and Trusts*" will be sent to you upon request.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

First Program

TUESDAY EVENING, OCTOBER 13, at 8:30 o'clock

HANDEL.....Concerto in F major, for Two Wind Choirs
and Strings
Allegro
A tempo ordinario
Largo
Allegro

BRAHMS.....Symphony No. 2, in D major, *Op. 73*
I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

INTERMISSION

RAVEL....."Le Tombeau de Couperin," Suite
I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

TCHAIKOVSKY....."Romeo and Juliet," Overture-Fantasia

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

CONCERTO IN F MAJOR FOR STRINGS AND TWO WIND CHOIRS

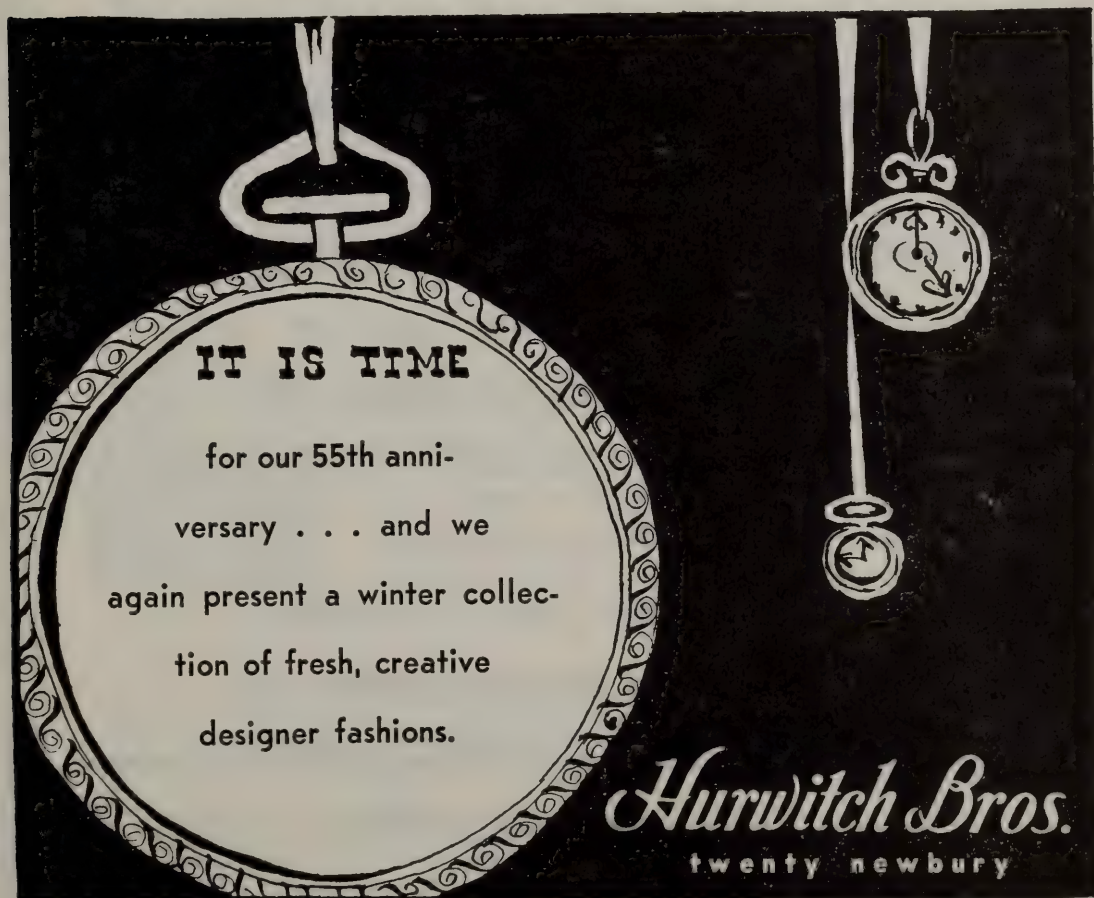
By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

This concerto, of which the date of composition and of any contemporary performances is unknown, was performed at Glasgow, Scotland, in a bi-centenary celebration of Handel's birth, on February 12, 1885. It was played at the concerts of the Boston Symphony Orchestra on December 26, 1891, under the direction of Arthur Nikisch, and repeated on December 28, 1907, October 25, 1913, November 12, 1915, March 31, 1922, and April 26, 1935. The edition by G. F. Kogel has been used for the most part. In 1935, Dr. Koussevitzky included it as part of a Bach-Handel Festival on the 250th Anniversary of the birth of the two composers.

The concerto is written for two complementary groups, each containing two oboes, two horns and bassoons, with a string orchestra.

FOR many years the unpublished manuscripts of Handel's works, in his own hand or that of his amanuensis in his final blindness, John Christopher Smith, lay little regarded in the collections in Buckingham Palace, the British Museum, and the Fitzwilliam Museum



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

at Cambridge University. When the 200th anniversary of the composer's birth generated festival celebrations, William Smith Rockstro, who had drawn attention to the existence of a "Double Concerto Grosso" in F in his *Life of Handel* in 1882, proceeded to copy and prepare for performance five movements, which were duly brought to life in Glasgow in 1885, and in the same year at the Crystal Palace concerts in London under the direction of August Manns.

It is very probable, although there is no real record of the event, that this concerto was performed in Handel's lifetime, when concertos were expected by London audiences between the parts of an oratorio, at Lincoln's Inn Fields Theatre or Covent Garden. Handel's music was also in demand at private houses or at the open air concerts in Vauxhall or Marylebone Gardens. The King's Band could furnish capable wind players for such purposes.

The first to make known the existence of this concerto was Victor Schoelcher, an early biographer (1857). Schoelcher was a refugee from France where his criticism of the regime of Napoleon III was unwelcome; in England he became an avid student of the Handel manuscripts. In the library of Buckingham Palace he found a portfolio of "Sketches" which contained, among other things, instrumental movements scored for strings with two wind choirs. Since the second

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF

THE BOSTON SYMPHONY ORCHESTRA

will be held in the

SYMPHONY HALL GALLERY

beginning December 11, 1953

Further information for prospective exhibitors will appear
in a later concert bulletin.



YOUR TEAM...for Estate Planning Advice

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

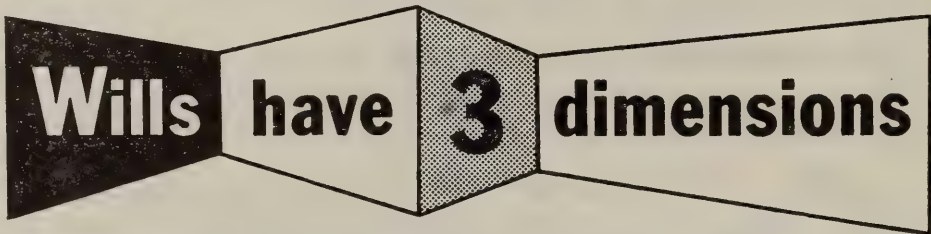
100 FRANKLIN STREET • RALPH LOWELL, President

movement used a descending figure also found in the Hailstone Chorus of *Israel in Egypt* and the third began like the chorus "Lift up your heads" from *The Messiah* he assumed that these movements were studies for "additional accompaniments" to those works.

Rockstro cleared up this misapprehension by comparing various manuscripts and piecing out a concerto in twelve movements which could not have had anything more than a passing thematic connection with the oratorios. He pointed out that the absence of a completed ninth movement was "less deplorable than has been supposed, for the seventh, eighth and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797." (This was Samuel Arnold, who had made the first attempt at a complete edition.) He was thus able to restore the concerto to its complete form. By the watermarks on the paper, the handwriting and other such clues, he came to the "irresistible" conclusion that it must have been composed at about the same time as *The Messiah*: that is, between the years 1740 and 1745.

Rockstro assembled from the three collections twelve movements, as follows: — I Pomposo; II — Allegro; III — A tempo giusto; IV — Largo; V — Allegretto ma non troppo; VI — A tempo ordinario; VII — Andante larghetto; VIII — Allegro; IX — Allegro; X — Adagio;

ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

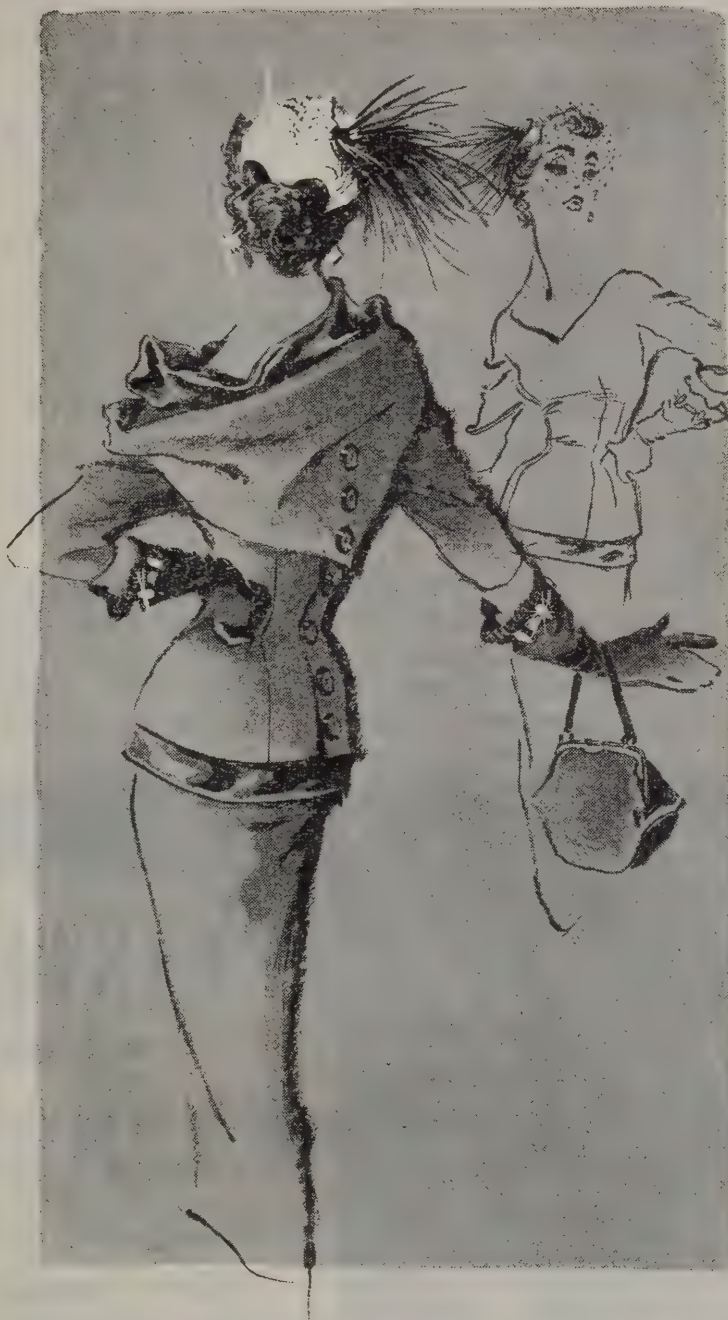
ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Black wool
crepe under-
scored by
shining black
satin in a
theatre suit
for misses.*

89.95



One of our distinc-
tive costumes in our
new Cotillion Room,
Second Floor

THE
Cotillion Room
CHANDLER'S

XI—Allegro ma non troppo; XII—March (found in *Judas Macabaeus*).

Friederich Chrysander, in preparing the monumental *Handel Gesellschaft*, published nine movements in his forty-seventh volume in 1886 as the second of two "*Concerti a due Cori*," the first, in the same instrumentation, being in B-flat.

There have been further editions. Gustav Kogel (1849–1921), a conductor once employed by the Peters Edition in Leipzig, arranged a suite of five movements for the Museum Concerts in Frankfort-am-Main in 1902. They are the movements I, II, VI, IV, VIII, of the *Handel Gesellschaft*, and have been used in previous performances by the Boston Symphony Orchestra, except on March 31, 1922, when Pierre Monteux restored the original edition of Chrysander.

An edition by Max Seiffert (1906) contains nine movements.

Of the movements used by Kogel the second, third, fourth and fifth are here performed:

I. Pomposo. 4/4. The theme is taken from *Esther*, Handel's first English oratorio, performed in 1732. The music is there found in two choruses, "Jehovah crown'd with glory bright" and "He comes to end our woes." There are upsweeping scales accentuating the "pomposus," striding chords. Philip Hale was reminded by this music of

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY

President

EDWARD F. MACNICHOL

Vice President & Secretary

JAMES O. BANGS

Vice President & Treasurer

RALPH B. WILLIAMS

Vice President & Trust Officer

ROBERT H. GARDINER

Vice President & Trust Officer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

Investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board
Saco-Lowell Shops*

CARL J. GILBERT

Treasurer Gillette Company

FRANCIS GRAY

Trustee

HENRY R. GUILD

*Herrick, Smith Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

RICHARD C. PAINE

*Treasurer State Street Investment
Corporation*

WILLIAM A. PARKER

President Incorporated Investors

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

Rockstro's characterization: "Mr. George Frederic Handel is by far the most superb personage one meets in the history of music."

II. Allegro. $3/4$. Rockstro points out the similarity of the descending passages in sixteenth notes to the Hailstone Chorus from *Israel in Egypt*.

III. A tempo ordinario. $4/4$. The principal theme is found in the composer's *Occasional Oratorio* composed in 1745. The theme is set off by rapid passages from the horns.

IV. Largo (in D minor). $12/8$. This movement, like the first, quotes from the Oratorio *Esther*. The theme is found in the chorus "Ye sons of Israel mourn." It is in the form of a siciliano.

V. Allegro. $12/8$. The movement which Kogel has well chosen for a jubilant finale opens with horn fanfares, in which the other instruments presently join.



C Crauford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

***P**PAINE *furniture company**

81 ARLINGTON STREET, BOSTON — HA ncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The most recent performance in this series was on April 27, 1951.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of

fine shoes for every member of the family



Thayer McNeil

boston and welllesley



Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Recent Arrivals

at

S. S. PIERCE'S

	Each	3 for
Red Label Cream of Lobster Soup , 10 oz. tin	\$.31	\$.91
A wonderful new concentrated soup that has captured the real lobster flavor. Heat with added milk or chill.		
Epicure Cocktail Dill Carrot Sticks , 8 oz. jar	.45	1.32
Crisp, 4½ inch carrot sticks pickled with plenty of dill. Serve <i>cold</i> at hors d'oeuvre time, with salad and cold meat.		
Red Label Italian Style Cheese Spread , 8 oz. plastic bowl . .	.45	
This is <i>delightful</i> ! Smooth as ivory, creamy of texture, it has an exquisitely delicate flavor.		
Red Label Scallops a la Newburg , 8 oz. tin	.83	2.44
Tender scallops in a chef-prepared, Sherry-laced, Newburg sauce. To be heated with added milk and served on toast with ripe olives, celery curls, <i>petits pois</i> or what you will.		
Epicure Olive and Anchovy Spread , 2 oz. jar	.29	.85
A talented new member of the canape company. You'll enjoy it plain or blended with cream cheese. Fine for stuffed eggs.		
Red Label Cherry Pie Filling , No. 2 tin	.39	1.15
Simply turn this tart-sweet cherry filling into a pie shell and bake. So easy anyone "can bake a cherry pie."		
Verkade Dutch Fair Biscuit Assortment , 3 lb. 3 oz. tin . . .	2.98	
From Holland. Another assortment of inimitable Dutch biscuits including mocca sticks, filled wafers, cafe noir, boudoir biscuits and others. In a charming tin.		
House of Herbs French Dressing , 8 oz. bot.	.69	
To the oil and garlic vinegar in this important dressing, a discreet touch of herbs has been added, with amazing results. Use also as a marinade for meat or fish.		
Red Label Egg Noodles and Tuna Fish , 15 oz. tin	.37	1.09
A hearty supper dish. Turn into a buttered casserole, dot with butter and brown in oven. Grated cheese, too, if you like.		
Danish Cheese with Caraway Seeds , per lb.	.89	
The flavor of this excellent cheese resembles a port du salut, with the added zest of caraway seeds. Delicious with walnuts and a glass of Port, after dinner.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister*, was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Striking the Right Chord

We have been keeping personal finances in tune for many years. Acting as Agent or Trustee, our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate.

Your securities are under the continuous supervision of an experienced investment staff. By naming The Merchants National Bank as your Executor and Trustee you assure your family of expert and understanding guidance.

Whether your need is for an Agency, Custodianship or Trust account, you will find your answer at The Merchants.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

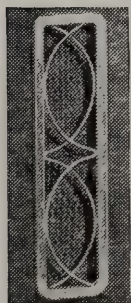
Hubbard 2-4900
Brockton 2186

THE WORLD PREMIERE THAT AMAZED THE EXPERTS!
Berkshire Festival crowds hail

PHILCO *Phonorama*



World's First High Fidelity Radio-Phonograph with sound in Full Dimension



It is Summer, 1953. You come as one of a vast group, musicians and music-lovers from all parts of the world, to Massachusetts to attend the great annual Berkshire Music Festival at Tanglewood. *But one of your most amazing experiences is not even listed on the program!* At the Curtis Hotel, in nearby Lenox, Philco *Phonorama** is making its first public appearance... and it

sweeps the Festival off its feet!

Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound of breathtaking "presence." And the effect on FM and AM radio, and on records, is like adding three dimensions and color to a motion picture. Small wonder you cheer, and that these great men and women of music agree with you—

FRANCO AUTORI: "The reproduction I heard on Philco *Phonorama* is truly an exciting and thrilling experience."

MILTON CROSS: "For the first time recorded music can, to all intents and purposes, equal a personal appearance."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage

right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity... and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "The most exciting sound I have ever heard."



*T.M.

— the first movement is written down.” On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was “more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: “He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship” of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): “On Monday Brahms’ new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*].” And three days later: “Thursday’s rehearsal was the second, yesterday’s was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold,

la maisonette

the little house of many designers
115 newbury street, boston

interpreting —
paris chic in an
american way —

*Elise Molire
chapeaux*

with “la maisonette”

recently arrived
from paris
with

“le dernier cri de
chapeaux”

at the most reasonable
prices

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

“It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement.”

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion ...
... moderately priced. ...



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Shakespeare In Russia



“SHAKESPEARE, I see, has scored a continuing success with the film of his *Julius Caesar*.” This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

“How the great William got into Hollywood, and all that followed, is quite a chronicle. But equally striking are some of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet*, *The Tempest*, and *Hamlet*.

“As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture*, *Romeo and Juliet*.

“Russian translations of Shakespeare’s plays were sporadic and of slow growth.

“However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev’s Shakespeare lore? It is a striking story.

“Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear*. A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture*, which has been reckoned a masterly work. To this he added incidental music for the entire drama.

“And the actor who inspired this Russian’s music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge.”

biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the "*gescheite Leute*."

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHE

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

<i>Rib Room</i> FOR FABULOUS ROAST BEEF <i>with Yorkshire Pudding Salad Bowl & Potato</i> DAILY 5:45 TO 10 P.M. SUNDAYS 1 P.M. TO 10 P.M.	SOMERSET HOTEL <i>Two Fine Restaurants</i>	<i>Ivy Room</i> OFFERING BOSTON'S NEWEST SPECIALTIES
--	--	---

"prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has

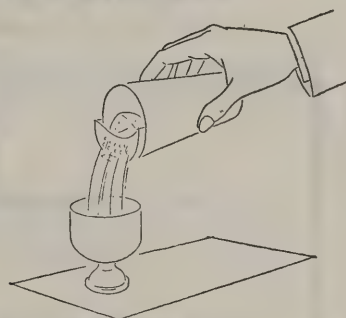
Grand Gift Idea for: BRIDES, HOSTESSES, USHERS, BRIDGE PRIZES,
SPORTS WINNERS, BON VOYAGE, CHRISTMAS

personal cocktail shaker*

in heavy silver plate

\$9. including
Federal tax

50¢ additional charge for delivery
outside of the New York City-
New England area.



Mixes or shakes one
drink—plus a dividend!

Top serves as chilled
cocktail cup. Base has
built-in strainer.

Get several. Serve your guests
their own favorite cocktails.

*Pat. pending

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

Engraved with three block initials
—50¢ additional.

been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.



From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

The new season starts —

OUR STORE IS BULGING WITH

EXCITING NEW THINGS

RECORDS

The new records have a realism, brilliance and smoothness that have never before been approached. For example:

BERLIOZ: *Romeo and Juliet* — B.S.O., Munch, Harvard-Radcliffe chorus
(Two LP records with French-English text, in a box — \$11.44)

RESPIGHI: *Pines of Rome* and *Fountains of Rome* — Toscanini and NBC
(Both works on one LP in an attractive album with 30 pages of beautiful pictures of Roman pines and fountains — \$5.72)

MOUSSORGSKY: *Pictures at an Exhibition* and

STRAVINSKY: *Firebird Suite* — Philadelphia Orchestra and Ormandy
(Both on one LP — \$5.45)

HONEGGER: *Jeanne d'Arc au Bucher* — Phila. Orch., Ormandy and Zorina
(Two LP's with French-English text, in a box — \$12.11)

PHONOGRAPHS

In order to hear with completeness the wondrous sounds that are embodied in the new records one *must* have an adequate reproducing instrument — in short, a modern high-fidelity phonograph, as the

New **Magnavox** MAGNASONIC

A fine high-fidelity phonograph with 4 speakers, 20 watts output — \$198.50

New **Magnavox** PLAYFELLOW

A brilliant table phonograph with 2 speakers for as little as \$99.50

COLUMBIA 360 — another fine "hi-fi" 2-speaker table model — \$139.50

MP — an extremely fine Chairside model, in mahogany or oak — \$179.50

RADIO-PHONOGRAPHS (with AM and FM)

New FISHER models are now available at a new low price of \$545.00

New **Magnavox** WEDGEWOOD with 3 speakers at \$335.00, also a new DeLuxe **Magnavox** REGENCY with two 12" speakers and "hi-fi" horn

New MP CHAIRSIDE of truly exceptional quality, with 2 speakers — \$299.50

TELEVISION

Magnavox has a complete line of 21", 24", and 27" TV and Radio-phono-TV with prices which begin as low as \$229.50 for the 21-tube table model.

COME IN TO SEE AND HEAR THESE INTERESTING
NEW QUALITY PRODUCTS!

BEECHER HOBBS

1416 BEACON STREET, near Coolidge Cor. AS 7-4114 BROOKLINE

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN"
("COUPERIN'S TOMB")

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Padeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The "*Prélude*" is in E minor, *vif*, 12-16; the "*Forlane*" (an old dance said to derive from the gondoliers of Venice as the "*Forlana*") is an allegretto, 6-8; the "*Menuet*" is an allegro moderato, and the final "*Rigaudon*," *assez vif*, 2-4.

BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"*A Musical Education in One*
Volume"

"*Boston's Remarkable Book of*
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

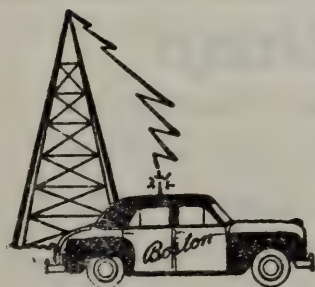


the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

"ROMEO AND JULIET," OVERTURE-FANTASIA (AFTER SHAKESPEARE)

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840:
died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow.

It was first performed by the Boston Symphony Orchestra, February 7, 1890. The most recent performance in the Friday and Saturday series was on January 22, 1943, when Richard Burgin conducted.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, harp and strings.

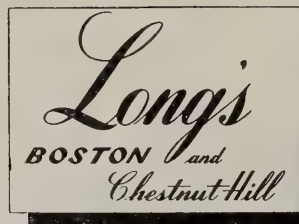
WHEN Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *Voyevode* in 1867, the Symphonic Poem *Fatum* in 1868, the Opera *Undine* early in 1869; the last three works he sought, with partial



\$330

\$250

\$220



AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in
beautifully designed cases - at moderate prices.
tax included

ALSO AT OUR BOSTON STORE

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Symphony Hall—Friday Evening, December 11

**THE
GUARD REPUBLICAN BAND OF PARIS**

(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS JULIEN-BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

CHARLES MUNCH will conduct a part of the
program

TICKETS \$1.50 to \$4.00 . . . Now at the Box Office

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.

success, to obliterate by destroying the scores). As was the case with *Fatum*, Tchaikovsky dedicated *Romeo and Juliet* to Mily Alexei-vitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for *Romeo and Juliet*, advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging “allegro with sword cuts,” and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev’s scheme. The introductory

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare’s “The Tempest,” Vladimir Stasov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his “Romeo and Juliet.”



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

andante of Friar Laurence is in the Overture first intoned by the wood winds. In the allegro giusto the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, is developed into a glamorous succession of chords in gentle pulsation (it has been compared with the composer's well-known song, his setting of Goethe's "*Nur wer die Sehnsucht kennt*," which was composed at the same time). A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Taneiev among his posthumous papers. It was in the form of a "Duo from *Romeo and Juliet*," and was set for orchestra by Taneiev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring toward the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo*, the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end



Otis Capper & Son

INCORPORATED

ESTABLISHED 1840

MAKERS OF EMAGRIN TABLETS FOR THE RELIEF OF PAIN,
ESPECIALLY TO REDUCE DISCOMFORT OR FEVER RESULTING
FROM SIMPLE HEADACHES, NEURALGIAS AND COMMON COLDS

439 BOYLSTON STREET
BOSTON

A 8 BEACON STREET
BOSTON

417 WESTMINSTER STREET
PROVIDENCE

"Say it with Flowers"

Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC.
KENmore 2076 and 2077

248 HUNTINGTON AVE.
opposite Symphony Hall

of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on *Romeo and Juliet*.

Another interesting circumstance which has been universally associated with *Romeo and Juliet* was Tchaikovsky's passion for the singing actress Désirée Artôt, the one real love affair of his recorded life. Laroche has described how Moscow was captivated by her performances at this time. "It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth, and passion, that everyone who heard it was fascinated and carried away. I have said that Désirée Artôt was not good-looking. At the same time, without recourse to artificial aids, her

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

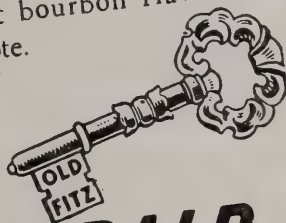
Tel. CO 6-3637

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality



OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald Whiskey Distillery, Inc., Louisville Ky



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • **Geo. H. Ellis Co.**

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

charm was so great that she won all hearts and turned all heads, as though she had been the loveliest of women. The delicate texture and pallor of her skin, the plastic grace of her movements, the beauty of her neck and arms, were not her only weapons; under the irregularity of her features lay some wonderful charm of attraction, and of all the many 'Gretchens' I have seen in my day, Artôt was by far the most ideal, the most fascinating." No one succumbed to her charm more completely than Tchaikovsky. When his shyness had been overcome, the composer's rapture became more personal; nor was Mademoiselle Artôt indifferent to her suitor. When the moment of irrevocable decision came, Tchaikovsky had pangs of doubts as to the wisdom of uniting such a career as his with that of an itinerant singer. His friends, Nicholas Rubinstein in particular, warned him against "playing the pitiable part of 'husband of his wife.'" The lady herself brought a sudden and final solution to his quandary by departing with her troop to Warsaw, and there, without a word of warning to her "fiancé," marrying the baritone Padilla.

As a matter of fact, when Tchaikovsky began to compose the Overture Fantasia (September, 1869), nine months had elapsed since the

BOSTON UNIVERSITY COLLEGE OF MUSIC

All phases of Music Instruction and Music Education

with an eminent faculty of Artists, Composers, Scholars and Educators
Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—

Opera Workshop, Sarah Caldwell, Director
Pianists' Workshop, Jules Wolfers, Director
Musicology, Karl Geiringer

MASTER CLASSES under—

Arthur Fiedler
Paul Ulanowsky
Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request

ROBERT A. CHOATE, DEAN

25 BLAGDEN STREET, BOSTON 16

CO 6-6230

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

summary conclusion of his love affair. Such works as *Fatum*, which Tchaikovsky wrote while his love for the French singer grew and reached its climax, do not seem to record the tender emotions he must have felt at the time, while the melting middle section of the Overture Fantasia has been generally taken as the musical accents of a romance far less remote than Elizabethan Verona. Circumstances favor this conclusion in that the impression which Mademoiselle Artôt made upon Tchaikovsky by her singing and acting remained vivid not only then, but through his life. It was perhaps while Tchaikovsky was at work upon his overture that the two met again, "as friends," and then too occurred the episode related by Kashkin, who sat with Tchaikovsky in a box in the Moscow opera, when Désirée Artôt was on the bill. "I sat in the stalls next to Tchaikovsky, who was greatly moved. When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."



W C R B
1330 KC

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

**A Select Audience for Discriminating
Advertisers**

CALL WALTHAM 5-7080



The Haynes Flute

Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

108 Massachusetts Avenue, Boston 15, Mass.

NEW ENGLAND CONSERVATORY OF MUSIC

A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

RICHARD BURGIN, member of the faculty of the Conservatory, has been appointed Conductor of the Conservatory Orchestra. He will continue to head the string department of the Conservatory and will be in complete charge of all orchestral activities. Mr. Burgin is widely known for his successful orchestral and chamber music activities with students, particularly at Tanglewood. Applicants for the orchestra are accepted on the basis of auditions at the Conservatory.

For further information apply Dean, 290 Huntington Ave., Boston, Mass.

- THE BOSTON SYMPHONY CONCERT BULLETIN
- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM



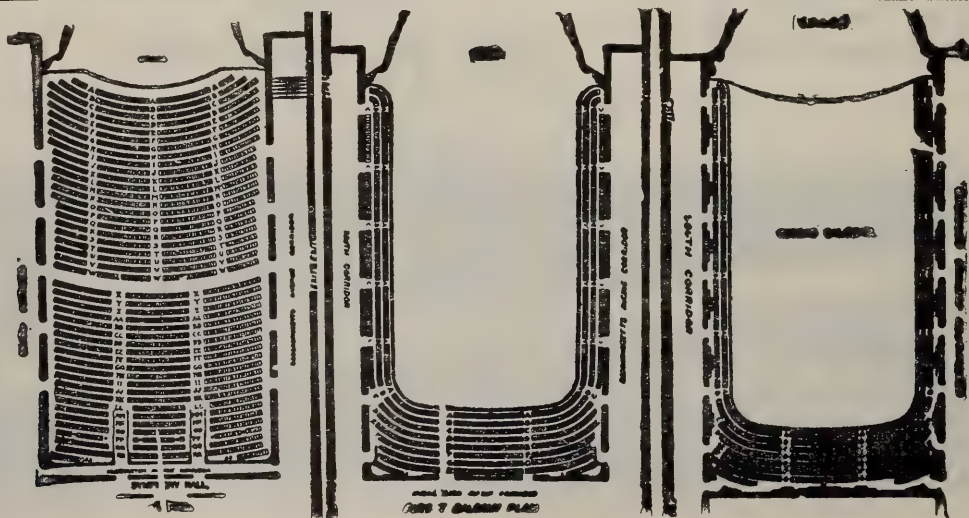
The Boston Symphony Orchestra

PUBLICATIONS

offer to advertisers wide coverage of a special group of discriminating people. For both merchandising and institutional advertising they have proved over many years to be excellent media.

Total Circulation More Than 500,000

For Information and Rates Call :: MRS. DANA SOMES, *Advertising Manager*
Tel. CO 6-1492, or write: Symphony Hall, Boston 15, Mass.



SYMPHONY HALL, BOSTON

Seventy-Third Season, 1953-1954

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Six Sunday Afternoon Concerts

at 3 o'clock

NOVEMBER 1

DECEMBER 13

MARCH 28

NOVEMBER 15

JANUARY 31

APRIL 25



Guest Conductors

PIERRE MONTEUX

FERENC FRICSAY

GUIDO CANTELLI

Soloists

GRANT JOHANNESSEN

Piano

LEON FLEISHER

Piano

Series Tickets available at \$14.40, \$18.00

Subscription Office

•

CO 6-1492

BALDWIN PIANO

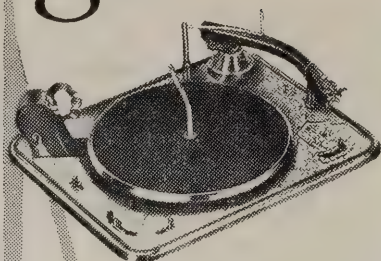
RCA VICTOR RECORDS

The case of the Quick Change Artist!

With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear, and feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50

Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SECOND CONCERT OF THIS SERIES

TUESDAY EVENING, NOVEMBER 17, at 8:30 o'clock

FERENC FRICSAY, *Guest Conductor*

FRIDAY AFTERNOON, OCTOBER 16, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 17, at 8:30 o'clock

MOZART.....Divertimento in D major, for Strings, K. 136
(*First performance at these concerts*)

RAVEL.....Le Tombeau de Couperin, Suite

COPLAND.....Concerto for Piano and Orchestra
(In one movement)

I N T E R M I S S I O N

SMIT.....Overture in C-sharp minor
(*First performance*)

BEETHOVEN.....Symphony No. 2, in D major, *Op.* 36

SOLOIST
LEO SMIT

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

6 OPEN REHEARSALS

In SYMPHONY HALL at 7:30 P.M.

OCTOBER 29, *Thursday*

JANUARY 27, *Wednesday*

DECEMBER 10, *Thursday*

FEBRUARY 18, *Thursday*

JANUARY 6, *Wednesday*

APRIL 1, *Thursday*

Season Tickets for the Six Rehearsals are now available at
the Box Office at \$7.00

After October 20, any ticket remaining will be sold at \$2.00
for a single Rehearsal

Bequests made by will
to the
BOSTON SYMPHONY ORCHESTRA, INC.
will help to
perpetuate a great musical tradition.

Such bequests are exempt from estate taxes.

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

GA 7-3294

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO 6-7359

JULES WOLFFERS

PIANIST — TEACHER

1572 BEACON STREET

Waban 68

RUTH SHAPIRO

PIANIST — TEACHER

35 LANCASTER TERRACE

BROOKLINE, MASSACHUSETTS

Telephone BEacon 2-3985

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.
Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1953-54

OCTOBER

9-10	Boston	(Fri.-Sat. I)
13	Boston	(Tues. A)
16-17	Boston	(Fri.-Sat. II)
19	Northampton	
20	Springfield	
21	Buffalo	
22	Ann Arbor	
23	Detroit	
24	Rochester	
25	Ithaca	
26	Troy	
29	Boston	(Rehearsal I)
30-31	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Sun. a)
6-7	Boston	(Fri.-Sat. IV)
10	Cambridge	(1)
13-14	Boston	(Fri.-Sat. V)
15	Boston	(Sun. b)
17	Boston	(Tues. B)
20-21	Boston	(Fri.-Sat. VI)
24	Providence	(1)
27-28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Newark	
2	New York	(Wed. 1)
3	Washington	(1)
4	Brooklyn	(1)
5	New York	(Sat. 1)
8	Cambridge	(2)
10	Boston	(Rehearsal 2)
11-12	Boston	(Fri.-Sat VIII)
13	Boston	(Sun. c)
15	Boston	(Tues. C)
18-19	Boston	(Fri.-Sat. IX)
24-26	Boston	(Thurs.-Sat. X)
29	Providence	(2)

JANUARY

1-2	Boston	(Fri.-Sat. XI)
5	Boston	(Tues. D)
6	Boston	(Rehearsal 3)
8-9	Boston	(Fri.-Sat. XII)
12	Philadelphia	
13	New York	(Wed. 2)
14	Washington	(2)
15	Brooklyn	(2)
16	New York	(Sat. 2)
19	Providence	(3)
22-23	Boston	(Fri.-Sat. XIII)
26	Cambridge	(3)
27	Boston	(Rehearsal 4)
29-30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sunday d)

FEBRUARY

2	Boston	(Tuesday E)
5-6	Boston	(Fri.-Sat. XV)
9	New Haven	(1)
10	New York	(Wed. 3)
11	Washington	(3)
12	Brooklyn	(3)
13	New York	(Sat. 3)
16	Cambridge	(4)
18	Boston	(Rehearsal 5)
19-20	Boston	(Fri.-Sat. XVI)
23	Providence	(4)
26-27	Boston	(Fri.-Sat. XVII)

MARCH

2	Boston	(Tues. F)
5-6	Boston	(Fri.-Sat. XVIII)
8	Hartford	
9	New London	
10	New York	(Wed. 4)
11	Washington	(4)
12	Brooklyn	(4)
13	New York	(Sat. 4)
16	Cambridge	(5)
19-20	Boston	(Fri.-Sat. XIX)
21	Boston	(Sun.) P. Fund
23	Boston	(Tues. G)
26-27	Boston	(Fri.-Sat. XX)
28	Boston	(Sun. e)
30	Providence	(5)

APRIL

1	Boston	(Rehearsal 6)
2-3	Boston	(Fri.-Sat. XXI)
6	New Haven	(2)
7	New York	(Wednesday 5)
8	New Brunswick	
9	Brooklyn	(5)
10	New York	(Saturday 5)
13	Boston	(Tues. H)
15-17	Boston	(Thurs.-Sat. XXII)
20	Cambridge	(6)
23-24	Boston	(Fri.-Sat. XXIII)
25	Boston	(Sun. f)
27	Boston	(Tues. I)
30-	Boston	(Fri.-Sat. XXIV)

MAY 1

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Roland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Einar Hansen
Gottfried Wilfinger
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Freddy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimble
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't

THE ELUSIVE GOAL...

To seek perfection is to accept the highest challenge, for true perfection is a mountain without a top—a goal just out of reach, yet never out of sight. A perpetual striving for perfection in musical performance is the essence of the greatness of the Boston Symphony Orchestra. The artistic integrity, the uncompromising musical standards so firmly established through the years by the Boston Symphony Orchestra and its great conductors, are today reaching new heights.

In an allied field of music—the art of piano making—The Baldwin Piano Company has sought the same challenging goal of perfection. In a great piano as in a great orchestra there can be no compromise with ideals. As perfection is approached, the steps become shorter, yet proportionately more difficult—with time and effort no factor of consequence for just ahead lies the promise of reward.

That the Baldwin piano is so closely associated with the Boston Symphony Orchestra in the creation of truly great music is rewarding recognition of Baldwin's artistic achievements and a constant inspiration to continue the unflagging march toward the elusive goal of perfection.

THE BALDWIN PIANO COMPANY

Builders of: Baldwin Grand Pianos • Acrosonic Spinnet Pianos
Hamilton Vertical Pianos • Baldwin and Orga-sonic Electronic Organs

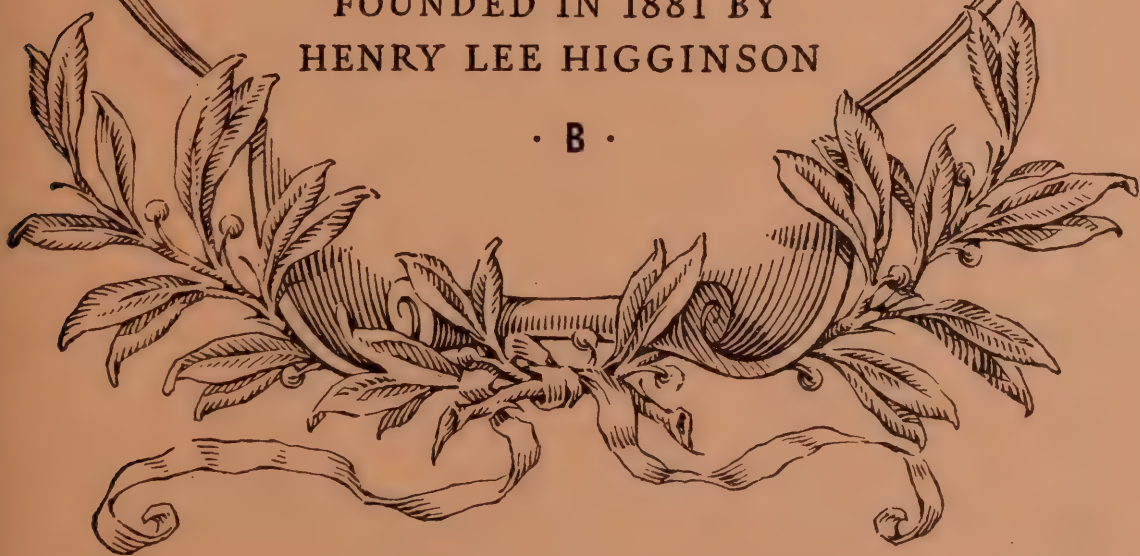
160 Boylston Street Boston



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• B •



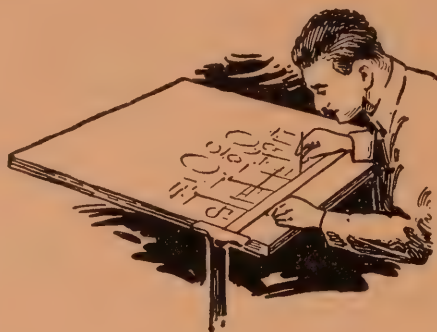
SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

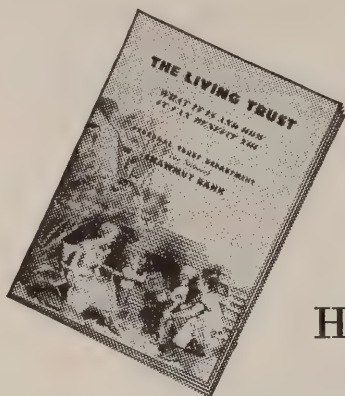
PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS

OLIVER WOLCOTT

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

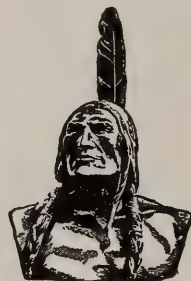
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Mrs. Coolidge and Tanglewood
A Band of Virtuosos

MRS. COOLIDGE AND TANGLEWOOD

It would be difficult to name anyone who, inheriting a fortune, has been as wise as Mrs. Elizabeth Sprague Coolidge in using it for the cause of music. Chamber music was her first and last love; the ensembles she has sponsored through the years, the works she has commissioned and the concerts she has presented, if listed, would fill many pages. Too great for any calculation has been the growth of the general taste for this cherishable part of music which, thanks largely to her, has changed from shamefully sparse to gratifyingly prodigious proportions.

So far as the Boston Symphony Orchestra is concerned, it should not be forgotten that the seeds of summer music in the Berkshires were planted by her at South Mountain as long ago as 1918; that the first orchestral festivals were perforce called Berkshire *Symphonic* Festivals to distinguish them from her own. On the establishment of the Berkshire Music Center, she was ready to provide an annual series of chamber concerts at Tanglewood. The performers were of the best, the music embraced the earliest and the latest, with the great ones in between. A personal touch was the presence of Mrs. Coolidge in the front row center (the location required by her deafness), enjoying the music with everyone else. The chamber concerts at Tanglewood, which have become so important a part of its activities, are to be continued.

These concerts in the past at Tanglewood, until last year, were sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The same Foundation will continue to make possible the concerts which are broadcast each Friday evening from Washington and heard here on Station WGBH. A series of four concerts at Tanglewood in the summer of 1948 was devoted to the chamber music of Schubert, and this has suggested a series of concerts on FM Station WXHR, based on those programs, and dedicated to the memory of Mrs. Coolidge.

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chromespun rayon.
Sizes 14 to 20

27.50

416 Boylston St., Boston
54 Central St., Wellesley

A BAND OF VIRTUOSOS

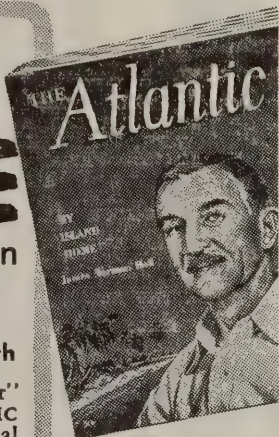
The program is announced for the Guard Republican Band of France, which is to visit Boston on its American tour for a concert in Symphony Hall on the evening of December 11, the proceeds to be devoted to the Pension Fund of the Boston Symphony Orchestra. Among the virtuoso players are Henri Druart, clarinet, who will be heard in the *Recitative and Polonaise* by Weber, and Henri Lebon, flute, who will play in Debussy's *Prelude to the Afternoon of a Faun*. Captain François-Julien Brun, the Conductor, has asked Mr. Munch to conduct a number, and he will accordingly lead in Ravel's *Bolero*.

HALF PRICE

Trial Subscription

brings the world's great writers into your home each month

Now you can "discover" and enjoy THE ATLANTIC for a fraction of its usual price. See how the world's great thinkers and doers make THE ATLANTIC America's most fascinating and informative magazine. Mail coupon!



OFFER
EXPIRES
IN 20 DAYS

Invite THE ATLANTIC into your home for a few months...and enjoy the best combination of news, fun, information and adult entertainment available anywhere today. Recent contributors include:

Agnes DeMille
Walter Lippmann
Robert Moses
Sumner Slichter
Henry Cabot Lodge, Jr.
Sir Osbert Sitwell
Christopher Fry

John Hersey
John Masefield
Bertrand Russell
J. Frank Dobie
Rebecca West
Paul Hoffman
John Marquand

Mail coupon below NOW. Send no money. We'll bill you for \$2. You will receive THE ATLANTIC for 8 months. Regular price for eight issues \$4.

SEND NO MONEY MAIL THIS COUPON TODAY

The ATLANTIC, 8 Arlington St., Boston 16, Mass.

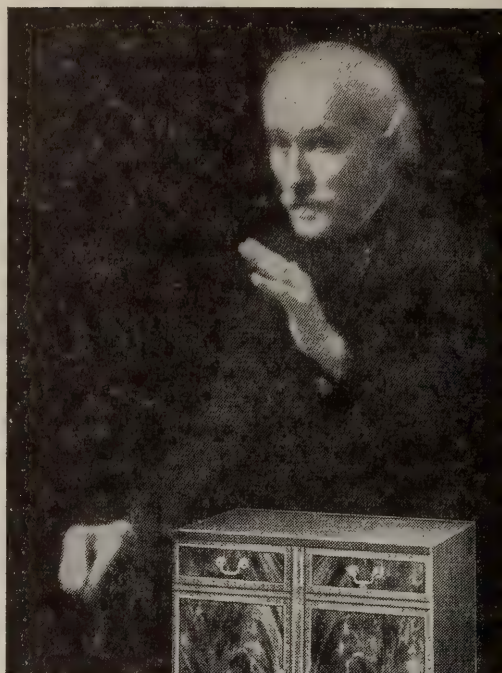
Please enter my trial subscription to The ATLANTIC for 8 months and bill me for \$2.

NAME _____

ADDRESS _____

Y 7

Your own concert hall at home



Model 3HS6
\$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

and RCA Victor
High Fidelity Records

New High Fidelity "Victrola" phonographs bring you recorded music with the brilliance and realism of an actual performance—music you never dreamed was on your records!

RCA Victor has the largest selection of High Fidelity records, including Arturo Toscanini's new recording, *The Pines and The Fountains of Rome*.

Hear RCA Victor High Fidelity at your dealer's now. Once you've heard it, nothing less will satisfy you.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

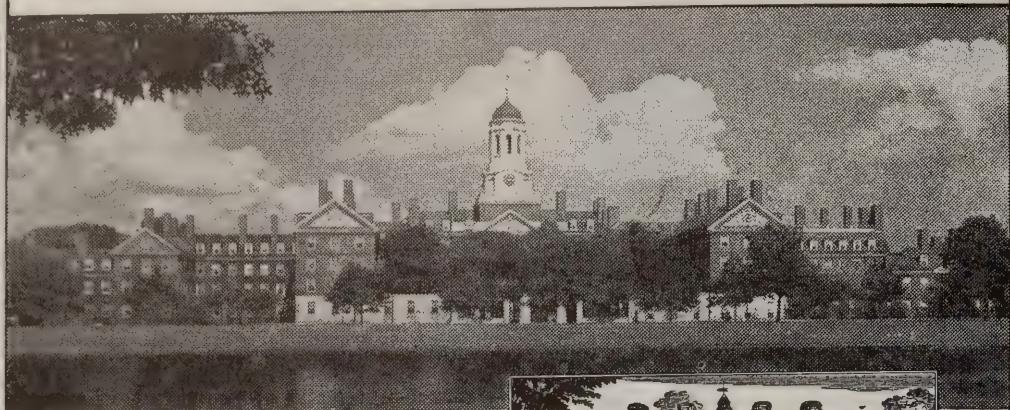
Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



Dunster House is one of the seven stately undergraduate Houses completed in 1931

The first college building, erected with funds voted by the General Court in 1636, was in the Yard on the present site of Grays Hall.



*“From the age that is past to the age
that is waiting before”*

Harvard, America's oldest university, has witnessed all the tremendous changes in American life since 1636. Yet she is still “Calm rising through change and through storm.”

In today's changing world, the individual who seeks to provide for his family faces many problems. An up-to-date will is essential in meeting them. If you have no will, or have not reviewed it recently, you should see your lawyer at once.

You and your lawyer are invited to consult Old Colony Trust Company about Old Col-

ony's services as Executor and Trustee. A copy of “Wills and Trusts” will be mailed to you upon request.



★ WORTHY OF YOUR TRUST ★

**OLD COLONY
TRUST COMPANY**

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Second Program

TUESDAY EVENING, NOVEMBER 17, at 8:30 o'clock

FERENC FRICSAY, *Guest Conductor*

HAYDN.....Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

BARTÓK.....Dance Suite for Orchestra

- I. Moderato
- II. Allegro molto
- III. Allegro vivace
- IV. Molto tranquillo
- V. Commodo
- VI. Finale: Allegro

(Played without pause)

I N T E R M I S S I O N

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op. 74*

- I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
-

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

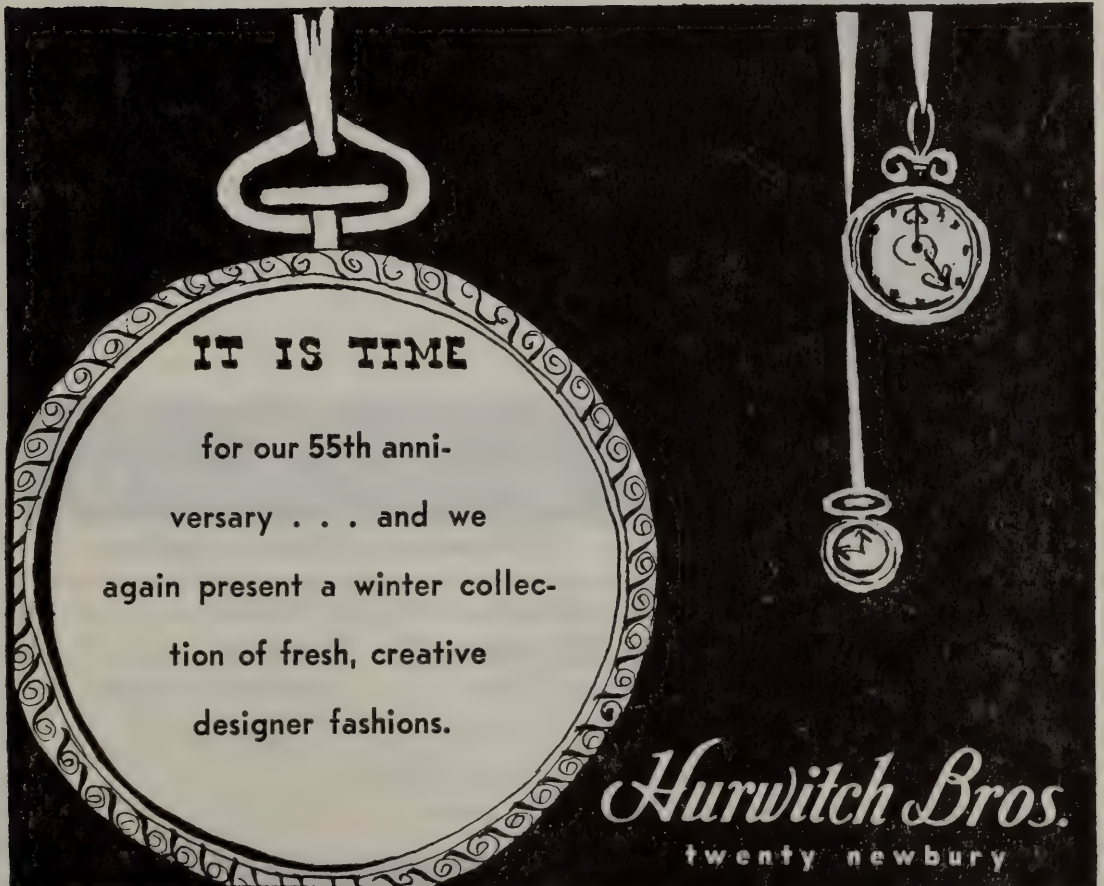
offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

FERENC FRICSAY

FERENC FRICSAY was born in Budapest, Hungary, August 9, 1914. He entered the Budapest Academy of Music at the age of seven and studied under Bartók, Dohnányi and Kodály. His first important post was as Conductor of the Szeged Philharmonie. In 1947 he conducted Von Einem's *Dante's Death* at the Salzburg Festival, the first of his numerous appearances there in opera and concert.

In December of 1948 he was invited to organize an orchestra for RIAS (Radio in the American Sector of Berlin). He has brought this orchestra in succeeding years to high importance, traveling with them to various European cities including Paris, where his orchestra took part in the Twentieth Century International Festival, as well as the Boston Symphony Orchestra, in May, 1952. Mr. Fricsay conducted as guest in South America in 1950. Conducting the Boston Symphony Orchestra, he is making his first appearances in the United States.



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

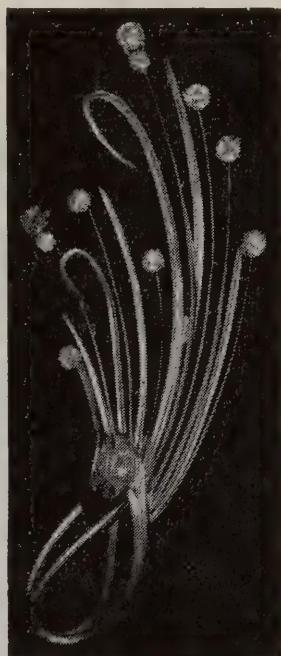
Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Composed in 1794, this symphony was first performed at the Haymarket Theatre, London, May 4, 1795.

This Symphony has appeared twice upon the programs of the Boston Symphony Orchestra in Boston: on April 5, 1895, when Emil Paur was conductor, and on December 22, 1948, when Leonard Bernstein conducted.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

HAYDN composed this symphony for his second visit to London. The composer remarked in his diary about the concert at which it was first performed: "The hall was full of fine people; everyone was very pleased — and so was I. I took in 4,000 gulden. Only in England can one do that." In exchange for this handsome sum,



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

Haydn conducted the first movement of his "Military" Symphony and the "Clock" Symphony complete, which ended the first part of the program, and which was described as "a new overture." Several singers made their appearance according to the custom of the time. A Madame Banti provided a number by Haydn and caused him to note in his diary: "She sang very scanty."



The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The Andante (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (Allegretto in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony...
and of a Will. The provisions of a Will must work
in concert to be effective. Yet, a single event—
a birth, a change in the value of assets, a new law—
can change the outcome completely.

Whether you have a Will of your own or are a
beneficiary under another's, it's wise to remember that
Wills require periodic review. Our experienced
trust officers, working closely with the family attorney,
are often able to give valuable assistance to an
individual in keeping a Will up to date.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



THE
Cotillion Room
CHANDLER S

An individual coat
from our Cotillion
Room collection of
distinctive fashions.

SECOND FLOOR

flute staccato.* The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a fugato before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the Andante as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."



The fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody

* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY
President

CARL J. GILBERT
Treasurer Gillette Company

EDWARD F. MACNICHOL
Vice President & Secretary

FRANCIS GRAY
Trustee

JAMES O. BANGS
Vice President & Treasurer

HENRY R. GUILD
*Herrick, Smith Donald, Farley
& Ketchum*

RALPH B. WILLIAMS
Vice President & Trust Officer

DAVID H. HOWIE
Trustee

ROBERT H. GARDINER
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER
President Incorporated Investors

WINTHROP H. CHURCHILL
Investment Counsel

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

CHARLES K. COBB
Scudder, Stevens & Clark

JAMES N. WHITE
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers of Johann Nepomuk Maelzel, such as the "*Panharmonicon*" for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata*, which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

The inventors through many years had made extraordinary claims for their machines which could "duplicate the sounds of a full orchestra," present the figure of a shepherd "actually blowing upon a flute and fingering the stops," or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a "virginal that goethe with a whele without playing uppon." Queen Elizabeth sent "to the Sultan of Turkey in

C. Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

PAINE *furniture company*

81 ARLINGTON STREET, BOSTON — HA ncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

1593 an instrument which included an organ, a carillon, 'trumpeters,' 'singing byrds,' etc., and which had the particular distinction of going into action automatically every six hours." All of these marvels were built upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the cylindrical mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr*, or "flute-clock," came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) "*für ein Orgelwerk in einen Uhr*," or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an

fine shoes for every member of the family



Thayer McNeil

boston and welllesley



Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

Andante “für eine Walze in eine kleine Orgel” (“for a small barrel organ”) in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn’s interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played ‘cello in Haydn’s orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the “Mechanical Orchestra,” an invention of Johann Strasser in 1802. This wonder of the age played Haydn’s “Military” Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. “Niemecz built three clocks,” so Karl Geiringer tells us (in his book on Haydn), “equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 ¾ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box . .		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are short and unpretentious though very charming pieces. The sixteen numbers in the clock of 1772 (Nos. 2, 6, 8, 11, and 13-24 of Schmid's Edition) contain one piece with a middle part in F minor *all' Ongarese* (No. 14), a Russian dance (No. 16), and a fugue (No. 24), compositions very characteristic of the period in which the clock was built. The Russian dance is based on a composition by the violinist Giorno-vichj; this same composition was also used later by Beethoven as a theme for his Twelve Variations in A major. Owing to the character of its accompaniment, the Gassmann family gave the piece the nickname of 'The Bagpipe.' In a similar way No. 6 was named 'The Call of the Quail' and No. 18, 'Gossips at the Coffee Table.' The minuet,



\$330

\$250

\$220

Long's
BOSTON and
Chestnut Hill

AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in
beautifully designed cases - at moderate prices.
tax included

ALSO AT OUR BOSTON STORE

if you appreciate good music, you'll appreciate

carol cravats

the different shop for men



144 NEWBURY AT DARTMOUTH

AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**

In New York . . . Chicago . . . San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance . . . for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound . . . the purest, cleanest, most thrilling sound you have ever heard . . . from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say . . .

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."



*TM

The Crowning Achievement
of 25 Years
of Electronic Leadership

No. 11, was slightly changed and later used by Haydn for the minuet in his *String Quartet*, Op. 54, No. 2, composed about 1789. . . .

"Haydn's Compositions for musical clocks are related to his works for the piano. Of the three musical clocks mentioned, two were constructed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve numbers also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19-24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly to the nineties. No. 4 is an altered version of Haydn's song "*Warnung an ein Mädchen*" and No. 5 shows a certain relationship to the trio of the minuet from *Symphony* No. 85, *La Reine*. No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the erroneous attribution of the D major march to the

la maisonette

the little house of many designers
115 newbury street, boston

interpreting -
paris chic in an
american way -

Elise Molire
chapeaux

with "la maisonette"

recently arrived
from paris
with

"le dernier cri de
chapeaux"

at the most reasonable
prices

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71, No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("The Clock") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64, No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but no clock has yet been found which plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793-94."

[COPYRIGHTED]



GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

DANCE SUITE

By BÉLA BARTÓK

Born in Nagyszentmiklós, Hungary, March 25, 1881;
died in New York, September 26, 1945

Composed in 1923 and first performed at Budapest in that year, this Suite was introduced at the Boston Symphony concerts by Serge Koussevitzky on November 12, 1926.

The following orchestration is required: 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 trombones and tuba, timpani, small and large drum, bass drum, triangle, bells, tam-tam, cymbals, celesta, harp, pianoforte (four hands) and strings.

BARTÓK wrote this *Dance Suite* in celebration of the Fiftieth Anniversary of the merging of Pest, Buda, and Obuda into the city of Budapest, an occasion for which Kodály contributed his *Psalmus Hungaricus*, Dohnányi his *Festival Overture*, Op. 31.

The six movements are played without a break and are further integrated by the recurrence of a ritornello. The alternation of rhythm from measure to measure is in many parts continuous. The first movement opens with a chromatic theme for the bassoons over a lightly percussive accompaniment which increases with the entrance of the other woodwinds. Before the close the ritornello, a gentle melody in

Amazing Contour-Lift treatment “lifts”, tightens aging contours

At the Helena Rubinstein Salon, a remarkable Contour-Lift Treatment can take years off the appearance of your face. It “lifts” sagging chin lines, tightens aging contours, smooths away deepening expression lines.

You’ll be thrilled with the difference!

That down-in-the-face droopy look disappears. Your skin glows with new freshness . . . looks smoother, years younger.

Single treatment, 7.50. Course of 6 treatments, 40.00.

Make your appointment today for a complimentary Polaroid Skin Analysis.

Call **KENmore 6-5270**.

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

the Aeolian mode, is introduced by four solo violins, the clarinet bringing the cadence. The second movement is a vigorous dance which subsides and gives way to the ritornello once more, directly introducing the third movement, allegro vivace. The bassoon carries a rhythmic tune over a drone bass, a second tune in modal character working up to a considerable frenzy with much alternation of beat until colorful glissandi bring back the first section. The fourth movement, placid by contrast, introduces the theme by the woodwinds with a background of mysterious dissonant string chords. Bartók pointed out that this movement and the opening one are the result of his research in Arabic folk music, while the second and third movements and the ritornello are Magyar in character.* The composer has referred to the fifth movement as primitive and Rumanian. The finale is a synthesis of the preceding thematic material in which the ritornello is included.

Halsey Stevens in his book *The Life and Music of Béla Bartók*† notes:

* *American Hungarian Observer*, June 4, 1944.

† Oxford University Press, 1953.

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

W C R B
1330 KC

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

"One of the most interesting features of the *Dance Suite* to the analyst is the way in which Bartók manages to combine without evident disparity quite divergent tonal treatments. He follows diatonic passages with chromatic, modal with pure major, pentatonic with polytonal; and yet — and in spite of the sectional division of the form itself, and the diverse national implications of its materials — the work makes its impression as a whole. Of course the ritornello serves as a point of reference, and the finale summarizes convincingly, binding together in retrospect most of the varied elements of the piece. But because of this summing-up, and because of the insistence of the rhythms throughout, the *Dance Suite* is heard less as a suite than as a continuous, uninterrupted work."

[COPYRIGHTED]

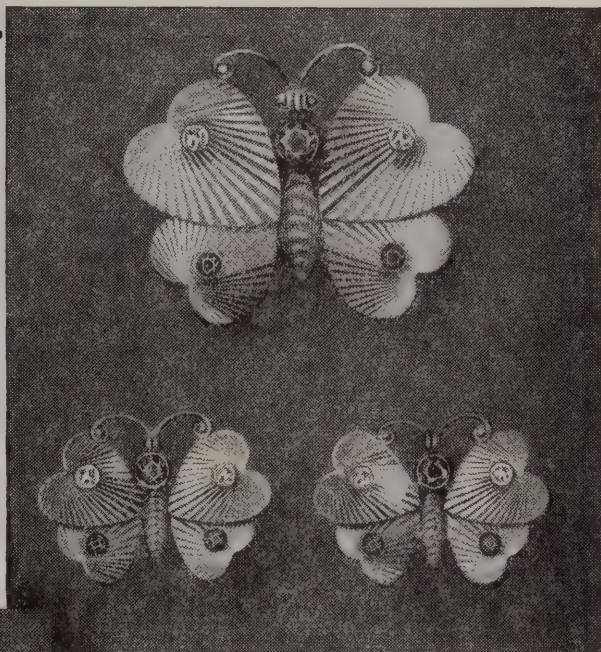
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160.** pair.

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290.** pair.

(available plain or with other stones)

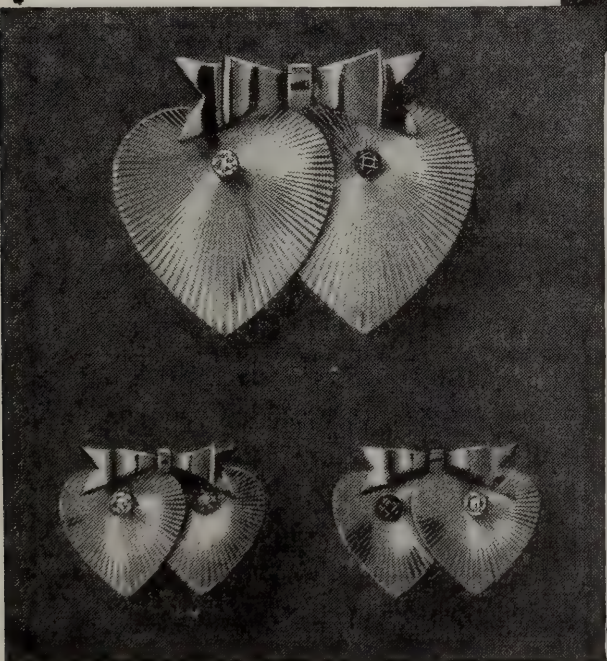
Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON



SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op. 74*

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Programme Symphony" and had

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

Ferenc Fricsay . . . exclusively on Decca Gold Label Records!



FERENC FRICSAY

Conducts Symphony Orchestras of Boston, Houston & San Francisco

FIRST APPEARANCE IN AMERICA!

This month, Ferenc Fricsay, postwar Europe's most forceful and dynamic conductor, makes his American debut with the Boston Symphony Orchestra. Later this year he will also appear with the San Francisco and Houston orchestras. These appearances promise to be highlights of the concert season, for he is the famed conductor of the RIAS (Radio in the American Sector) and Berlin Philharmonic orchestras, two of the best in Europe today.

His exclusive Decca Gold Label recordings show the amazing scope of Ferenc Fricsay's versatility. Ranging from Haydn to Stravinsky, each work is brilliantly conceived, flawlessly recorded!



® DECCA *Gold Label Series* **RECORDS**

RECORDINGS OF FERENC FRICSAY

WAGNER: The Flying Dutchman (Complete)—RIAS Symphony Orch. **DX-124** ● **HAYDN:** The Seasons (Complete)—RIAS Symphony Orch. **DX-123** ● **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36—RIAS Symphony Orch. **DL 9680** ● **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64—Berlin Philharmonic Orch. **DL 9519** ● **STRAUSS:** Till Eulenspiegel—Berlin Philharmonic Orch. **DL 9529** ● **STRAVINSKY:** Symphony of Psalms—RIAS Symphony Orch. **DL 7526** ● **MENDELSSOHN:** Overture and Incidental Music to "A Midsummer Night's Dream" (Complete)—Berlin Philharmonic Orch. **DL 8516** ● **STRAUSS WALTZES:** Blue Danube—Wiener Blut—Berlin Philharmonic Orch. **DL 4009** ● **ROSSINI OVERTURES:** Semiramide—The Italian Woman in Algiers—Berlin Philharmonic Orch. **DL 4010** ● **BEETHOVEN:** Symphonies No. 1 and 8—Berlin Philharmonic Orch. (To be released)

Your Record Dealer will be pleased to supply a complete list of Fricsay's Decca Recordings.

"Superb Recordings of the World's Great Music for the Musical Connoisseur and High Fidelity Enthusiast"

written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word "*Pathétique*," while giving the general character of the music, fell short of conveying the programme.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the

BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere"

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Tchaikovsky's American Memories



TCHAIKOVSKY

“CAN you name a fascinating composition of Tchaikovsky that was inspired by his American visit in 1891?” Delver Forfax challenged. “No? I’ll tell you. It was not a musical, but a literary composition. I refer to the diary of his experiences in New York, Philadelphia, Baltimore, and Washington, dated from April 26 to May 20.

“This stands as Tchaikovsky’s best effort as a diligent diarist—the most complete of his eleven diaries. Here is a remarkable study of the composer’s tangled personality.

“The familiar Tchaikovskian moodiness is there. But often it is swept away by American influences. One example is the party at which Tchaikovsky expected to be bored, only to find that he enjoyed himself, rather to his puzzlement. He took delight in the society of various pretty and charming ladies among the wives and daughters of his hosts. He pays tribute to the friendliness and many kindnesses of Americans in many walks of life, even the humblest—without any self-interest. He basked in the sunshine of a general spirit of hero-worship which he had not encountered in previous travels.

“He was impressed by the financial success possible in this country, as exemplified, for instance, by the soloist in his First Piano Concerto, Adele aus der Ohe; and by the millionaire Andrew Carnegie. He was particularly struck by the unaffected simplicity of Carnegie, who made him laugh at his clever mimicry of Tchaikovsky’s conducting.

“His enjoyment of the scenery of Central Park in May caused Tchaikovsky to walk there again and again. Words failed him to describe in detail the ‘beauty and majesty’ of Niagara Falls.

“A particularly deep impression was made by the totally unconcerned attitude of the American public and newspapers toward a May Day demonstration of 5,000 socialists with red caps and banners.

“When two new-found friends presented him with a Statue of Liberty, he pronounced it an ‘excellent gift.’ Then he wrote: ‘Only how are they going to allow this piece into Russia?’

“Well, he managed to get it in. He must have cherished it. In fairly recent times an American journalist expressed mystification at seeing it among the personal belongings in the Tchaikovsky Museum established in the composer’s home near Klin.”

— that is, when he was at his best and satisfied with it, as in the “*Pathétique*.” He wrote to Davidoff, to whom he was to dedicate the symphony, “I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before.” Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the “Pathetic” Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



Est. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Tel. CO 6-7260

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione,*" reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

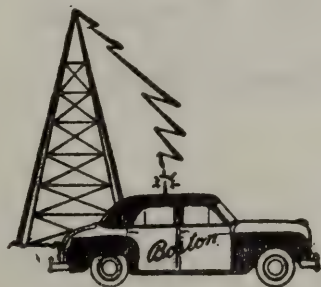
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.



Boston Cab

KEEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

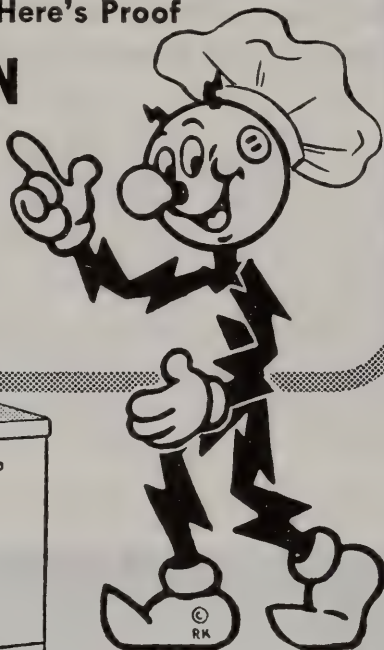
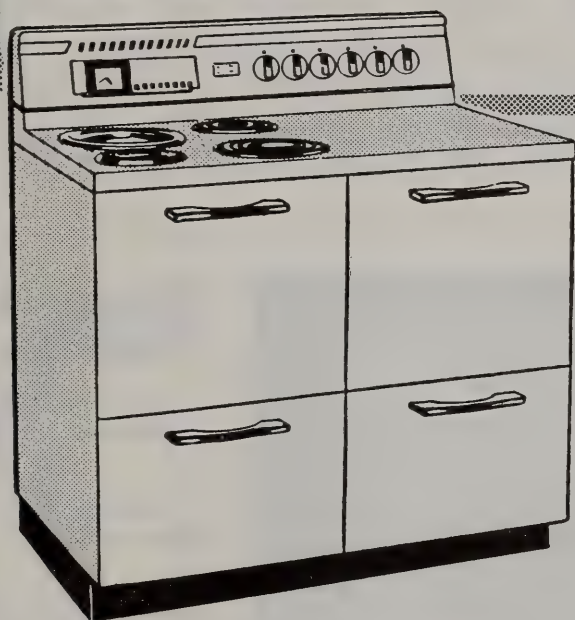
Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

GREATER BOSTON PREFERS ELECTRIC COOKING!



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

BOSTON EDISON COMPANY



impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death, which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means



LUNEVILLE CHINA

LARGE OR SMALL
ORDERS FILLED

—
PRICE LIST
SENT ON REQUEST
—

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14. MASS.

TELEPHONE CAPITOL 7-7219



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso*, read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the first audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this



IT'S NEW . . . IT'S DIFFERENT
The CARUSO ROOM . . . featuring
 OPERATIC and CLASSICAL Entertainment
 Italian Cuisine—No Minimum—No Cover Charge.
 Open 7 days a week for your dining pleasure.

HOTEL GARDNER
 Massachusetts Ave., at Norway Street, Boston
 Louis P. Brillante, Mgr.

Reservations
 Phone
 CO 6-3110

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOSTON MUSIC CO. 115 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		

astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigence on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him

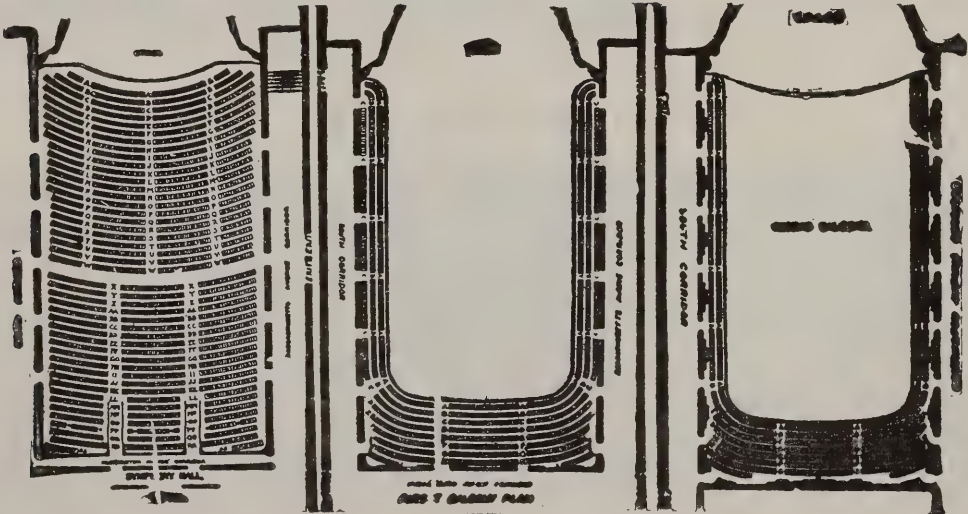
NEW ENGLAND CONSERVATORY OF MUSIC

CHRISTMAS CONCERT BY CONSERVATORY CHORUS

LORNA COOKE DEVARON, *Conductor*

William Byrd — Haec Dies
Thomas Weelkes — Hosanna to the Son of David
Pachelbel — Magnificat in C
Eight Spanish Carols, Juan Maria Thomas, arr.
Billings — A Virgin unspotted
Mabel Daniels — A Night in Bethlehem (First performance)
Jackson and Gatwood, arr. — Poor Wayfaring Stranger
Katherine K. Davis — Shepherds awake!

JORDAN HALL, THURSDAY EVENING, DEC. 3, AT 8:30 P.M.
 Tickets without charge on application to the Dean's Office at the Conservatory



shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

[COPYRIGHTED]



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

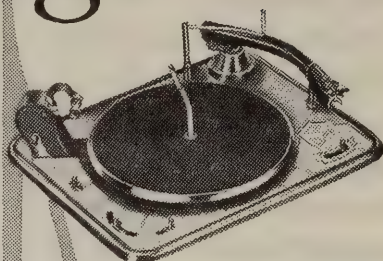
272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

The case of the Quick Change Artist!

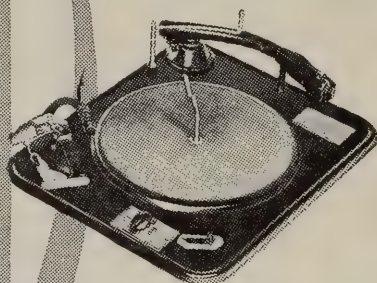
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear,* and *feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50
Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

THIRD CONCERT OF THIS SERIES

TUESDAY EVENING, DECEMBER 15, at 8:30 o'clock

RICHARD BURGIN *Conducting*

Soloist: GRANT JOHANNESEN, *Piano*

AN EXHIBITION OF PAINTINGS

by

BOSTON AND CAMBRIDGE SUBSCRIBERS

and

FRIENDS AND MEMBERS OF

THE BOSTON SYMPHONY ORCHESTRA

will be held in the

SYMPHONY HALL GALLERY

beginning December 11, 1953

Those who wish to submit paintings will receive application forms on request at the Box Office. This application must be returned by Tuesday, December 1.

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Roland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimble
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Sreyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.
Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

SYMPHONY HALL

Friday Evening, December 11



The *GUARD REPUBLICAN BAND* *OF PARIS*

(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS - JULIEN BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

PROGRAM

BERLIOZ.....Overture, "Benvenuto Cellini"

WEBER.....Recitative and Polonaise
Solo Clarinet: HENRI DRUART

LISZT.....Hungarian Rhapsody No. 2

CHARLES MUNCH *will conduct:*

RAVEL Bolero

DEBUSSY....."Prelude to the Afternoon of a Faun"
Solo Flute: HENRI LEBON

STRAUSS....."Till Eulenspiegel"

MARTIAL MUSIC from the Revolution to the present



TICKETS \$1.50 to \$4.00 . . . Now at the Box Office



AARON RICHMOND

Managing Director Boston University Celebrity Series

presents the

VIRTUOSI DI ROMA

SYMPHONY HALL, SUN. AFT., NOV. 22

Concerto in D minor for Oboe and Strings, *Albinoni*: Concerto in G for Piano and Strings, *Cambini*: Sonata for Violins, 'Cellos and Contrabass, *Rossini*: Concerto for Viola d'Amore and Strings, Concerto for Violin, 'Cello and Strings, and Concerto in C, by *Vivaldi*. (Cetro-Soria Records) (Baldwin Piano)

BACH ARIA GROUP

WILLIAM SCHEIDE, *Director*

SYMPHONY HALL, SUN. AFT., NOV. 29

Assisting Artists, *EILEEN FARRELL, JAN PEERCE, ZIMBLER SINFONIETTA*

New England Conservatory Alumnae Chorus

LORNA COOKE deVARON, *Musical Director*

Cantata 96, aria for soprano, alto, tenor, bass and chorus: 2 groups of arias and duets, including "Es ist vollbracht" from St. John Passion: aria from Cantata 187 for soprano, alto, bass and chorus.

PHILADELPHIA ORCHESTRA

SYMPHONY HALL, TUE. EVE., DEC. 1

EUGENE ORMANDY, *Conductor*

Bach-Ormandy Toccata and Fugue in D minor: *Schuman* Symphony No. 6 (1st performance): *Brahms* C minor Symphony.

CASADESUS, *Pianist*

SYMPHONY HALL, SUN. AFT., DEC. 6

Rameau Gavotte Variee: *Mozart* Sonata in F (K. 332): *Beethoven* "Farewell" Sonata: *Debussy* 6 Preludes: *Ravel* Sonatine, Toccata from "Le Tombeau de Couperin."

Victor Records (Steinway Piano)

QUARTETTO ITALIANO

JORDAN HALL, MON. EVE., DEC. 7

Mozart Adagio and Fugue: *Beethoven* Quartet Op. 59, No. 1: *Debussy* Quartet.

JEAN GRAHAM, *Pianist*

FIRST BOSTON CONCERT — FRI. EVE., DEC. 4

IN JORDAN HALL

Miss Graham is the winner of the Stillman Kelley Award of the National Federation of Music Clubs, and the Leventritt Foundation Prize. She made her New York debut with the New York Philharmonic-Symphony under the baton of Stokowski in 1949. She has appeared as soloist with orchestras led by Ormandy, Hilsberg, Fiedler, Dorati, Schick and Leinsdorf and has made many recital appearances in North and South America. Her program includes the *Bach* Toccata in D major, *Mozart* Sonata in B-flat, *Hindemith* Sonata No. 3: works by *Respighi, Rachmaninoff, Faure, Albeniz, and Chopin*.

(Steinway Piano)

TICKETS FOR ALL ABOVE EVENTS NOW ON SALE AT
RESPECTIVE BOX-OFFICES

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.



*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH

THE BALDWIN PIANO COMPANY

160 BOYLSTON STREET, BOSTON

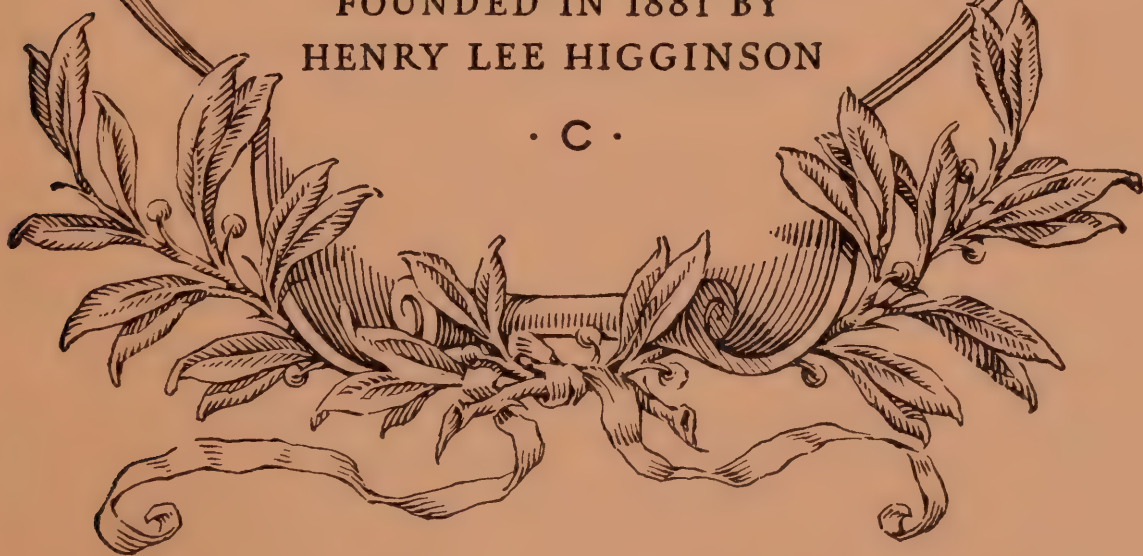
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• C •



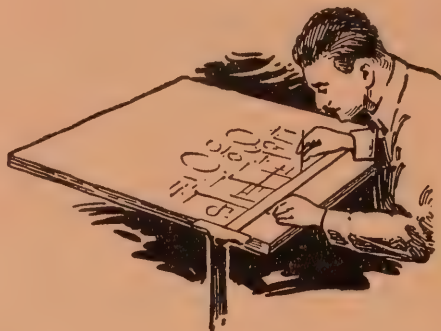
SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

TO ALL THOSE WHO ATTEND THE
BOSTON SYMPHONY CONCERTS:

Although the Orchestra's needs have been set forth in great detail in the Boston press this week, there remains much missionary work to be done. Would you be willing to assist the Trustees' Committee to secure additional Friends?

I shall be glad to assist

Name

.....

Address

(Please hand to usher or leave at Box Office)
(No one will be asked to do anything until after New Year's)

* * * * *

If you attend these concerts and we do not have your name and address, will you kindly consider this an invitation to join the Friends?

A pledge slip is attached for your convenience.

HENRY B. CABOT
President

To the Trustees of BOSTON SYMPHONY ORCHESTRA, *Inc.*
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-54 and I pledge the sum of \$.....for the current support of the Orchestra, covered by check herewith or payable on

Name

Address

Checks are payable to Boston Symphony Orchestra

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

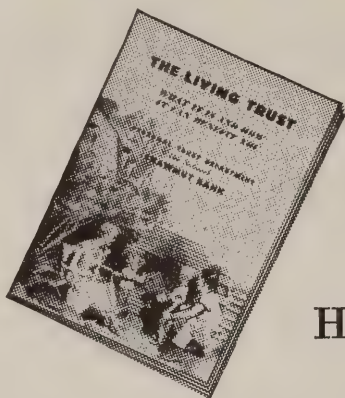
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

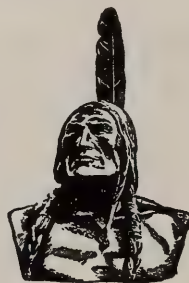
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

*Subscribers' Exhibition
Krenek and Mahler's Tenth
For Holiday Visitors
Unused Tickets*

SUBSCRIBERS' EXHIBITION

The Fifth Annual Exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the gallery. A list of the artists and their paintings will be published in this column next week.

• •

KRENEK AND MAHLER'S TENTH

Ernst Krenek, who now lives in Los Angeles, has kindly written about his part in the realization of Mahler's *Tenth Symphony* in 1924. On examining the sketches, he decided that only two movements would permit this without "free paraphrasing upon the ideas of a departed master." The Adagio, in his opinion, "was as good as completely finished by his own hand. As I remember it there were just expression marks missing now and then, slurs, ties, and other such accessories. Franz Schalk who was startled by the thinness of the orchestration disagreed with me on this point. He tried to point out that the fact that all measures in which some instruments did not have any notes were empty (not containing any rests) proved that Mahler wanted those instruments to play something, or else he would have put rests there, according to his proverbial careful penmanship. (This, by way, implied a typical Schalkian dig at "us moderns," who were not used any longer to be so careful . . .) My answer to this was that since Mahler had listed on each page of his score all instruments (not only those which were actually engaged at any given time — such as we poor "moderns" nowadays do to save precious paper) Schalk's theory would mean that Mahler wanted all instruments to play all the time from beginning to end of the piece, which was obviously silly. Furthermore I argued that the thinness of the orchestration was an entirely logical consequence of the stylistic tendencies of the Ninth Symphony. To me it seemed to prove the vitality of Mahler's genius that, after having manipulated the gigantic masses of the Eighth Sym-

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



the all-wool housecoat . . .

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.⁹⁵

416 Boylston St., Boston
54 Central St., Wellesley

phony, he should embark upon experimentation with the new trend toward subtle, chamber-music-like features. He certainly was not unaware of Schoenberg's turn in that direction. Needless to say that I failed to convince Mr. Schalk who was just skeptical of the whole thing, much as he seemed to be of everything since his world had come to an end in 1918. In the few contacts I had with him he always exhibited a sort of Mephistophelian frame of mind and seemed to be really pleased only when everything went wrong. His was a typically Austrian cynicism, lovable and exasperating at the same time. This, at least, is my picture of the man.

The "Purgatorio." Of this I found a complete sketch, in a sort of piano particell, and an orchestral score, about two thirds finished. I felt that the orchestration of the last third could relatively easily be completed, since the section mainly consisted of previous material.

• •

FOR HOLIDAY VISITORS

Although it is difficult for visitors to Boston to obtain seats for the Boston Symphony concerts (except when they are turned in for re-sale), there are still a few seats to be had for the Sunday afternoon concerts.

The third "Open Rehearsal," for which the seats are not reserved, will take place Wednesday, January 6th, at 7:30.

• •

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — Commonwealth 6-1492.

*Greatest achievement
in home music in 28 years...*



the new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and New RCA Victor
High Fidelity Records*

**Now, enjoy thrilling high fidelity...
"in person" realism...with RCA Victor's
new high fidelity phonograph.**

This remarkably sensitive instrument brings you the overtones in music, the extremely high and low frequencies you've probably never heard before. You'll hear the difference immediately when you play New RCA Victor High Fidelity records, specially produced to give you maximum sound definition.

Hear this new dimension in sound
...at your RCA Victor dealer's.

Suggested Eastern list price, subject to change.



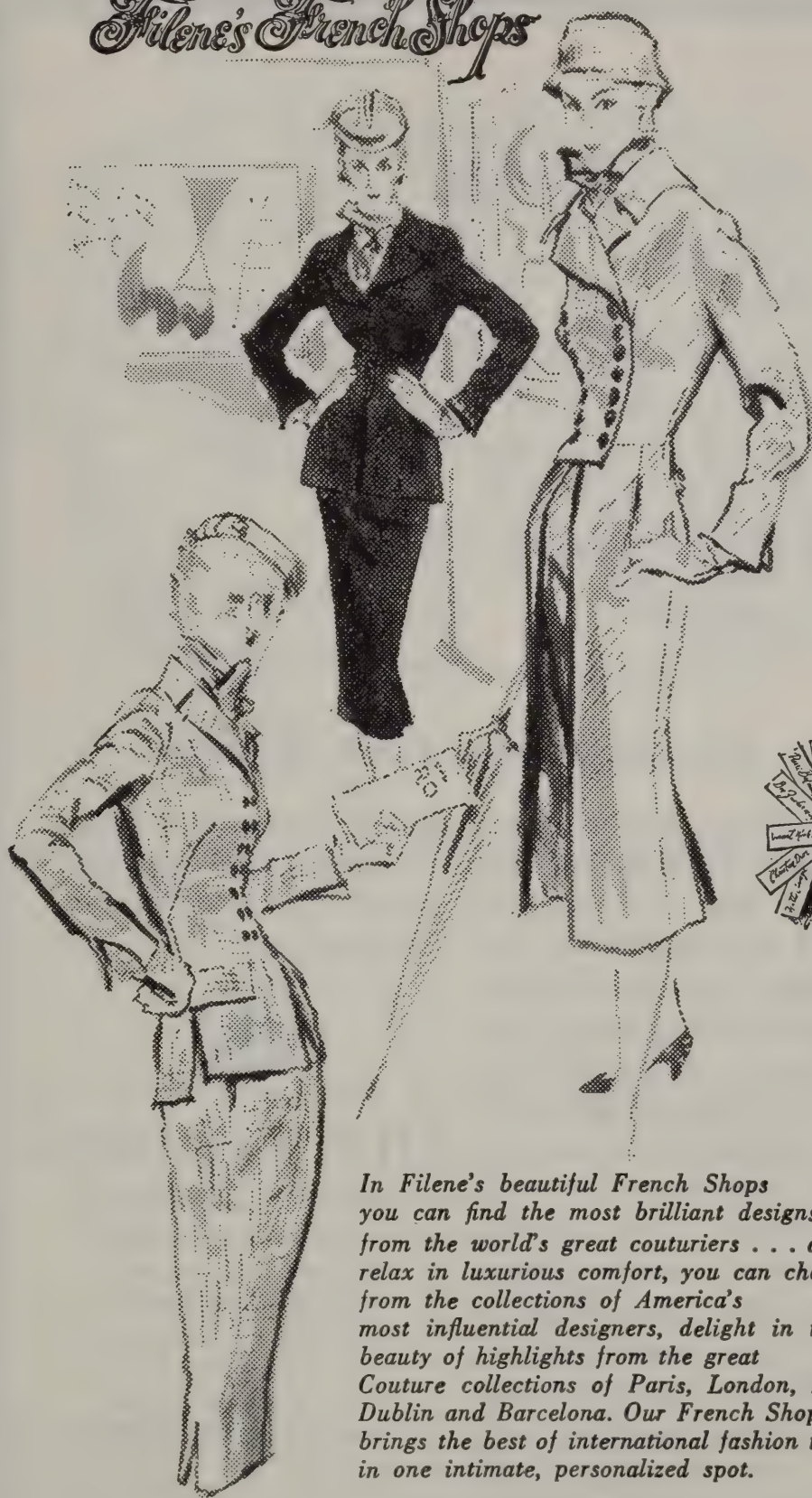
RCA VICTOR



Tmks. ®

DIVISION OF RADIO CORP. OF AMERICA

Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor



Mr. Steppington Calls the Play

Ostensibly, Mr. Steppington made the trip to the Old School to see about the scholarship fund he had established there under a Living Trust arrangement with Old Colony . . . but you can't blame an old sport for reliving his gridiron days.

It's been quite a pleasure to Mr. Steppington to watch his trust plans — like the scholarship fund — bear fruit during his lifetime. And helping to make his carefully planned dreams come true is Old Colony, who devotes meticulous care

to Mr. Steppington's affairs.

The interesting booklet, "The Living Trust," will be sent free on request.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Third Program

TUESDAY EVENING, DECEMBER 15, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

STRAVINSKY.....Dances Concertantes

- I. Marche — Introduction
- II. Pas d'action
- III. Thème varié
- IV. Pas de deux
- V. Marche — Conclusion

BEETHOVEN.....Piano Concerto No. 2, in B-flat major, *Op.* 19

- I. Allegro con brio
- II. Adagio
- III. Rondo: Molto allegro

INTERMISSION

MAHLER.....Adagio from the Tenth Symphony

TCHAIKOVSKY.....Italian Capriccio, *Op.* 45

SOLOIST

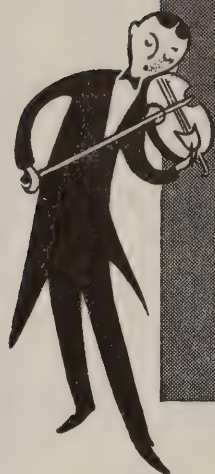
GRANT JOHANNESSEN

(Mr. JOHANNESSEN uses the STEINWAY PIANO)

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

DANSES CONCERTANTES FOR CHAMBER ORCHESTRA

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The *Danses Concertantes* were composed in 1941 and completed, according to the final page of the score, on January 13, 1942, in Hollywood. The first concert performance was given by the Janssen Symphony Orchestra in Los Angeles, February 8, 1942. The first danced performance was given in New York by the Monte Carlo Ballet, the choreography by Balanchine and the costumes and scenery by Berman, September 10, 1944.

The following small orchestra is called for: a single flute, oboe, clarinet, bassoon, trumpet and trombone, 2 horns, timpani and strings.

THE Suite consists of an introductory march, which is to be repeated with an added conclusion as the final movement. The second movement (*Pas d' action*) is in a lively triple beat, with a middle section in 2/4 time. The third movement is a set of four variations, a free treatment of a theme which is not a periodic melody: the first, allegretto; the second, scherzando; the third, andantino, and the fourth, tempo giusto (coda). The fourth movement is a *Pas de deux*, andante sostenuto. The fifth is a formal repetition of the opening march, with an equally formal close.

Mr. Arthur Berger, in the special Stravinsky issue of *Dance Index* (1947), finds a close comparison between Stravinsky's three ballets:



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

Jeu de Cartes, *Danses Concertantes* and the *Scènes de Ballet*.* “All three scrutinize, satirize and distill the essence of the materials of ballet music: the inevitable dominant-tonic cadence that serves as formal punctuation at the close of a dance phrase, or the flourish of arpeggios introducing a concerted dance number.”

Edwin Denby, reviewing Balanchine's production in the *New York Herald Tribune*, described the music in its visual aspect: “The dancing is a suite of brief numbers, classically correct in steps but in surprising sequences that contrast sharply and have a quick effervescent invention. The changes from staccato movements to continuous ones, from rapid leaps and displacements to standing still, from one dancer solo to several all at once, follow hard on one another. The rhythm is unexpected. But the shift of the figures and the order of the steps is miraculously logical and light, and so even fitful changes have a grace and a spontaneous impetus. What had first seemed separate spurts,

* The *Scènes de Ballet* was introduced at these concerts by the composer, on February 22, 1946; *Jeu de Cartes* was introduced here by Stravinsky on December 1, 1939, and later performed by Charles Munch (January 27, 1950), and by Guido Cantelli (January 30, 1953).

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

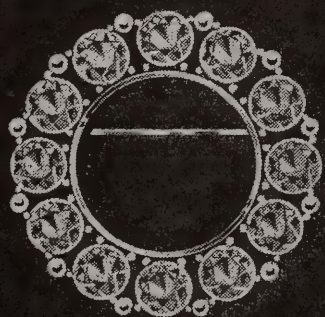
BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

actual size

Christmas Ideas of Quality and Beauty



14k Gold	
Peridot Pin	\$135
Peridot, diam. Ring	240
Ring, cult. pearls, diamonds	150
	incl. excise tax

Parenti Sisters

jewels

97 NEWBURY STREET

BOSTON



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

stops, and clipped stalkings turn out to be a single long phrase or impulse that has risen and subsided in a group of dancers simultaneously. The line of the large phrase is seen in their relations to one another, and each dancer independently remains open and free in bearing, the arms natural and elegant.

"One notices how each dancer in all this coruscating complexity remains a charming and a natural person. They are like characters in a garden, individuals who communicate, respond, who modify and return without losing their distinctness. The dance is like a conversation in Henry James, as surprising, as sensitive, as forbearing, as full of slyness and fancy. The joyousness of it is the pleasure of being civilized, of being what we really are, born into a millennial urban civilization. This is where we are and this is what the mind makes beautiful. *Dances Concertantes* makes it beautiful by presenting a sumptuous little garden pastoral, a highly artificial, a very exact and a delicately adjusted entertainment."

[COPYRIGHTED]



ESTABLISHED 1833

A Woman's Inheritance

...in most cases must provide for two futures: her own and that of her children. A Living Trust can make sure that *both* receive adequate care by providing a steady income for the widow and later, continuing to benefit those who survive her.

We shall be glad to work with your attorney and provide you with appropriate information about Living Trusts—without obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street

Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



An individual coat
from our Cotillion
Room collection of
distinctive fashions.

SECOND FLOOR

THE
Cotillion Room
CHANDLER'S

PIANO CONCERTO NO. 2 IN B-FLAT MAJOR, *Op.* 19

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Published at the end of 1801, this Concerto may have been composed several years earlier. Nottebohm considers that this may have been the Concerto which Beethoven played, according to an announcement, in Vienna on May 29, 1795.

The only previous performance by the Boston Symphony Orchestra was in New Haven on February 17, 1948, when Bruce Simonds was the soloist.

The accompaniment consists of 1 flute, 2 oboes, 2 bassoons, 2 horns and strings.

AN incident in the life of Beethoven was once told by the widow of John Cramer, a celebrated pianist and friend to A. W. Thayer who included it in his famous biography of the great composer. Beethoven and Cramer came unexpectedly upon a performance of Mozart's Piano Concerto in C minor (K. 491) at an Augarten Concert in Vienna. "Beethoven suddenly stood still and drawing his companion's attention to the exceedingly simple but equally beautiful modulative changes first introduced towards the end of the piece,



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY

President

CARL J. GILBERT

Treasurer Gillette Company

EDWARD F. MACNICHOL

Vice President & Secretary

FRANCIS GRAY

Trustee

JAMES O. BANGS

Vice President & Treasurer

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

RALPH B. WILLIAMS

Vice President & Trust Officer

DAVID H. HOWIE

Trustee

ROBERT H. GARDINER

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER

President Incorporated Investors

WINTHROP H. CHURCHILL

Investment Counsel

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

CHARLES K. COBB

Scudder, Stevens & Clark

JAMES N. WHITE

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE

Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

exclaimed: ‘Cramer, Cramer! We shall never be able to do anything like that!’ As the theme was repeated and wrought up to a climax, Beethoven swaying his body to and fro marked the time and in every possible manner manifested a delight rising to enthusiasm.”

This anecdote is not dated, but it must refer to the turn of the century when Beethoven still had his hearing, at which time he had composed his first two concertos, and these two concertos are an even more eloquent confirmation of his indebtedness to Mozart in this department of his art. In these two he retains much of the transparent ensemble, the fine balance between soloist and orchestra, where each sets off the other. The “gallant” style of the 18th century survives in these two and was soon to be superseded as the first signs of the true leonine character of the maturer Beethoven would appear in the Third Concerto in C minor.

At this time Beethoven was still hesitant to commit himself to publication, partly perhaps because he wished to keep the use of the concertos to himself, but also because he had not yet stepped forward into the public view as an orchestral composer. He was then known almost exclusively as a pianist and as a composer of piano sonatas and trios or other chamber combinations. The First Symphony, the



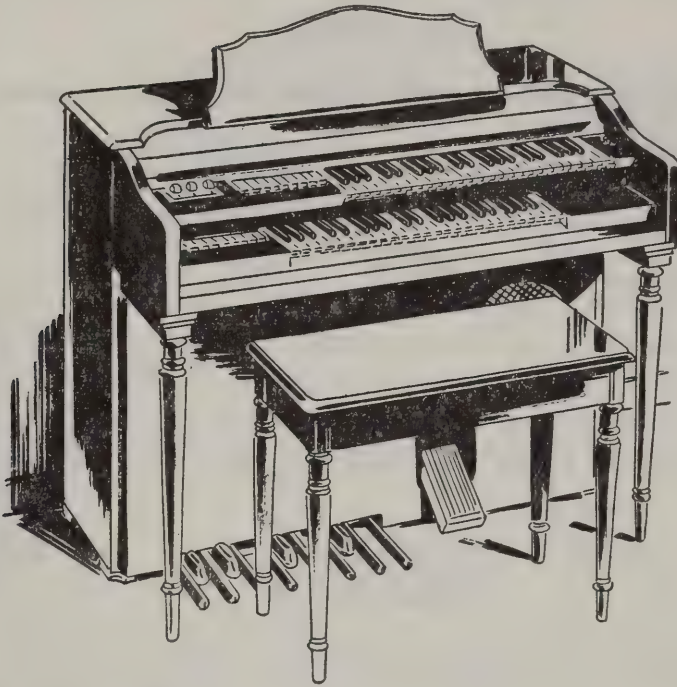
Always Identified With Quality Fashions

*In Boston . . . Tremont at Temple Place . . . Hancock 6-8800
In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824*

Lectures: **WALTER HENRY THOMPSON**
 “I Was Churchill’s Shadow” January 19
 JOHN MASON BROWN
 “Seeing Things” February 9
 “The World of Shaw” March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included,
for each lecture, on sale at WOMEN’S EDUCATIONAL AND INDUSTRIAL UNION,
264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.

Also see WURLITZER PIANOS at Paine's.

***P**AINE* *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

six String Quartets of Opus 18, and the two Piano Concertos all appeared in publication in the year 1801, and these were undoubtedly the accumulation of several years. The B-flat Concerto preceded the C major in order of composition and was therefore actually the First.

[COPYRIGHTED]

GRANT JOHANNESEN

GRANT JOHANNESEN was born in Salt Lake City of Norwegian parents. He gave his first concert in New York in 1944. Since then he has toured this country a number of times. He first visited Europe in 1949, playing in France, Belgium, Holland, Germany and Norway. In 1952 he made his first tour of South America.



fine shoes for every member of the family



Thayer McNeil

boston and wellesley

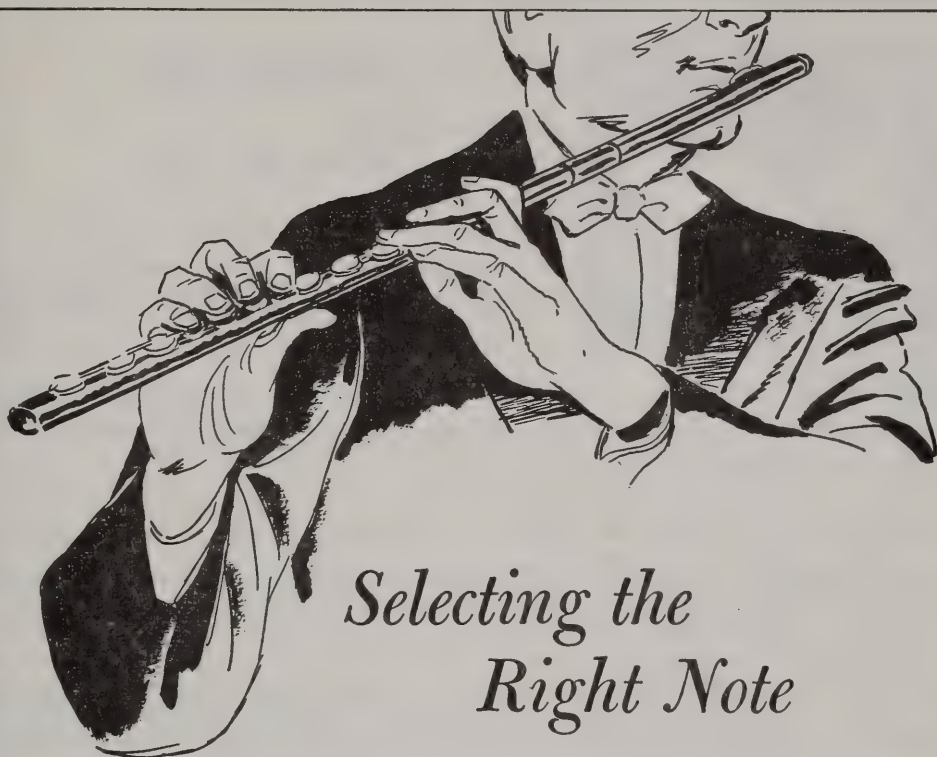


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

ENTR'ACTE
THE AGE OF WASTED MIRACLES

By J. R. COMINSKY

The remarks here quoted were delivered at a panel discussion on "Business and Liberal Arts: An Exchange," at the Corning Glass Center, at Corning, New York. Mr. Cominsky, who is the Publisher of the Saturday Review, spoke of "the intellectual, cultural, and artistic climate of life in the U.S.A.," and challenged those who control the dissemination of such matters, in schools, in print, or over the air, to "do something about it."

Too few people realize education is America's No. 1 business and No. 1 financial investment. Education is our not-so secret weapon. In our schools and colleges we try to give people a sense of values, a sense of standards, a sense of idealism and a sense, in general, of how to live a full and satisfying life. But the minute the college graduate has hung up his diploma on the wall, he is assailed by a multiplicity of mass media that apparently get their inspiration from that much-quoted statement of H. L. Mencken — "Nobody ever went broke underestimating the taste of the American people." He sees around him men

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25 3 lb. bowl		2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 ¾ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

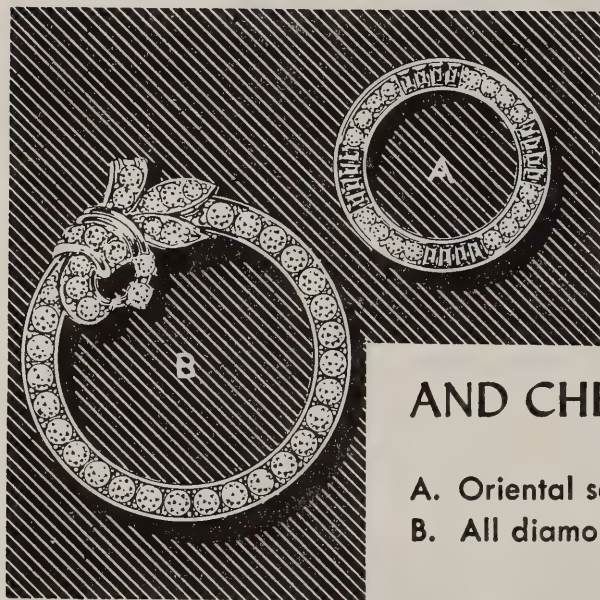


Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300

in high places striving desperately to find the lowest common denominator in the hope of cashing it.

As a part of the lowest common denominator approach to life is the complete infatuation with and dedication to only one thing in life — entertainment. Everything must be entertainment. Life must be a perpetual vaudeville or burlesque show, or a combination of both. It is never to be assumed that the American people could ever understand or appreciate or enjoy anything above the vaudeville stage level.

And so, when one of America's greatest companies celebrates its fiftieth anniversary and puts \$600,000 into a television show that commands two hours of the time of the two major networks and, therefore, practically assures the complete listening of America — all made possible by the miracle of television — to what use is this great miracle put? Well, it is pretty sad, because the best we can come up with is a pair of popular crooners, a speakeasy ballet and a couple of musical comedy personalities singing duets. I am not against fun and, of course, it's fun to hear crooners, but I don't think you have to pay \$600,000 for them and buy up two networks for two hours to do it.



Long's
BOSTON and
Chestnut Hill

AT OUR BOSTON
AND CHESTNUT HILL STORES

- A. Oriental sapphires and diamonds \$500
B. All diamond pin with bowknot \$1000

tax included

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**

In New York . . . Chicago . . . San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance . . . for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound . . . the purest, cleanest, most thrilling sound you have ever heard . . . from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say . . .

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."



*TM

The Crowning Achievement
of 25 Years
of Electronic Leadership

It is a national misfortune to me that on such an occasion, with such concentrated listening and viewing, something cannot be done to bring through to the American people the true greatness of America, the richness of their inheritance, and the things in life that really make life worth living, as well as perhaps a few of the people who are making a historic contribution to our time. If I had the two major networks for two hours on a night in America, I would not worry about my Hooper rating or Nielsen rating but would try to show the American people their true greatness and make them proud of their country — and you don't have to be dull and stuffy to do that.

Thank heavens, there are some notable exceptions and I'd like to take this occasion to pay tribute to them.

J. C. Hall, of Hallmark Greeting Cards, has never underestimated the taste of the American people. He was responsible for Menotti's "Amahl and the Night Visitors," now a classic of television, and also paid \$180,000 for the two-hour performance of "Hamlet" on television, with Maurice Evans, as well as contributing heavily to other projects fostering culture in this country. Believe it or not, Mr. Hall has found that the cultural market is a mass market in the U.S.A. and has developed a tremendous business enterprise by catering to the high intelligence and good taste of millions of Americans.

la maisonette

the little house of many designers
115 newbury street, boston

interpreting —
paris chic in an
american way —

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

"le dernier cri de
chapeaux"

at the most reasonable
prices

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold **ONLY** by **M. STEINERT & SONS**



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

Another notable example is the Aero Willys Motor Company which has sponsored — and is sponsoring — the broadcasts of the New York Philharmonic and which was the first commercial sponsor of “Omni-bus,” the great television presentation developed by the Ford Foundation. The latter was — and is — fantastically successful because here again there are many millions of Americans who enjoy being treated at that mental level.

It is a national weakness that America has never shown to the world, on its great occasions, the true strength and beauty and idealism of our country. England seems to have a very special gift for that sort of thing. One of the most exciting experiences in my life was viewing for the first time “A Queen is Crowned,” the color film of the coronation of Queen Elizabeth II. Christopher Fry wrote the narration, Sir Laurence Olivier delivered it, the London Symphony played a great score specially written for the occasion, and a magnificent chorus sang with the orchestra. The feeling I had was here was a great civilized people at its best saying to the world the things that really mark the civilized man.

But low taste and shallow understanding are not confined to television. The cultural lag of so many of the mass media of all types is

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

*. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .*



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

one of the most depressing aspects of our time. The newspapers, the radio, tv, practically all forms of mass communication don't even begin remotely to represent the intellectual, cultural and artistic stature of this great country — a country in which more people go to concerts of serious music than to baseball games, and in which in a single month in New York recently the Sadler's Wells Ballet grossed \$485,000 at the box office.

It is my hunch that historians of the future may write off our time as The Age of Wasted Miracles. We use a great miracle like wire-photo to bring to the masses movie-star romances that undermine morality. We too often use the miracle of television to communicate to millions vulgarity that was previously confined to small audiences, and we use the front pages of the multi-million circulation magazines — five at a time simultaneously — to talk about a television performer's new baby. If that is creative publishing and editing for the masses we had better re-study the American people.

Well, what can anybody do about it?

Industrial leaders can get behind some of the great cultural institutions of America and help bring the fruits of their labors to a much

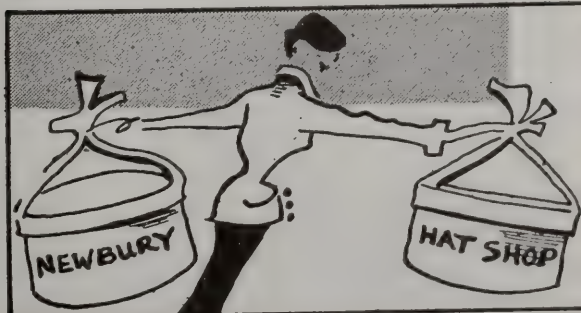
Special morning of beauty at the Helena Rubinstein Salon

- Body Massage
- Face Treatment
- Shampoo
- Fingerwave
- Manicure
- Custom Make-up

all for 12.50

You'll look lovely from head to toe . . . ready to charm the world! Make your appointment today. Call KEnmore 6-5270.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

greater audience than now enjoys them via the miracles of radio and television. How much the public taste has been elevated by the Texaco Metropolitan Opera broadcasts as well as some of the fine performances of classics over television, sponsored by important business organizations, is something that is difficult to measure. It was wonderful news recently to hear that Socony-Vacuum has taken up the sponsorship of Toscanini's new symphonic series over NBC. And so, we can only hope that these are not very special and isolated cases but represent a real and cumulatively growing contribution to building a greater America.

Hollywood could stand allocating a part of its production budget to some class films that would demonstrate quickly to them that the cultural market is a mass market well worth cultivating. This may involve lower production costs and the use of more smaller theaters, but would strengthen the position of the motion picture film in areas where it is woefully weak at present and, in some cases, has even lost audiences.

Newspaper publishers and editors could put some pressure on the big press associations of America to do a better job in the field of education or in reporting important news from intellectual, artistic or cul-

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

W C R B

1330 KC

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

tural areas or the individuals and institutions serving these areas. What we have today from the press associations is pathetically thin and inadequate coverage of cultural America. That's why many millions are not learning one big fact — that this is the most cultured country in the history of the world. That fact, apparently, is off the record.

Magazine publishers and editors might occasionally recognize the fact that a great many publications have become shallow and insipid in the most complicated and controversial age in human history, and might begin to deal more realistically and more dramatically with some things which may determine the fate of our civilization. Don't worry, there will be plenty of readers to take you to task for entering areas of controversy and in treating bluntly some of our national weak-

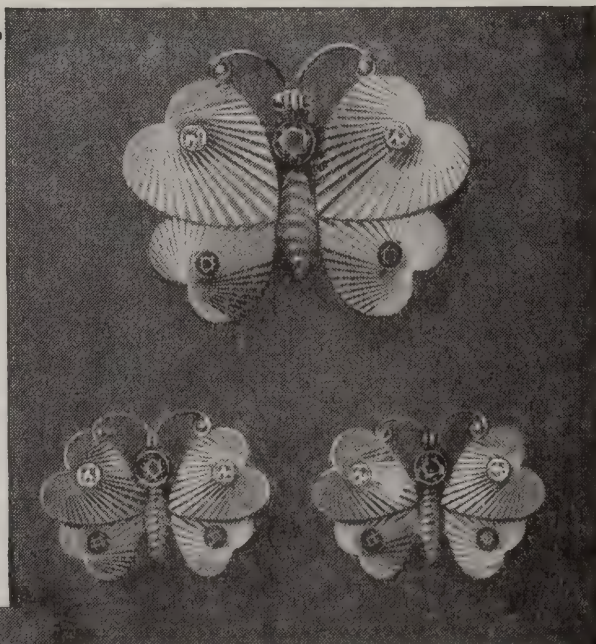
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160.** pair.

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290.** pair.

(available plain or with other stones)

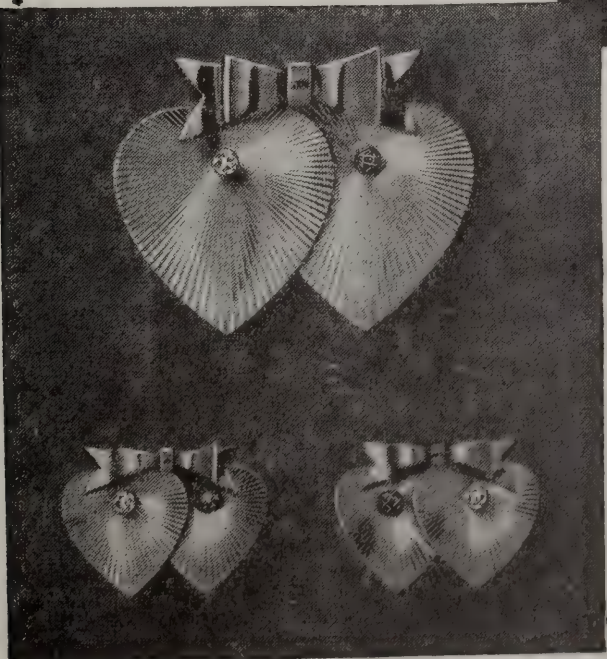
Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON



nesses, but, after all, publishers should have tough hides or they should not be in publishing.

Executives controlling radio and television programs could, with greater frequency, show the world some of our intellectual, cultural and artistic possessions — both past and present — as something we are proud of.

And the institutions of the cultural world can help, too.

Museums might well become more dynamic and articulate in developing promotional techniques to win new publics to profit by exposure to man's cultural heritage.

Libraries, with such notable examples as Cleveland and Louisville to emulate, could do much more to spread the riches of the human mind accumulated through the ages for which they are the repositories.

For the ordinary man in the street, I'd like to say that he wields a great deal more influence than he realizes. An occasional remark by him may lead to an important national trend if it gets repeated often enough. For example, someone might say to his or her neighbor some time, "Wouldn't it be wonderful if the Boston Symphony played at an inauguration of a President of the United States!" The thought

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

A HAPPY PRESENT
FOR THE MUSICAL FAMILY
THIS CHRISTMAS

The Magnavox Magnasonic

A New High-fidelity Phonograph

America's fastest selling quality instrument:

4 loud speakers (2-12" and 2-5")

8 tube amplifier with 20 watt output

40-15000 cycle frequency range

This fine phonograph — and nothing less — will really do justice to your fine LP records (as well as your cherished older ones). The price is extraordinarily low for a mahogany console with this equipment.

\$198.50

SPECIAL CHRISTMAS OFFER — 5 highest quality 12 inch LP records — a \$29.75 value — will be given free with each MAGNASONIC.

BEECHER HOBBS

1416 BEACON STREET, BROOKLINE :: AS 7-4114

might be passed along and it might grow. It was Thomas Jefferson who so eloquently enunciated the fact that the whole reliance of our society must be on the individual. And the individual, through a letter to the editor of his local newspaper, a note to a favorite radio broadcaster, or a letter to a political leader, might plant the seed that might result in hearing the Boston Symphony play at the next Presidential inauguration in Washington. That's how great things happen.

The lack of a real cultural climate growing out of the deficiencies of the mass media has come to me with dramatic force in the last year or so because I happen to be involved in an important fund-raising campaign for the University of Rochester which stands for values, standards, and ideals in which I believe. It is not too easy to raise such money because the public has not been prepared by the mass media for the subsidizing of values that have not yet been presented to them with adequate respect or understanding or appreciation. This is the crux of the whole money-raising situation in America in the field of education.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

In the off-the-record fact that the mass media are missing the full picture of cultural America, however, lies a paradox that offers encouragement for the future.

This paradox is that the American people are not only finding out about culture, but developing a healthy and growing taste for the best, and this despite the apparent effort of much of our great mass media to keep culture a secret.

This widespread taste, accompanied by an unprecedented public access to the lively arts of literature, music and painting, is a tribute to the soundness of our system of public and higher education. It is also a tribute to the responsiveness of the public to the best whenever it is made available to them or they can find it by themselves.

So, my feeling is that we should not keep this fact of America's cultural vitality a secret but should put it on the record and then act upon it. This will not only infuse new vigor into our support of education in this country, but into the public's understanding of our cultural wealth and of their right to expect our mass media and those who underwrite such media to share some of our cultural wealth with them.



BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe.
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

ADAGIO FROM THE TENTH SYMPHONY (Posthumous)

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860;
died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew.

The orchestra required by the Adagio consists of 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

THE movement opens andante, pianissimo, in what is to be the prevailing key — F sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing an-

* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as '*Symphonia Engiadina*,'" in 1913, is surely apocryphal. Mr. Krenek's account of his part in the realization is quoted on page 3 of this Bulletin.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the
Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Stitzel-Weller Distillery, Inc., Louisville, Ky



Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

The Spanish Flavor



“THE Spanish influence on symphonic music — there’s a fascinating phenomenon!” Delver Forfax, the avid devourer of phenomena, spoke the words with gusto.

“Show me a concertgoer anywhere,” he went on, “who doesn’t respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

“The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started

on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

“Who doesn’t feel exhilarated by the Rhapsody, *España*? This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

“The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days’ visit to Cadiz as a Naval cadet.

“A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

“A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia*, composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World’s Fair.

“Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

“Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain*, by Manuel de Falla. That was in 1916.”

other long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords* bring the peak of tension

* The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called *Diabolus in Musica*, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR at UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
 TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

and then cease, leaving an unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particu-

* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (Selbstentblössung). He reminds us that there was no finality in Mahler the orchestrator.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

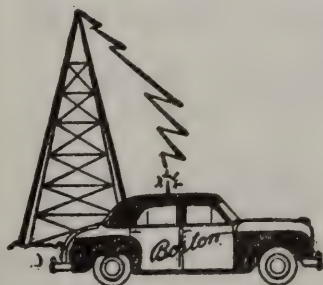
UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.



Boston Cab

KEenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

larly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words scribbled in at other points are a further sign of Mahler's frenetic state of mind — words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

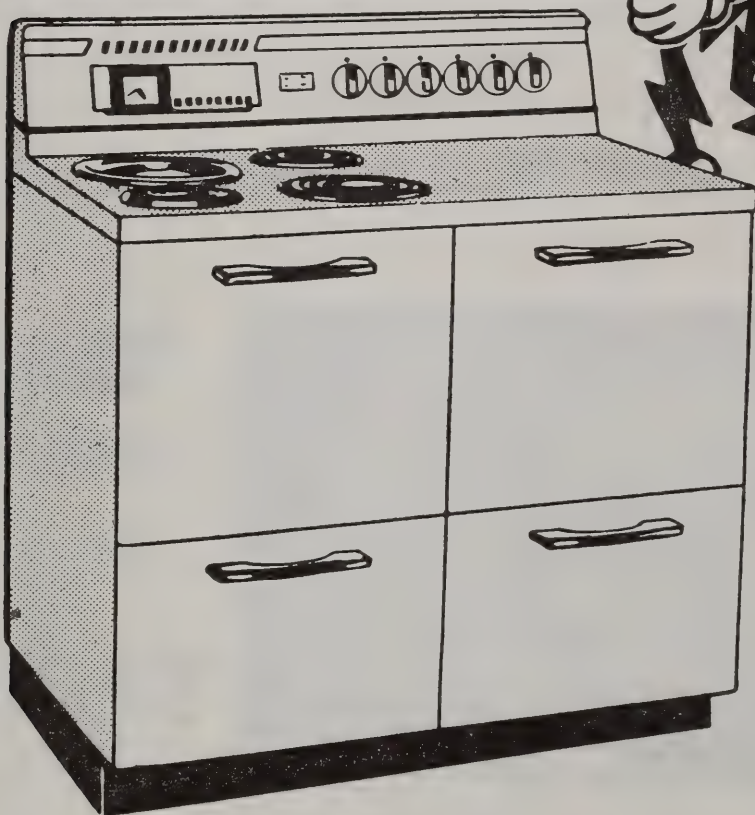
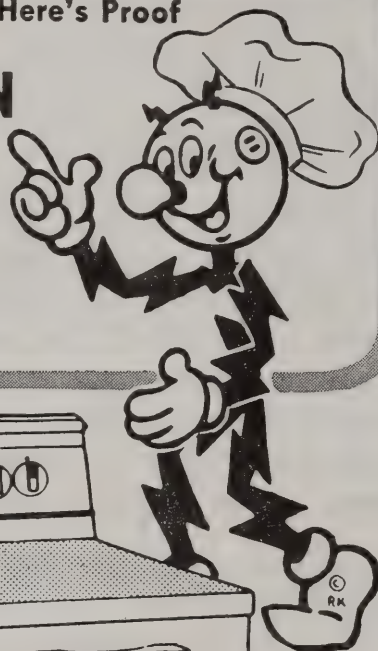
Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony*." She may well have felt a personal privacy in this score for at the end the composer has addressed words to her: "*Almschi! — für dich leben! — für dich sterben!*" and at the end of the fourth movement: "*Du allein weissest was es bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!*" She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plan, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonderful clarity and beside it the slender tower of the *Purgatorio-Scherzo*. Many will read these pages as a book of magic; other will stand before the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the con-

* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.



LUNEVILLE CHINA

LARGE OR SMALL
ORDERS FILLED

PRICE LIST
SENT ON REQUEST

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

tempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio*, which ends with a harp glissando and the beat of a muffled drum]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion.”

[COPYRIGHTED]





IT'S NEW . . . IT'S DIFFERENT

The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

HOTEL GARDNER
Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

Reservations
 Phone
 CO 6-3110

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		

"ITALIAN CAPRICCIO," *Op. 45*

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The "*Capriccio Italien pour grand orchestre, Op. 45*," dedicated to "Monsieur Charles Davidoff," the 'cellist, was published by Jurgenson in 1880, the year of its composition. It was first performed in Moscow, December 18, 1880, under the leadership of Nicholas Rubinstein, and was likewise played at St. Petersburg, December 7, 1881. The first performance in New York was led by Walter Damrosch, November 6, 1886.

The piece has been played at the concerts of the Boston Symphony Orchestra, October 22, 1897, October 13, 1899, November 11, 1904, and January 19, 1940 (when Nikolai Malko conducted).

The orchestration follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-piston*, 3 trombones and tuba, timpani, glockenspiel, triangle, tambourine, bass drum, cymbals, harp and strings.

TCHAIKOVSKY was moved to write this piece during his sojourn in Rome, in February, 1880. "I am working at the sketch of an Italian fantasia based upon folk songs," he wrote to his friend Nadejda

NEW ENGLAND CONSERVATORY OF MUSIC

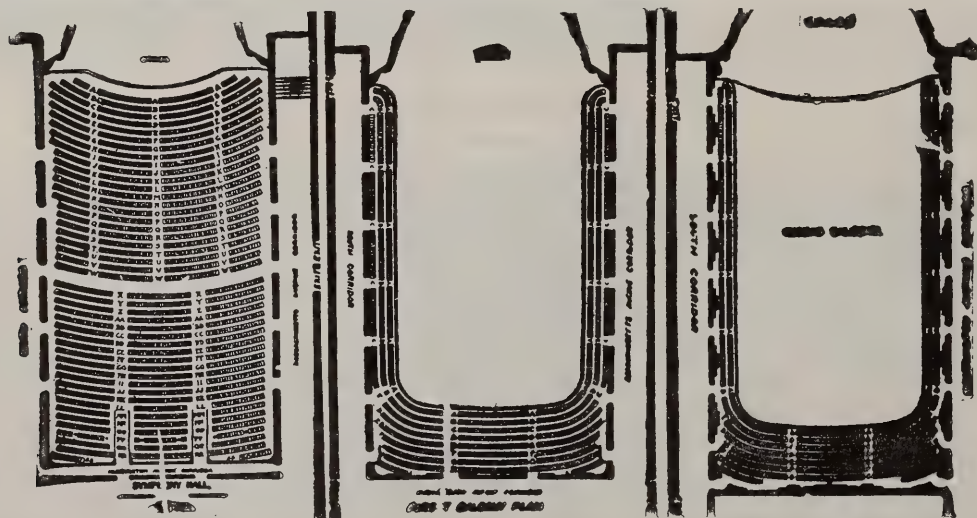
HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



von Meck. "Thanks to the charming themes, some of which I have taken from collections and others which I have heard in the streets, this work will be effective."

"Peter's hotel," wrote Catherine Drinker Bowen, in her biography "Beloved Friend," "was next door to the barracks of the Royal Cuirassiers, Italian cavalymen; how surprised their plumed and resplendent bugler would have been had he known that a Russian barbarian in the Hotel Constanzi, listening every evening to his call, had copied it down for the opening fanfare to a piece for full orchestra! It is a brilliant piece of music, and still popular today. Like other of Tchaikovsky's works that are supposed to reproduce Italian or French scenes, the *Capriccio* is strikingly Russian. When the usual waltz breaks out — (Taneyeff had been right; there is always a waltz to Tchaikovsky) — one can see the officers dancing in their most dazzling uniforms. But they are Russian officers, and beneath the clear strains of the horns one senses, somehow, the snow falling on cold and boundless steppes. . . ."

Writing to Mme. von Meck from his home at Kamenka, where he completed the orchestration in May, Tchaikovsky said: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant." The performances in Moscow and St. Petersburg brought a certain amount of applause, but disapproval from the critics.

The fanfare introduces two melodies in succession, each with the earmarks of a popular song. The first melody is repeated, and the second delivered *fortissimo* in full instrumentation. The *Capriccio* ends with a brilliant tarantella, interrupted momentarily by the pastoral second melody, given to the oboes.

[COPYRIGHTED]

Telephone
KENmore 66823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

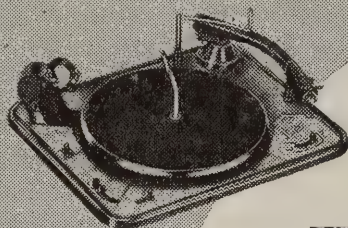
Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600

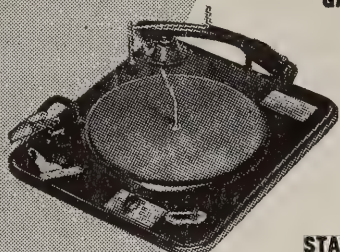
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
 GARRARD RC-90**
 Net \$64.68



**STANDARD MODEL
 GARRARD RC-80**
 Net \$45.08



**NON-AUTOMATIC:
 GARRARD "T"**
 Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
 Plus \$8.95 for
 low table base
 if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
 FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK
 CORPORATION
 167 Washington St., Boston 8, Mass.

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FOURTH CONCERT OF THIS SERIES

TUESDAY EVENING, JANUARY 5, at 8:30 o'clock

Soloist: PAUL TORTELIER, 'Cello



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master

Alfred Krips

George Zazofsky

Rolland Tapley

Norbert Lauga

Vladimir Resnikoff

Harry Dickson

Gottfried Wilfinger

Einar Hansen

Joseph Leibovici

Emil Kornsand

Roger Shermont

Carlos Pinfield

Paul Fedorovsky

Minot Beale

Herman Silberman

Stanley Benson

Leo Panasevich

Sheldon Rotenberg

Fredy Ostrovsky

Clarence Knudson

Pierre Mayer

Manuel Zung

Samuel Diamond

Victor Manusevitch

James Nagy

Leon Gorodetzky

Raphael Del Sordo

Melvin Bryant

Lloyd Stonestreet

Saverio Messina

William Waterhouse

William Marshall

Leonard Moss

BASSES

Georges Moleux

Willis Page

Ludwig Juht

Irving Frankel

Henry Freeman

Henry Portnoi

Gaston Dufresne

Henri Girard

John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé

Eugen Lehner

Albert Bernard

Georges Fourel

George Humphrey

Jerome Lipson

Louis Artières

Robert Karol

Reuben Green

Bernard Kadinoff

Vincent Mauricci

VIOLONCELLOS

Samuel Mayes

Alfred Zighera

Jacobus Langendoen

Mischa Nieland

Karl Zeise

Josef Zimble

Bernard Parronchi

Leon Marjollet

Martin Hoherman

Louis Berger

FLUTES

Doriot Anthony

James Pappoutsakis

Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg

Jean Devergie

John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi

Manuel Valerio

Pasquale Cardillo

E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt

Ernst Panenka

Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano

Harry Shapiro

Harold Meek

Paul Keaney

Walter Macdonald

Osbourne McConathy

TRUMPETS

Roger Voisin

Marcel Lafosse

Armando Ghitalla

Gerard Goguen

TROMBONES

Jacob Raichman

William Moyer

Kauko Kahila

Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera

Olivia Luetcke

TIMPANI

Roman Szulc

Charles Smith

PERCUSSION

Harold Farberman

Everett Firth

Harold Thompson

LIBRARIANS

Leslie Rogers

Victor Alpert, Ass't

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO 6-7859

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.
Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

R C A VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7

Symphony No. 1

Berlioz "Romeo et Juliette" (with chorus and soloists)

Brahms Symphony No. 4

Brahms Piano Concerto No. 2

Soloist, Artur Rubinstein

Bruch Violin Concerto No. 1, in G minor

Soloist, Yehudi Menuhin

Handel "Water Music"

Haydn Symphony No. 103 ("Drum Roll")

Symphony No. 104 ("London")

Honegger Symphony No. 5

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures,

Berlioz, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys";

Saint-Saëns, "La Princesse Jaune"

Among the recordings under the leadership of

SERGE KOUSSEVITZKY

Bach Brandenburg Concerto No. 1, in F; Brandenburg Concerto No. 6, in B-Flat; Suite No. 1, in C; Suite No. 4, in D

Beethoven Symphony No. 3, in E-Flat, "Eroica"; Symphony No. 5, in C Minor, Op. 67; Symphony No. 9, in D Minor, "Choral"

Brahms Symphony No. 3, in F, Op. 90

Haydn Symphony No. 92, in G, "Oxford"; Symphony No. 94, in G, "Surprise"; Toy Symphony

Khatchaturian Concerto for Piano and Orchestra, William Kapell, pianist

Mendelssohn Symphony No. 4, "Italian"

Mozart Eine kleine Nachtmusik; Serenade No. 10, in B-Flat, K. 361; Symphony No. 36, in C, K. 425, "Linz"; Symphony No. 39, in E-Flat, K. 543

Prokofieff Concerto No. 2, in G Minor, Op. 63, Heifetz, violonist; Symphony No. 5; Peter and the Wolf, Op. 67, Eleanor Roosevelt, narrator

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony No. 8, in B Minor, "Unfinished"

Tchaikovsky Serenade in C, Op. 48; Symphony No. 4, in F Minor, Op. 36; Symphony No. 5, in E Minor, Op. 64

COMMEMORATIVE ALBUM

Sibelius Symphony No. 2, in D, Op. 43

R. Strauss Don Juan, Op. 20

Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 $\frac{1}{3}$ r.p.m.) and (in most cases) 45 r.p.m.

The following are available on 45 r.p.m. only:

SERGE KOUSSEVITZKY conducting: *Haydn*, "Toy" Symphony; *Wagner*, Prelude to "Lohengrin."

Some of the above recordings and many others not here listed are also available on 78 r.p.m.



TICKETS FOR
OUTSTANDING JAN. & FEB. EVENTS NOW:
(Tickets and mail orders at respective box-offices)

JAN. 12 Tue. Eve. JORDAN Hall	*Elena NIKOLAIDI Leading Met. Opera Mezzo-Soprano	Available Seats \$3.60 \$2.40, \$3.00,
JAN. 17 Sun. Aft. SYMPHONY Hall	*LUBOSHUTZ & NEMENOFF Famous Two-Piano Recitalists	\$3.60, \$3.00, \$2.40, \$1.80
JAN. 30 Sat. Eve. JORDAN Hall	Richard DYER-BENNET Folksongs & Ballads with Guitar	\$3.00, \$2.40, \$1.80, \$1.20
JAN. 31 Sun. Aft. JORDAN Hall	*TRAPP FAMILY Singers	\$3.60, \$3.00, \$2.40, \$1.80
JAN. 31 Sun. Eve. SYMPHONY Hall	*MALCUZYNSKI Famous Polish Pianist	\$3.60, \$3.00, \$2.40, \$1.80
FEB. 3 Wed. Eve. JORDAN Hall	ZIMBLER SINFONIETTA	\$3.60, \$3.00, \$2.40, \$1.80
FEB. 6 Sat. Eve. JORDAN Hall	Andres SEGOVIA World-Famous Guitarist	\$3.00, \$2.40, \$1.80
FEB. 7 Sun. Aft. SYMPHONY Hall	*ISAAC STERN Renowned Violinist	\$3.60, \$3.00, \$2.40, \$1.80
FEB. 11 Thur. Eve. SYMPHONY Hall	*GIESEKING One of the Great Pianists of all time	\$4.20, \$3.60, \$3.00, \$2.40, \$1.80
FEB. 13 Sat. Mat. & Eve. JORDAN Hall	*LIMON & DANCE COMPANY	Mat: \$3.60, \$3.00, \$2.40 Eve: \$3.60, \$3.00
FEB. 14 Sun. Aft. SYMPHONY Hall	*MINNEAPOLIS SYMPHONY Antal Dorati, Cond. (Beethoven, Mozart, Bartok, Moussorgsky)	\$4.20, \$3.60, \$3.00, \$2.40, \$1.80
FEB. 16 Tue. Eve. SYMPHONY Hall	VIRGIL FOX Famous Concert Organist	\$2.40, \$1.80, \$1.20
FEB. 23 Tue. Eve. JORDAN Hall	*BADURA-SKODA Viennese Pianist	\$3.60, \$3.00, \$2.40, \$1.80

*Sponsored by Boston University

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.



*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH

THE BALDWIN PIANO COMPANY
160 BOYLSTON STREET, BOSTON

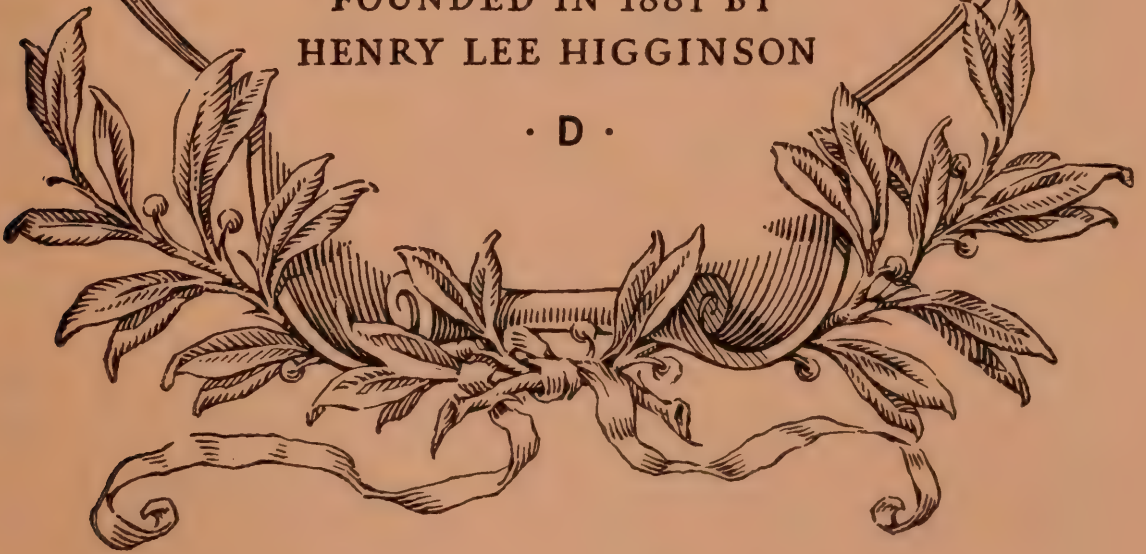
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• D •



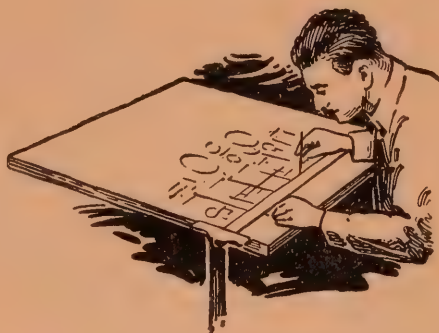
SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

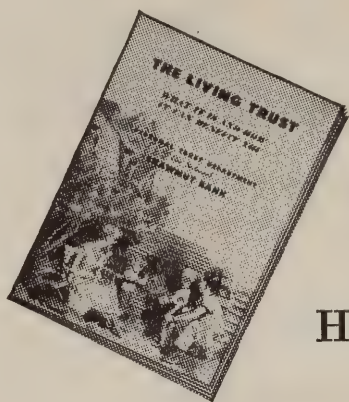
PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS

OLIVER WOLCOTT

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

WOMEN'S WORK

An exhibition presented by the Institute of Contemporary Art, Boston

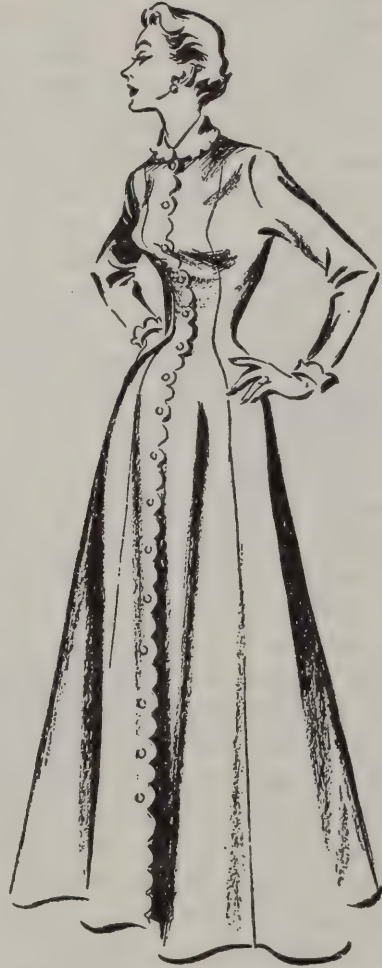
Twentieth Century history moves so fast that it is difficult to remember that the hand which rocks the cradle was doing almost exclusively that even in the third decade of this century. In July 1920, a fashion writer for the *New York Times* querulously observed that "The American woman . . . has lifted her skirts far beyond any modest limitation." This was another way of saying the hem was now all of nine inches above the ground. It was freely predicted that skirts would come modestly down again. But no. Instead they rose a few more scandalous inches. The Battle of the Hemline was symbolic of the rapid change in the female status.

The time scene changes to early 1950; the revolution is complete. For example: a Boston art critic was commenting on an exhibition by six women painters from New England. "It is interesting to note," said the male critic with a note of pathos in his printed voice, "the lack of femininity in many of the works. Except for occasional (lapses) . . . there are no telling characteristics which label these as women's work."

The same, without the pathos, is true of the current exhibition in the Symphony Hall Gallery, arranged by the Institute of Contemporary Art. Seven women painters, all of them with New England roots and ties, are well and worthily represented. They are Ruth Cobb, Esther Geller, Fannie Hillsmith, Maud Morgan, Marilyn Powers, Katharine Sturgis and Barbara Swan. Between the seven of them, they have been widely seen in one-man shows, and in important group exhibitions; their work has been purchased for the per-

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



**the all-wool
housecoat . . .**

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.⁹⁵

416 Boylston St., Boston
54 Central St., Wellesley

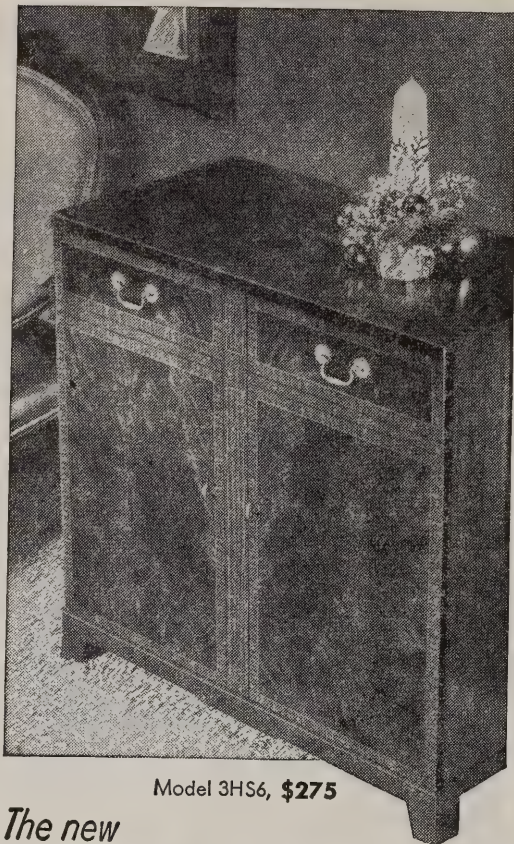
manent collections of such institutions as the Boston Museum of Fine Arts, the Fogg Art Museum, the Museum of Modern Art, the Philadelphia Museum of Art, and they are represented in numerous private collections.

To single out individual achievements, the record shows that Boston-born Esther Geller received a grant for a year's work at the American Academy in Rome; Fannie Hillsmith was one of three artists selected by Bartlett H. Hayes, Jr., to represent the state of New Hampshire at the Boston Art Festival in 1952; Barbara Swan won the Albert Whiting Traveling Fellowship from the Boston Museum School in 1948; Ruth Cobb, wife of the painter Lawrence Kupferman, won a prize in the International Hallmark Art Award competition; Maud Morgan, who is married to the painter Patrick Morgan, and Marilyn Powers, wife of the painter Jason Berger, have each won purchase prizes of the Boston Society of Independent Artists; and Katharine Sturgis, former pupil of Hans Hofmann, carries on in a strong New England tradition.

In short, here are seven women painters who have proved beyond a shadow of a doubt that rocking the cradle is merely a limbering-up exercise for achievement in other fields of endeavor.

The exhibition was selected by the Institute of Contemporary Art, the only organization in New England devoted solely to all phases of the contemporary arts. A non-profit, educational corporation, the Institute enriches the New England scene by its circulating exhibitions of the art of our time which are eagerly sought after by leading museums across the country; by an educational program which provides popular instruction in the arts; and by a design program which assists an important cross-section of American industry to a better realization of the benefits and importance of good design in the manufacture of consumer goods. Full details of forthcoming programs and membership privileges may be obtained by writing The Director, Institute of Contemporary Art, 138 Newbury Street, Boston 16, Massachusetts.

For music lovers . . . no finer gift!



Model 3HS6, \$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs are specially designed to reproduce the hidden "highs" and "lows" that give recorded music the brilliance and realism of the concert hall. And on RCA Victor High Fidelity records you have the world's largest and finest selection of high fidelity performances.

Make this Christmas truly memorable with the gift of "living" music . . . music brought to you with RCA Victor High Fidelity. Hear it at your dealer's now.

Suggested Eastern list price, subject to change



RCA VICTOR

Tmks. ®

DIVISION OF RADIO CORP. OF AMERICA



filene's



Pandora's holiday shoes sparkle with fashion excitement as they dance through this season's gala parties . . . glittering with rhinestones, pretend pearls or gold-look threads . . . discreetly closed or prettily bare. Designed to be worn as jewelry for your lovely feet . . . and made with Pandora's famed perfectionism of fit and craftsmanship. From Filene's exclusive Pandora collection.

Filene's Shoe Salon, Second Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fourth Program

TUESDAY EVENING, JANUARY 5, at 8:30 o'clock

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op. 56A*

HAYDN.....Violoncello Concerto in D major

- I. Allegro moderato
- II. Adagio
- III. Allegro

INTERMISSION

SAINT-SAËNS.....Symphony No. 3, in C minor
(with organ), *Op. 78*

Adagio; Allegro moderato; Poco adagio

Allegro moderato; Presto; Maestoso; Allegro

Organ: E. POWER BIGGS

SOLOIST

PAUL TORTELIER

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

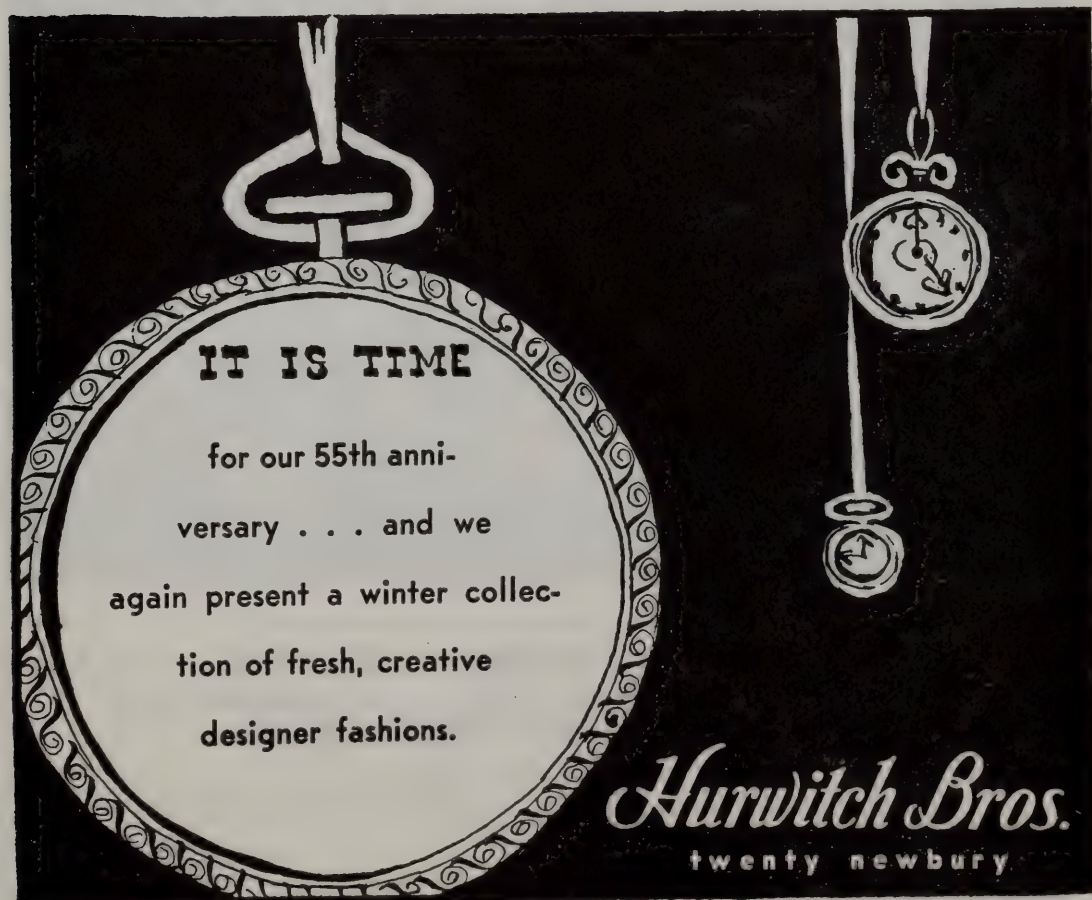
By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessooff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestra-

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the *Saturday Review of Literature* (August 25, 1951). The six "*Littauer Divertimenti*" are in the *Gymnasialbibliothek* in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.



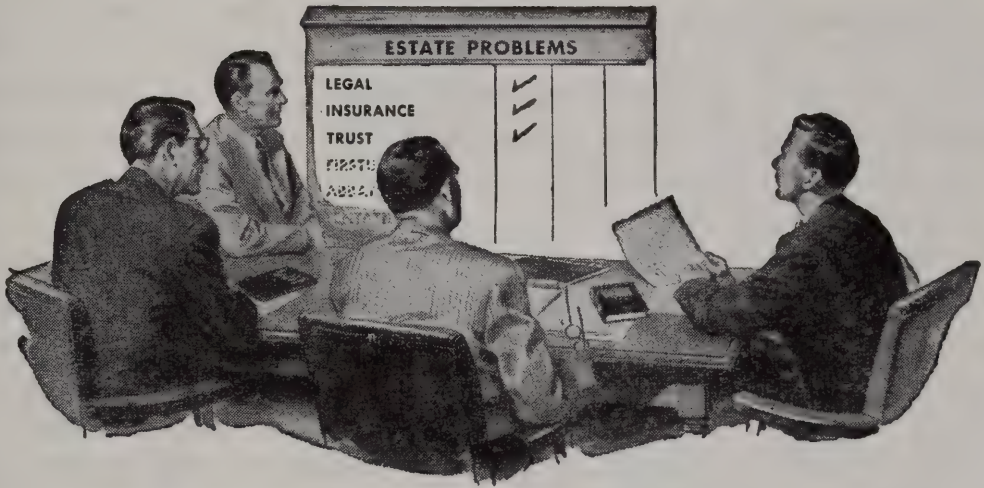
14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm,
Rubies and
Sapphires 58
incl. tax

actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
Members Million Dollar Round Table Insurance Adviser
*Pension Plans, Group Insurance,
Group Annuities*
75 FEDERAL STREET
BOSTON 10, MASSACHUSETTS
Hubbard 2-4900
Brockton 2186



YOUR TEAM...for Estate Planning Advice

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

tion on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn*, could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted "*Beethoven*er." The variations were again played on December 10 in München, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

[COPYRIGHTED]



ESTABLISHED 1833

You and Your Husband's Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There's no obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Southbound . . . on
a cruise ship
to the Caribbean
or wintering in
Florida . . . an
enchancing silk
print and softest
wool ensemble!



THE
Cotillion Room

CHANDLER'S

Just one of our In-
dividual Costumes
from our Cotillion
Room collection of
both North and
South fashions.

SECOND FLOOR

CONCERTO IN D MAJOR FOR VIOLONCELLO

By FRANZ JOSEPH HAYDN

Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This Concerto was composed at Esterházy in the year 1783. The instrumentation in present usage calls for wood winds in two's, 2 horns and strings.

The following 'cellists have played the concerto with the Boston Symphony Orchestra: Anton Hekking (November 22, 1890); Hugo Becker (January 12, 1901); Heinrich Warnke (November 15, 1913); Josef Malkin (December 12, 1914); Jean Bedetti (March 11, 1921); Pablo Casals (January 1, 1926); Gregor Piatigorsky (April 1, 1932) (in a program of Haydn's music commemorating the two hundredth anniversary of his birth); Raya Garbousova (November 29, 1935); Emmanuel Feuermann (November 3, 1939); Gregor Piatigorsky (December 18, 1942, and December 13, 1946); Raya Garbousova (December 22, 1949).

DURING his many years under the employ of the house of Esterházy, but more particularly as *Kapellmeister* at the Esterházy estate, the "Hungarian Versailles," Haydn wrote instrumental or dramatic music for every entertainment his prince gave — a vast amount in all. Of concertos listed by the composer himself, although many have not sur-



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY
President

CARL J. GILBERT
Treasurer Gillette Company

EDWARD F. MACNICHOL
Vice President & Secretary

FRANCIS GRAY
Trustee

JAMES O. BANGS
Vice President & Treasurer

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

RALPH B. WILLIAMS
Vice President & Trust Officer

DAVID H. HOWIE
Trustee

ROBERT H. GARDINER
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER
President Incorporated Investors

WINTHROP H. CHURCHILL
Investment Counsel

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

CHARLES K. COBB
Scudder, Stevens & Clark

JAMES N. WHITE
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

vived, are some twenty for clavier, nine for violin, three for baryton,* one for double-bass, five for lyre, two for flute, four for horn, one for clarino. It has been stated that there were six violoncello concertos all belonging to the years 1771–83 (within the Esterházy period). This, the only complete surviving 'cello concerto* was composed in 1783 for Anton Kraft, Haydn's virtuoso friend whom he had brought from Vienna five years before to take the first desk in the Esterházy orchestra. Later Kraft became chamber musician to Prince Lobkowitz, whereby Beethoven knew his abilities and, it is said, composed the 'cello part in the triple concerto for him. Anton Kraft was ambitious to compose, took lessons from Haydn at Esterházy, and wrote several pieces, including a concerto for violoncello. It is said that Haydn, finding that the preoccupations of the composer interfered with the duties of the performer, discontinued the lessons.

A recent disclosure by H. C. Robbins Landon, the fruit of his research in connection with the Haydn Society's planned complete edition of Haydn's works, seemingly puts an end to a controversy

* As a result of the fact that Prince Esterházy himself was proud of his ability on the baryton (a viola da gamba with underlying sympathetic strings) Haydn wrote no less than one hundred and seventy-five pieces for this instrument. The composer sought to compliment his master by learning to play the instrument himself. But the Magnificent One frowned, preferring to shine alone and unchallenged.



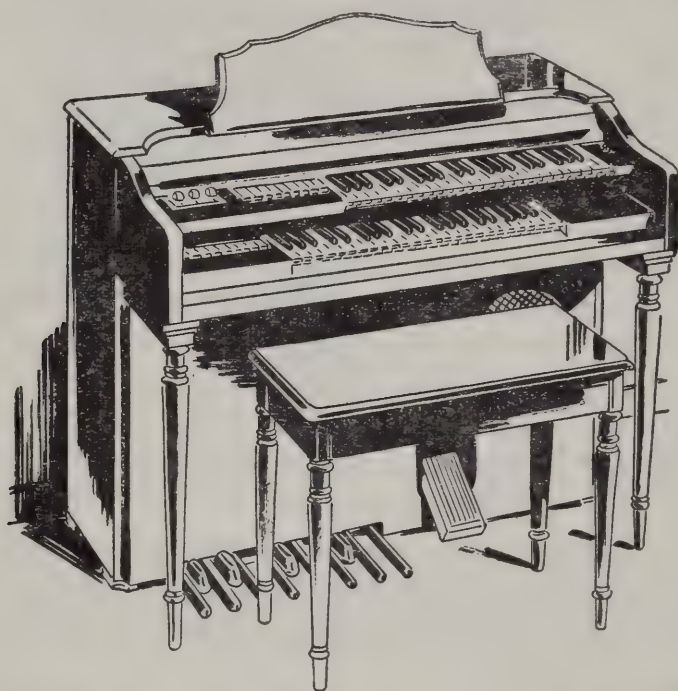
Always Identified With Quality Fashions

*In Boston . . . Tremont at Temple Place . . . HAncock 6-8800
In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824*

Lectures: **WALTER HENRY THOMPSON**
"I Was Churchill's Shadow" January 19
JOHN MASON BROWN
"Seeing Things" February 9
"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

PAINE *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

over the authenticity of this concerto which has been going on for twenty years.

The first open doubter was H. Volkmann in an article "*Ist Haydn's Cellokonzert echt?*" in *Die Musik* (March, 1932). He contended that Anton Kraft may have been the composer, and based his case on the musical content and on the grounds that the original score had disappeared. An edition by Johann André was put out after the composer's death as "*d'après le manuscrit original de l'auteur.*" Köchel, the Mozart scholar, had stated that he had seen the original manuscript with the composer's signature in the collection of Julius Rietz in Dresden, but this manuscript was not forthcoming. Donald Francis Tovey, in his *Essays in Musical Analysis*, assumed the concerto to be Haydn's, but having read Dr. Volkmann's treatise, he wrote in a supplement that he was ready to give "Kraft the credit for a very pretty piece of work in a form in which Haydn never put forward his full powers." This opinion bears out a certain lukewarmness in Tovey's earlier analysis. The concerto is now known and performed in a considerably edited version by François Gevaert, the Belgian musician, in which flutes, clarinets and bassoons are added to the

* There are fragments of two concertos in C, one of which was carried out by Popper. Mr. Landon believes that they may have been sketches for a single work.

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

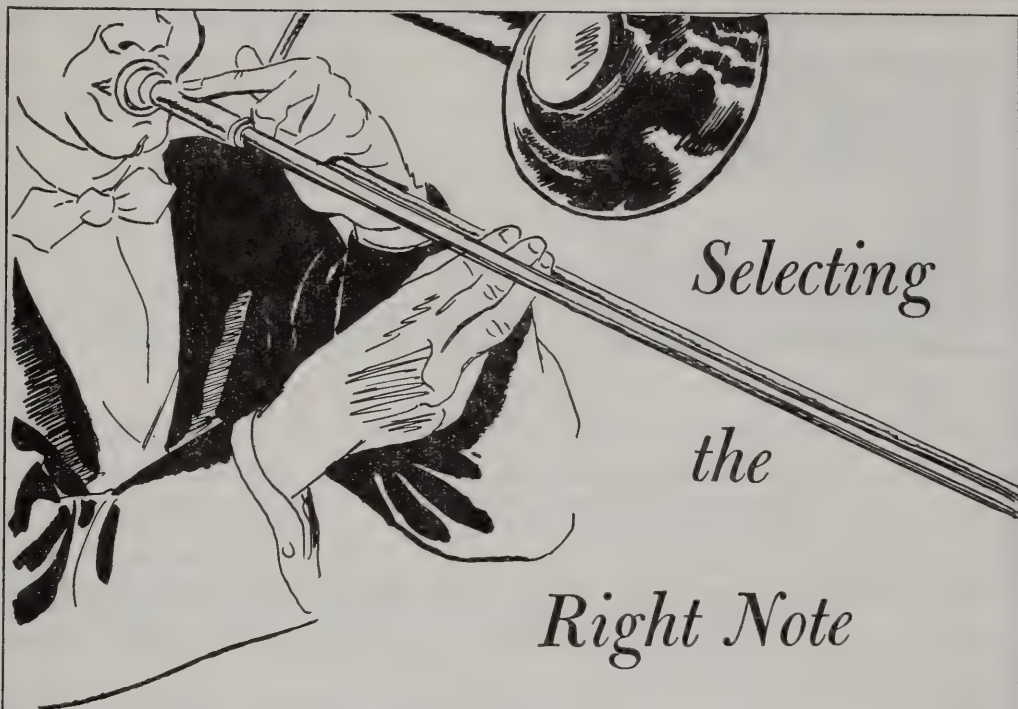


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

original orchestration of oboes, horns and strings, with fresh cadenzas and the elimination of redundancies in the first movement. Karl Geiringer came out staunchly in favor of the concerto in his book on Haydn, putting the burden of proof on the doubters.

Mr. Landon wrote in the *Saturday Review of Literature*, August 25, 1951 ("True and False Haydn"): "Haydn's own holograph ms. is in private possession in Vienna today."

He explained in a letter then just received from Vienna the circumstances of this discovery. Just before the war, a Dr. Larsen learned that the *ms* of the concerto "had arrived in Vienna, and was in a private collection. Here the matter stopped until after the war. In London, Dr. Larsen met Antony van Hoboken, who informed Larsen that he not only knew where the autograph was, but that he had seen it." Efforts to examine the manuscript and copy it for purposes of publication were unsuccessful, secrecy surrounding the possession of the manuscript in the fear that "Russians here might be interested enough to follow up the matter."

"As you know, this whole affair of the D major concerto arose because of Kraft's assertion that there was a 'D major concerto which I wrote but which is circulated under Haydn's name.' We think we have located the D major concerto in question. It is found in Zittau and various other MSS in Germany, but not in any 'authentic' col-

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25 3 lb. bowl		2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 3/4 oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box ..		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



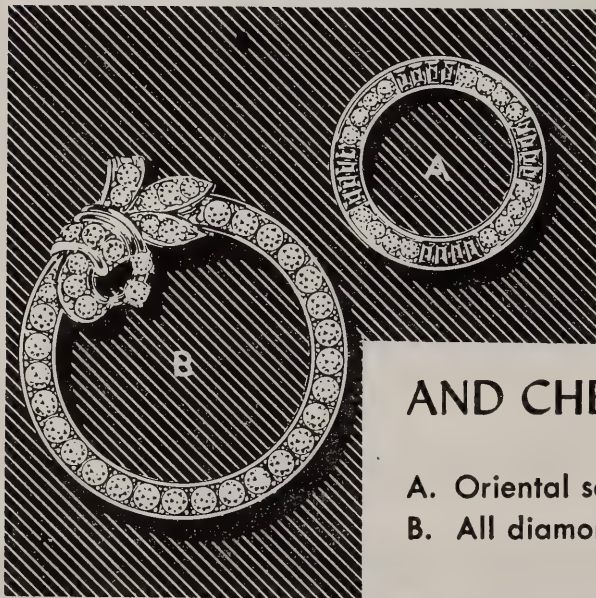
lection where we know Haydn had direct contact. The work in question is certainly not by Haydn. Its slow movement (in minor) could never have been composed by him. So there is every reason, from external and internal evidence, to believe that this is the work Kraft meant."

The first movement, in common time, opens with a long exposition by the tutti. The Adagio is in A major, 2-4. The solo part, carrying the burden of the melody, is often mingled with the voice of the bassoons. The final allegro is again in D major, 6-8. The cadenza is written over a long pedal on the dominant.

[COPYRIGHTED]

PAUL TORTELIER

PAUL TORTELIER, born in Paris where he graduated from the Conservatoire with honors, has had a long career in Europe as concert virtuoso. He came to this country in 1937 and joined the 'cello section of the Boston Symphony Orchestra. He was called back to his country for war service in the autumn of 1939. Mr. Tortelier has performed in many parts of Europe and more recently in this country. He has composed for the 'cello.



AT OUR BOSTON AND CHESTNUT HILL STORES

- | | |
|------------------------------------|---------------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

TO THE PATRONS AND FRIENDS OF
THE BOSTON SYMPHONY ORCHESTRA, INC.:

The Orchestra closed the 1952-53 season with an operating deficit of \$319,912 before contributions and investment income. This compares with an operating deficit of \$248,556 a year ago.

Gifts from the Friends and other contributions amounted to \$194,900, an increase of \$28,322 over the previous year. The final deficit was \$68,744 compared with a deficit of \$48,054 a year ago.

The Endowment Fund was increased by the following bequests:

Arthur W. Moors	\$35,500
Ralph W. Blackmer	2,000
Frederick L. Jack	25,000

Unrestricted bequests were received as follows:

Frederick P. Cabot	\$5,419.09
Bernard J. Rothwell	2,010.52
Grace Tuckerman	5,000.00
Samuel Sigilman	50.00
Grace G. Latimer	3,750.00

All the unrestricted bequests, as well as all other available reserves, were used to meet the deficit.

Accounts for the year were audited by Patterson, Teele & Dennis.

Respectfully submitted,

RICHARD C. PAINE, *Treasurer*
BOSTON SYMPHONY ORCHESTRA, INC.

BOSTON SYMPHONY ORCHESTRA, INC.
for the season 1952-1953

WINTER SEASON, POPS AND ESPLANADE CONCERTS:

INCOME:

Receipts from Concerts	\$882,459	
Receipts from other sources:		
Record Royalties	130,040	
Broadcasting	6,500	
Pops Tour (net)	8,825	\$1,027,824

EXPENSES:

Compensation of players, conductors, and soloists	\$768,158	
Concert costs (transportation, living allowances, hall rentals, etc.)	213,066	
Administrative and general expenses	232,817	
Operation of Symphony Hall—less credits	40,603	
Real Estate Taxes—Symphony Hall	34,001	1,288,645

Deficit before Transcontinental Tour (\$ 260,821)

TRANSCONTINENTAL TOUR:

INCOME:

Receipts from Concerts	\$139,722	
------------------------------	-----------	--

EXPENSES:

Compensation of players and conductors	\$ 67,453	
Travel and other concert costs	110,263	177,716 (\$ 37,994)

Deficit before contributions and investment income .. (\$ 298,815)

Less:

Gifts from Friends	\$ 94,484	
Gifts from Business Friends	13,450	
Gifts in response to request for 20% of cost of tickets	53,275	
Esplanade Contributions	8,511	
Endowment and Free Funds Income	56,268	225,988

Net deficit for Winter Season (\$ 72,827)

BERKSHIRE FESTIVAL AND MUSIC CENTER (Summer School) :

INCOME:

Ticket Sales	\$302,662	
Tuition	36,445	\$ 339,107

EXPENSES:

Compensation of players, conductors, soloists and living allowances ..	\$168,044	
Faculty salaries and living allowances	55,149	
Administrative and general operating expenses	86,857	
Maintenance of Tanglewood Property	31,718	
Amortization of Construction	18,436	360,204

Deficit from Berkshire operations before contributions.. (\$ 21,097)

Less: — Contributions from Friends of the

Berkshire Music Center	25,180
------------------------------	--------

Surplus for Berkshires 4,083

Deficit for the Season 1952-1953 (\$68,744)

BOSTON SYMPHONY ORCHESTRA, INC.

ENDOWMENT AND OTHER TRUST FUND ASSETS

August 31, 1953

Endowment Fund — Represented by:

Investments (approximate market value \$756,108)	\$635,289	
Land and Building—Symphony Hall	\$421,330	
Less: Mortgage Payable	60,000	361,330
Cash in Bank	19,918	\$1,016,537

Trust Funds — Represented by cash and securities:

Adele Wentworth Jones Fund (market \$11,724)	\$ 12,357	
Mark M. Horblit Fund (market \$22,500)	21,233	\$ 33,590

Scholarship Funds — Represented by cash and securities:

Tanglewood Revolving Scholarship Fund — established by RCA Victor	\$ 64,158	
Carlotta M. Dreyfus Scholarship Fund	1,419	
Jascha Heifetz Fund — established by Mr. Heifetz	10,573	
Selly A. Eisemann Memorial Fund	2,591	\$ 78,741

Bequests made by will

to the

BOSTON SYMPHONY ORCHESTRA, INC.

will help to

perpetuate a great musical tradition.

Such bequests are exempt from estate taxes.

ENTR'ACTE

THE ARTIST VIEWS THE CRITIC

By CHRISTOPHER FRY

(Quoted from *Experience of Critics*, Oxford University Press)

I FEEL like a fourth-form boy who has been invited up to the masters' common room to comment on the year's teaching: somewhat overwhelmed by the privilege, somewhat emboldened by the nudgings of my schoolmates and their last urgent whispers of "Go on; you tell them, Fry," and, as a precautionary measure, copies of all the newspapers folded into the seat of my trousers, the dramatic criticism outwards.

I don't know how I can help feeling like this, for to some extent this is what the relationship has become between critic and artist or whatever word will serve to cover actor, playwright, producer, and designer. The masters write their report: "Could do better if he tried," or "Seems to make no effort to be intelligible," or "Has ability, but should try to concentrate on the matter in hand"; and the boys draw irreverent caricatures in the margins of their manuscripts. It isn't a very rewarding relationship; neither is it one which is unavoidable,

la maisonette

the little house of many designers
115 newbury street, boston

interpreting –
paris chic in an
american way –

*Elise Molire
chapeaux*

recently arrived
from paris
with

"le dernier cri de
chapeaux"

with "la maisonette"

at the most reasonable
prices

1853—1953



STEINWAY...

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold **ONLY** by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

but it has come about, and it would be good if we could discover why.

The simplest explanation is that, on the one hand, no man's judgment is infallible; and, on the other, that an artist thinks well only of a critic who thinks well of *him*; and, I admit, it is interesting to hear the writer say to the painter, or the film director say to the theatre producer, "Of course, your critics aren't so bad, but *ours* are terrible," and the cry of anguished protest that comes in reply.

So simple an explanation, however, accounts for no more than the moments of disappointment or injured vanity. No man in his senses expects a critic always to be right — indeed, it would be very disconcerting if he were: we should have to believe him, and the knowledge of his fallibility is often a great comfort. The simple explanation also falls short on another point: the artist, at some level of himself, will respect an adverse criticism if he can understand it; he has no wish to get away with anything, and he is so close to his work that he is, or should be, glad of a more distant eye.

But he must also be allowed a certain arrogance: a degree of care-free confidence, if his work is not to be in some way blunted. Whatever medium he works in, words, or paint, or notation, will see to it that he is never far from humility. He knows before he starts that he is at-

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

tempting the impossible; he knows that existence cannot be demonstrated, or even adequately commented upon, except by existence; and he would sometimes prefer to be doing something comparatively easy, such as cleaning the Augean stables, or, as he may think in his less amiable moments, such as being a critic.

An artist's sensitiveness to criticism is, at least in part, an effort to keep unimpaired the zest, or confidence, or arrogance, which he needs to make creation possible; or an instinct to climb through his problems in his own way as he should, and must; and it isn't surprising to look back to Hardy putting down his novelist's pen after the reception of *Jude the Obscure*; or to Tennyson walking the Downs and saying over and over again, "He says I'm not a great poet; he says I'm not a great poet."

He may not have been a great poet, but he was a good one, and might, I think, have been even better if the critics had been as creative in their way as he was in his. But creative criticism — by which I mean criticism that takes as its starting place the individual talent it deals with, and not some ready rule of thumb or personal preference — creative criticism has always been rare, and continues so, and much of the rest, though plentiful, is as boring as a small child who insists

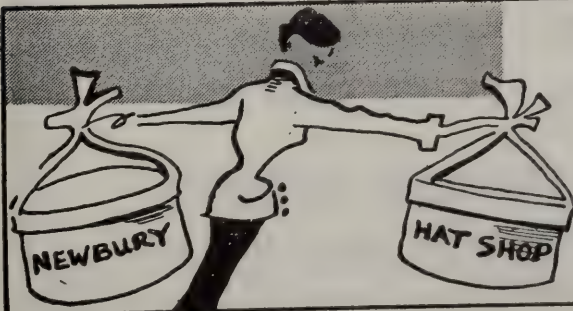
Special morning of beauty at the Helena Rubinstein Salon

- Body Massage
- Face Treatment
- Shampoo
- Fingerwave
- Manicure
- Custom Make-up

all for 12.50

You'll look lovely from head to toe . . . ready to charm the world! Make your appointment today. Call KEnmore 6-5270.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

on being looked at. And everywhere today can be heard the patter of tiny criticism, the busy sound of men continually knowing what they like. How anything manages to create itself at all is a wonder. The newly sprouting acorn is dug up several times a week, and solemnly told that, whatever it may think to the contrary, it is not an oak tree. It must understand that it is nothing more or less than an acorn being pretentious.

I am not, you will have noticed, yet talking particularly of dramatic criticism. That is a grave thought towards which I am feeling my way sentence by sentence; for if I think that dramatic criticism is not all that it should be, it is because I think that no criticism is all that it should be. And artists themselves are often the worst offenders. One might think that a man who knows, by his own experience, how difficult it is to convey anything to anybody, even to himself, would be patient and forgiving to his fellows, however clumsily they flounder forward; but the history of literary feuds is long; and it is no uncommon thing to find one writer attacking another, ignoring what

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

**BOSTON'S NEWEST
RESTAURANT**

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

W C R B

1330 KC

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080



State Street Trust Company

BOSTON, MASS.

*An experienced, progressive bank
which welcomes opportunities to
be of service to those desiring
pleasant, satisfactory banking,
trust and safe deposit affiliations.*

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



strength, or promise of strength, there may be for the pleasure of declaring the weakness.

Whereas he should know to fall on his knees and cry, "This man has written a sentence: he has actually written a sentence!" — or, if that should be an overestimation, he might say: "Look, look; here are two words which have come together in God."

That is the only true method of criticism between artists. But critics may reasonably feel that something further is expected of them. Dramatic critics, for example, may hesitate to say, "No one who loves the theatre should fail to pay fifteen shillings for a stall at the Globe where, in the second act of Mr. Fry's new play, he may hear several minutes of dialogue which is not entirely inapt."

Something further is expected of them; and something so difficult that I wonder if there is a pin to choose between the ardors of creating and criticizing.

A fine dramatic critic of the future is already with us. He paid, not long ago, his first visit to the theatre. He sat in the front of a box, with five years' experience of the world behind him, and watched a pantomime. His eyes never left the stage; even through the intervals he

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home
Henry H. Pierce
President

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

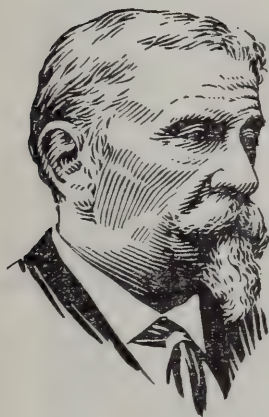
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Beginnings



COL. HIGGINSON

“JANUARY is a month of curiosities in musical history,” Delver Forfax averred. “It saw the births of Mozart and Schubert, but they were alone among the greatest of European composers to begin their lives in that part of the calendar.

“Now, to advance from the sublime to the popular, we have the first use, at off-stage nuptials, of the Wedding March from Mendelssohn’s music for *A Midsummer Night’s Dream*. This establishment of a cherished custom took place on January 25, 1858, at the marriage of Queen Victoria’s eldest child, Victoria, the Princess Royal, to the Crown Prince of Prussia, later known as Frederick III.

“A Saint-Saëns work familiar at the Pops had its world first performance in January, 1875. This was *Danse Macabre*. About seven years later it became the first music to be given an encore at a symphony concert of the Boston Symphony Orchestra. Gericke conducted.

“America’s first symphonic composer and first professor of a full-fledged college course in music, John Knowles Paine of Harvard, was born January 9, 1839.

“You may agree with me, after what I have to say now, that America’s richest contribution to musical history — the Boston Symphony Orchestra — had its foundation laid on January 1, 1868.

“That was the date when young Col. Henry Lee Higginson joined the banking firm of Lee, Higginson, & Co. He had had his wish to study music in Berlin and Vienna, with the object of a musical career instead of his family’s preference of one in banking. He had studied voice, composition, and piano. And from over-zealous practice at the keyboard, he had crippled an arm, then had decided that his talents were insufficient for an alternative career as singer or composer. But the love of music remained.

“He served as an officer in the Union Army in the Civil War, and was wounded. The havoc of war had even intensified his craving to create something of musical beauty. He became a banker largely to gain the means to create a great instrument, the joys of which he would share with thousands of others. This dream he began to realize thirteen years later, when he established the Boston Symphony Orchestra.”

refused to be distracted by ice cream or lemonade; he stared at the curtain, waiting for it to go up again. Neither the Dame, nor the comedy horse, nor the Broker's men, nor the Dagenham Girl Pipers could win a smile from him. He remained, expressionless and absorbed, the representation of the perfect critic. At the Transformation Scene he turned to his father and made his only comment. He said: "Well, we didn't expect that, did we?"

I take up your time with this story because it may be that, on our first visit to the theatre, we are innocent of everything except sensibility; there is no confusion: we know when we are touched; and this is a good condition for criticism. I don't mean that a critic must abandon all thought of ice cream or lemonade in the interval, but ideally there should be nothing, no preconception of what a play is, no impatience, no demands, between him and the stage; only a readiness to receive.

I do not know how it is to be done, and of all places at a first night. A first-night audience is as though a very large family had suddenly been reunited in the bronchial ward of a hospital. And the critic

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANcock 6-5050

From Shreve's Choice Jewels

brilliant new drama of fourteen
karat gold and sapphires,
festooned with a creamy
wealth of cultured pearls.
In the supporting cast,
ear clips swirled and
pearled to match.

Necklace
\$590.

Shown actual size
Prices include Federal tax

Ear clips
\$250.

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

must reach across this uneasy state of affairs, and be in perfect communion with the complexities of play, players, and production. Upon his judgment depend the livelihood and career of nerve-jangled men and women who have been working at high pressure for several weeks. He must have a subtle understanding of play-writing, acting, and production, so that a fault shall not be laid at the wrong door — a misjudgment which happens in criticism often enough to be a major problem. He must have the patience and concentration of a bird-watcher, the eye of a sleuth, the capacity for experience of an explorer. I wouldn't undertake a profession so full of complications and pitfalls if you paid me; and if, in this essay, I am only a faultfinder, it is not because I can see no good in critics, for I do; and I know how willing many of them are to turn and say, "Well, we didn't expect that, did we?"; it is because I should like to trace, if I can, those things which divide us in understanding.

I suggest that if it is possible for the artists to learn from the critics (and I think it is), then it shouldn't be altogether improbable that the critics could sometimes learn from the artists. The history of criticism through the centuries isn't one unbroken progress of accurate judgment; and I don't know why critics, like Victorian parents, should be disturbed by admitting to their children that they also make mistakes. There is no progress that way. It's a hardening of the arteries of understanding. A man's work is what his life is; and he can only grow where he seeks.

Sometimes when I am trying to work I think of the picture of my-

BOUND VOLUMES of the

Boston Symphony Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.



the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

self which emerges from the press cuttings, and it seems, in a way, very splendid. I see a man reeling intoxicated with words; they flow in a golden — or perhaps pinchbeck — stream from his mouth; they start out at his ears; they burst like rockets and jumping crackers and Catherine wheels around his head; they spring in wanton sports at his feet and trip him; but trip him or not, he loves them: let them all come, go where they may; let them strangle sense, flood the stage, break the dams of form; facility shall have its day. His typewriter continues to chatter long after it has been put back in its case. Words will grow out of him, like fingernails, for some time after his death.

Then, having looked at his picture and marveled, I turn back to my typewriter. Like an ancient Red Indian chief, I sit for some hours in silence. At last I am ready to speak, and say "How," or perhaps some slightly longer word. My two fingers withdraw from the typewriter and the night wears dumbly on towards dawn.

The Lady's Not for Burning, the play which first gave rise to the bacchic figure vomiting his careless words, was five or six months finding its shape before writing began, and eight months in writing. I don't mean that slowness in writing is a virtue: it is an incapacity;



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



**PARK YOUR CAR
at**

UPTOWN GARAGE

**10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE**

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

but it's hard to relate it to verbal intoxication; it feels more like a slow death by ground glass.

What do I think I'm doing, then, so painfully creating a false impression? Why so many words? Why so many apparent interruptions of the relevant action of the play? There is no doubt that, looked at from many points of view, these are most reasonable questions to ask; and I can only try to explain what was in my mind.

So many words, for instance. We know this criticism doesn't precisely mean what it says. There are the same number of words as in any other play; you have only to count them. It means, I think, that I don't use the same words often enough; or else, or as well, that the words are an ornament on the meaning and not the meaning itself. That is certainly sometimes — perhaps often — true in the comedies, though almost as often I have meant the ornament to be, dramatically or comedically, an essential part of the meaning; and in my more sanguine moments I think the words are as exact to my purpose as I could make them at the time of writing.

And then the question of relevance. The question is, relevance to what? The relevance of one kind of play is not necessarily the relevance of another; I tried to say so in *The Lady* in the line: "That same laughter, madam, is an irrelevance that almost amounts to revelation,"

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald Distillery, Inc. Louisville Ky



and I think what I am most anxious to do here is to ask that criticism should look more deeply into the nature of a play, and to pursue the reason for its nature, rather than to try to force it into a category to which it doesn't belong. If a criticism is to be understood and profited by, writer and critic must start with the same premise.

Comedy is not a drama with the addition of laughs. It is a world of its own, and when we leave it again, it can have given to the world of action we rejoin something of a new cast. It is a world of its own, but not a world all of one kind — it may be of situation; or the sunny, tensionless world of *As You Like It* where, for all Jacques' talk of time, there is all the time in the world; or a world of wit, such as *The Way of the World*, where plot is an infernal nuisance.

As comedy is not a drama with laughs, so a verse play is not a prose play which happens to be written in verse. It has its own nature. In a talk on *Poetry and the Theatre* I tried saying something more about this, in these words: "The dramatist must view the world of his play, and the people of that world, with great precision: the poet-dramatist with the greatest poetic precision. The whole structure depends upon it, what scene follows another, what character goes and what character enters, where description of landscape becomes part of the action, or where it needs a bare exchange. The poetry and the construction are inseparate. Who understands the poetry understands the construction, who understands the construction understands the poetry, for the



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

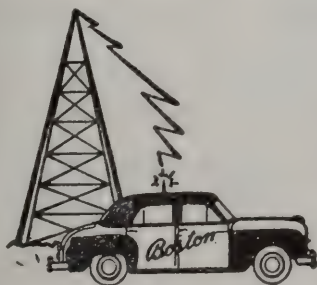
UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS,
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.



Boston Cab

KEenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

poetry is the action, and the action — even apart from the words — is the figure of the poetry . . .” I do not mean that my own plays live up to this definition; but this is the ground upon which, now and in the future, I must meet the critics.

If this all seems to be turning into a defense of Fry, it is not at all what I mean by it. For every point I raise there are half a dozen more which, in the circumstances, I don't intend to refer to, preferring to withhold, as far as possible, the stick which the critics could beat me with. But it is a fairly general experience of writers, producers, actors, to find themselves being judged from some altogether other part of the forest, where the critic has dug himself in as though for a siege; and I can best show the kind of misunderstanding I mean by instances from my own experience.

There are many orders of such misunderstanding. There is the criticism which seems wantonly to misrepresent, so that it can make a point; as when, for instance, a well-known critic, to prove that I sometimes wrote pretentious nonsense, quoted a line which was not in the play at all!

Or there is the kind of criticism which seems anxious to pick a hole at all cost: such as that which soundly berated an artificial comedy for having no lines in it as simply and highly charged as those in *King*

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

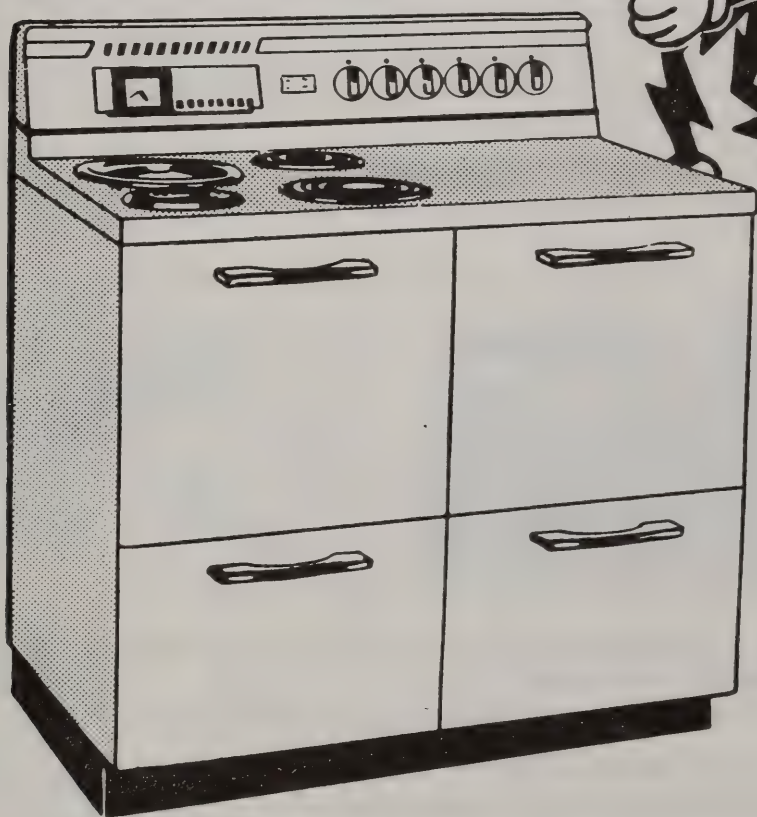
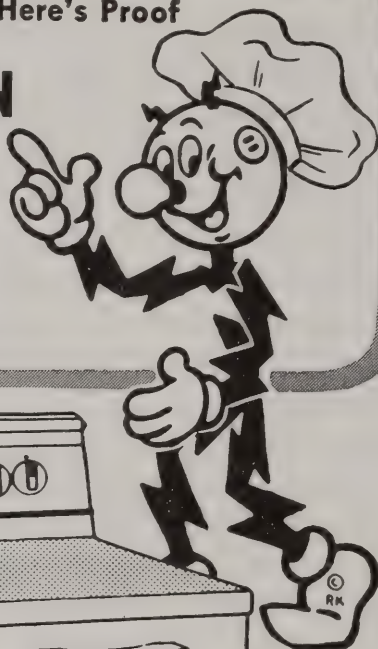
Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

Lear. Or this: in *Venus Observed* the Duke ends a speech with "And I, as unlaborious as a laburnum tree, hang in caresses of gold," and the critic then comments, "An inaccurate observation, since a laburnum is only apparently 'unlaborious.'" I see what he means: like the only apparently untoiling and unspinning lilies of the field. These are small matters, but they show the larger fault: that sometimes a critic will rather cavil at the surface than give judgment in depth.

A few paragraphs ago I mentioned the word "pretentious." I will state my belief that it is not a critical word. It usually means that, in the critic's opinion, a man's reach has exceeded his grasp, and what hope is there for the theatre without such temeritous reaching? There may be times when we lay ourselves open to it by an insincerity, but even so, it is a dangerously facile word, and too easily covers up a critic's impatience.

A critic rightly expects that those he criticizes should go as far as their powers will take them in whatever art they practice: they should be honest, devoted, sensitive, laborious to perfect what they do, never content to rest on what they have done, but ever restless to increase the scope of what is still to follow. Are they not to expect as much

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

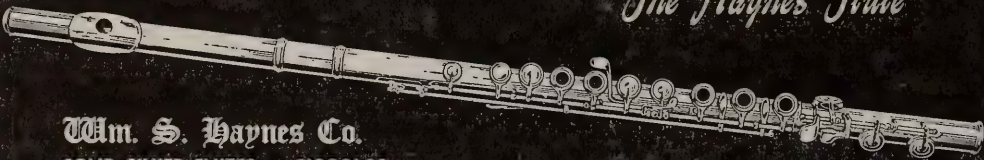
Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	{ 6823
	{ 6824
	{ 2600



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

from their critics? But round and about those who know the gravity of their work are others whose ability is to make rapid decisions about everything and everybody and the less they are inclined to consider, the greater is their air of omniscience.

We are all, I think, anxious to mend our ways, once we can see clearly where and how they should be mended. But we cannot trust the critic to tell us unless he *also* knows moments of prayer and fasting and self-distrust; unless he judges, not by a jaunty reflex action, but by drawing into himself what he judges before giving judgment; unless we can be sure that he gets no pleasure from wounding, or belittling others to give himself the appearance of size; and that he has always before him, like a fearful warning, those evasions, dishonesties, and tricks protective of self-esteem which are the badges of the little critic who knows what he likes but will never know anything more. I made a character in a play describe justice as the crossing of mind with mind; and I believe this to be true of just and creative criticism.



IT'S NEW . . . IT'S DIFFERENT The CARUSO ROOM . . . featuring

OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

Reservations
Phone
CO 6-3110

HOTEL GARDNER

Massachusetts Ave., at Norway Street, Boston

Louis P. Brillante, Mgr.

- PIANOS
- RADIOS
- ORGANS
- MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

- ALL MUSIC
- ALL RECORDS
- BOOKS

Open
Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

SYMPHONY IN C MINOR, NO. 3, *Op.* 78

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Composed for the London Philharmonic Society, this symphony was first performed by that orchestra in London, May 19, 1886, under the composer's direction. It was first heard in Paris and in America in the following season (the American performance was at a concert of the Philharmonic Society in New York, Theodore Thomas conductor, February 19, 1887). The first performance in Boston was by the Boston Symphony Orchestra, February 16, 1901. Saint-Saëns conducted this symphony at a special concert of this orchestra in Boston, November 26, 1906. After his death, the *Adagio* was played (December 23, 1921) in his memory. The most recent performance was on March 3, 1950.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, organ, piano (four hands), and strings. It is dedicated to the memory of Franz Liszt.

THE following analysis was prepared by the composer for the initial performance in England:

"This symphony, divided into two parts, nevertheless includes prac-

NEW ENGLAND CONSERVATORY OF MUSIC

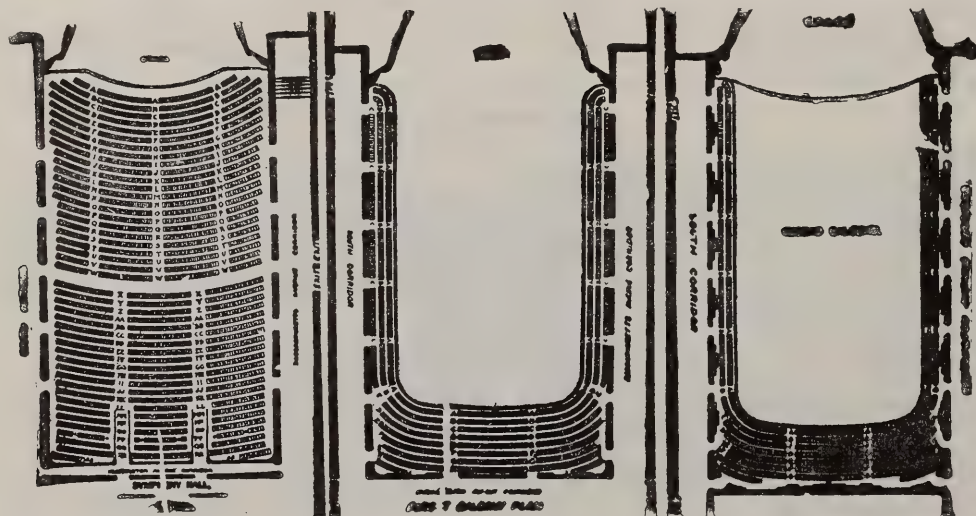
HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



tically the traditional four movements: the first, checked in development, serves as an introduction to the *Adagio*, and the *Scherzo* is connected after the same manner with the *Finale*. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

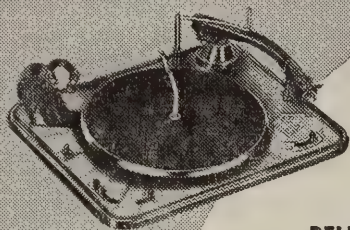
"After an introduction *Adagio* of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the *Adagio* in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and violoncellos, which are supported by organ chords. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the *Adagio*. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

"The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the *Presto*. Here arpeggios and scales, swift as lightning, on the pianoforte, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). The repetition of the *Allegro moderato* is followed by a second *Presto*, which at first is apparently a repetition of the first *Presto*; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a *Maestoso* in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the pianoforte (four hands), and repeated by the organ with full strength of the orchestra. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work."

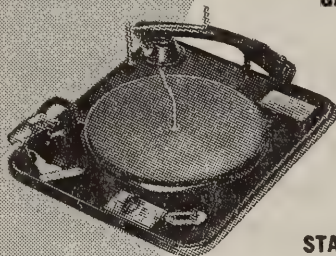
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC:
GARRARD "T"**
Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50

Plus \$8.95 for
low table base
if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

Symphony Hall

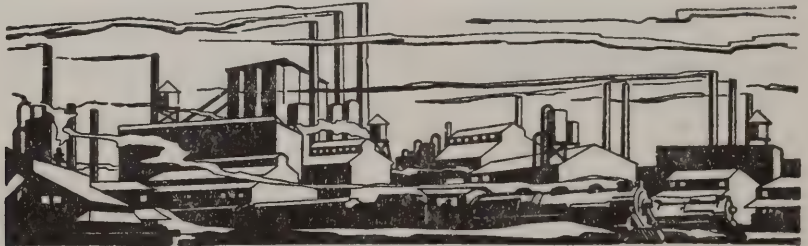
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FIFTH CONCERT OF THIS SERIES

TUESDAY EVENING, FEBRUARY 2, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING BARITONE VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.
Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Roland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimbler
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't

Now! a new world of

Musical Magic

New enchantment for family leisure hours . . .

with

the

Orga-sonic

by

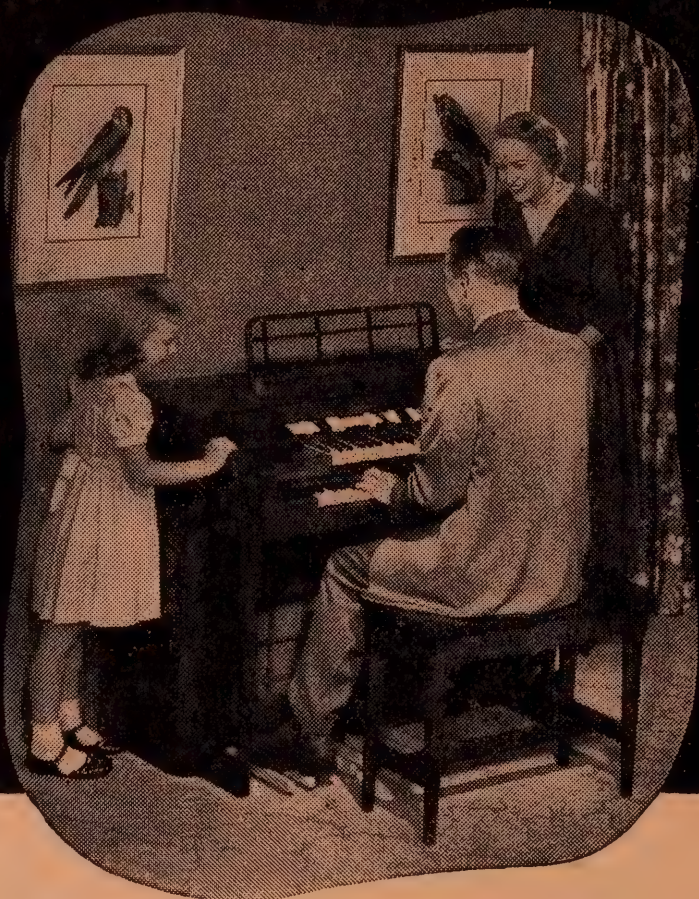
BALDWIN

the new

spinet organ

that anyone

can play.



Baldwin's new spinet organ—the Orga-sonic—puts a veritable orchestra at your command. Even if you have never played a musical instrument before, you will find that the melodies seem to play themselves. You and every member of your family will find that the Orga-sonic brings hours of enchantment.

Baldwin

THE BALDWIN PIANO COMPANY
160 BOYLSTON STREET
BOSTON

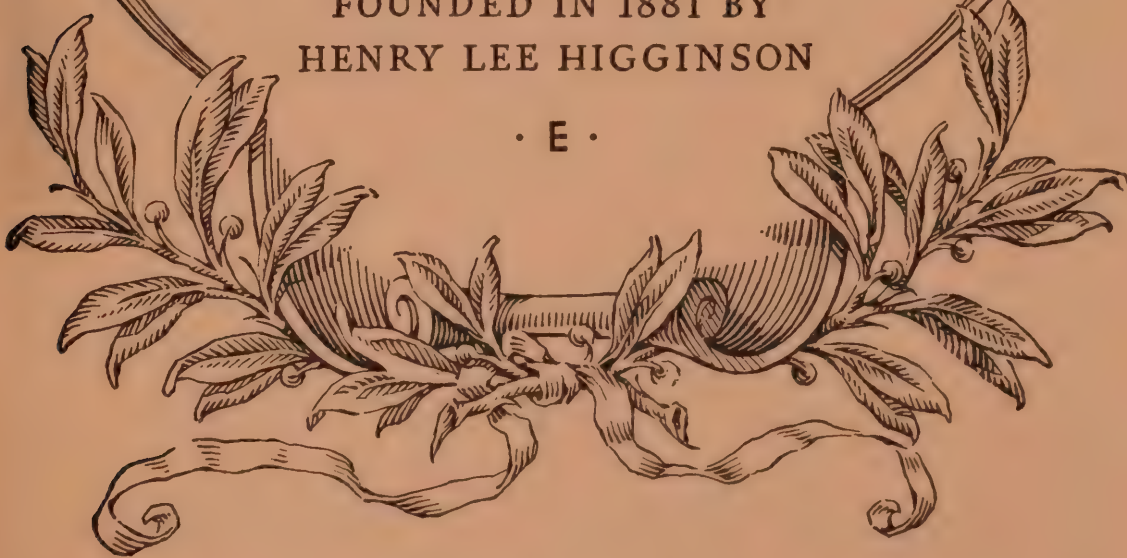
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS
HAMILTON VERTICAL PIANOS • BALDWIN and ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• E •



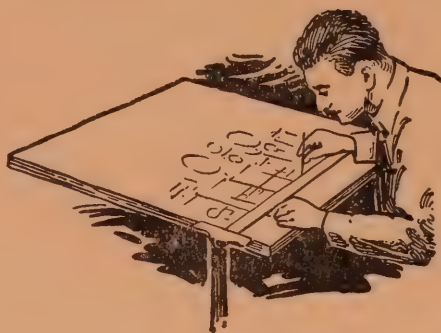
SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

Photographs by Edward Weston are now on view in the gallery. The following biography and estimate of this artist has been kindly contributed by Rosario Mazzeo.

Mr. Weston may be addressed at Wildcat Canyon, Carmel, California.

EDWARD WESTON

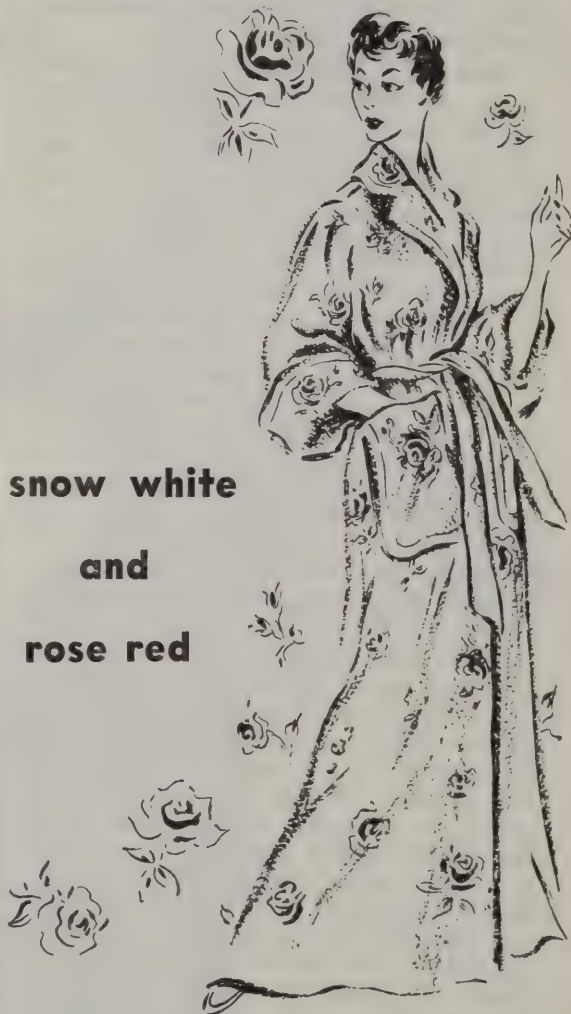
Edward Weston is undoubtedly the most significant figure in the world of photography. Not, of course, because of any lack of fine workers in this field but because his work epitomizes the simplest, purest and most direct expression of the photographic process. No other photographer has been able to keep to such an uncluttered path where seeing alone dictated. This is particularly noteworthy because photography allows so much manipulation that the art of its technique alone has been sufficient to interest many workers for their entire lives.

Born in Illinois in 1886 (of a family with two centuries of New England living) Weston began his photography when he was 18 with a Bullseye camera, complete with instructions. He photographed babies, family groups, funerals and all else for a dollar a dozen. Married in 1909, he had four sons, all of whom are expert photographers. The second, Brett, is today one of America's finest. From 1914 to 1917 Weston received a continual shower of honors from organizations in Europe and America. This was followed by a period of unrest and self-seeking, during which he came into contact with Stieglitz, and saw the photographs of O'Keefe and Sheeler. Because of the sympathetic reception in Mexico to his work he decided to move there. The next few years were those in which he finally evolved the technique and style which was to be his henceforth. One unfortunate by-product of his later fame and direction is that some of the early portraits have been more or less lost to sight. The exquisite sensitiveness of many of them is such as has been achieved only rarely by photographers.

He was so very poor during this Mexican period that he seldom dared to leave his studio for fear of losing sittings. Therefore he turned to photographing those small objects which he

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



**snow white
and
rose red**

Snowy white terry hand screened with soft red roses, to give a lift to mid-winter spirits. Small, medium, large.
35.00

Matching shortie, **29.95**

The same robe in plain white, peach, blue or maize, **17.95**

416 Boylston St., Boston KE 6-6238
54 Central St., Wellesley WE 5-3430

could have about him in his studio. As a result there were produced the first of those amazing studies in still life which have contributed so largely to the public recognition of his work. On those too few occasions when he felt that he could go afield he became more than ever affected by the simple elemental qualities about him.

During this period he had the enthusiastic encouragement of such artists as Rivera and Siqueiros. His exhibit in Guadalajara in 1925 established the recognition of those qualities of proportion, textural quality, and a deep feeling for truth which were to set his work apart from others. The ability to render detail had been (and indeed still is) a trap to many photographers who saw only the reality and terseness of statement which were possible by use of the camera. Weston had fallen in love with natural light and the simple statement of the lens, depending on himself to isolate those objects and to find the viewpoint which would give him the essence of truth and beauty. He did all of his visualizing on the ground glass, the final print being already clear to him before he tripped the shutter.

He moved to Carmel, California, in 1929 and there began his long association with Point Lobos which resulted finally in the publication (1950) of "My Camera on Point Lobos." Orozco, passing through Carmel in 1930, was so moved by Weston's work of this period that he arranged a first New York show for him. During this period (1921-45) he had more than 70 exhibits in Europe and America, and even as far away as Shanghai. Also about this time Merle Armitage published a book of 39 of his photographs as "The Art of Edward Weston."

With his first New York show Weston's concept was mature. He scrupulously avoided all which might in any way detract from the brilliant clarity of his seeing. All prints were on glossy paper. Then was the beginning of a really universal appreciation which allowed him finally in 1934 to advertise (even in his professional portrait work!) that he made only "unretouched portraits." He had always felt that the critical moment was at the time of exposure — developing and printing were but a careful completion of the original seeing.

His equipment was of the simplest: an 8 x 10 inch view camera, a 4 x 5 inch reflex camera and a sturdy tripod.

(Continued on page 42)

*Greatest achievement
in home music in 28 years...*



the new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and New RCA Victor
High Fidelity Records*

Now, enjoy thrilling high fidelity...
"in person" realism...with RCA Victor's
new high fidelity phonograph.

This remarkably sensitive instrument brings you the overtones in music, the extremely high and low frequencies you've probably never heard before. You'll hear the difference immediately when you play New RCA Victor High Fidelity records, specially produced to give you maximum sound definition.

Hear this new dimension in sound
...at your RCA Victor dealer's.

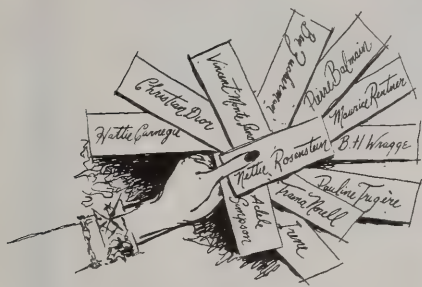
Suggested Eastern list price, subject to change.

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

Filene's

French Shops

Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.



Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



★ WORTHY OF YOUR TRUST ★

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fifth Program

TUESDAY EVENING, FEBRUARY 2, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

COWELL.....Hymn and Fuguing Tune, No. 3
(*First performance in Boston*)

BEETHOVEN.....Symphony No. 5, in C minor, *Op. 67*
I. Allegro con brio
II. Andante con moto
III. } Allegro; Trio
IV. } Allegro

INTERMISSION

FRANCK.....Suite from "Psyché," Symphonic Poem
I. Sommeil de Psyché
II. Psyché enlevée par les Zéphirs
III. Les jardins d'Éros
IV. Psyché et Éros

STRAUSS....."Tod und Verklärung," Tone Poem, *Op. 24*

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood in the last two summers. He shared with Mr. Munch the concerts of the European tour in May, 1952, the trans-continental tour last spring.



IT IS TIME

to pack a resort
collection that you'll star
in . . . our distinctive fashions
created by the finest
designers in the season's
brilliant fabrics.

Hurwitch Bros.
twenty newbury

HYMN AND FUGUING TUNE, NO. 3

By HENRY COWELL

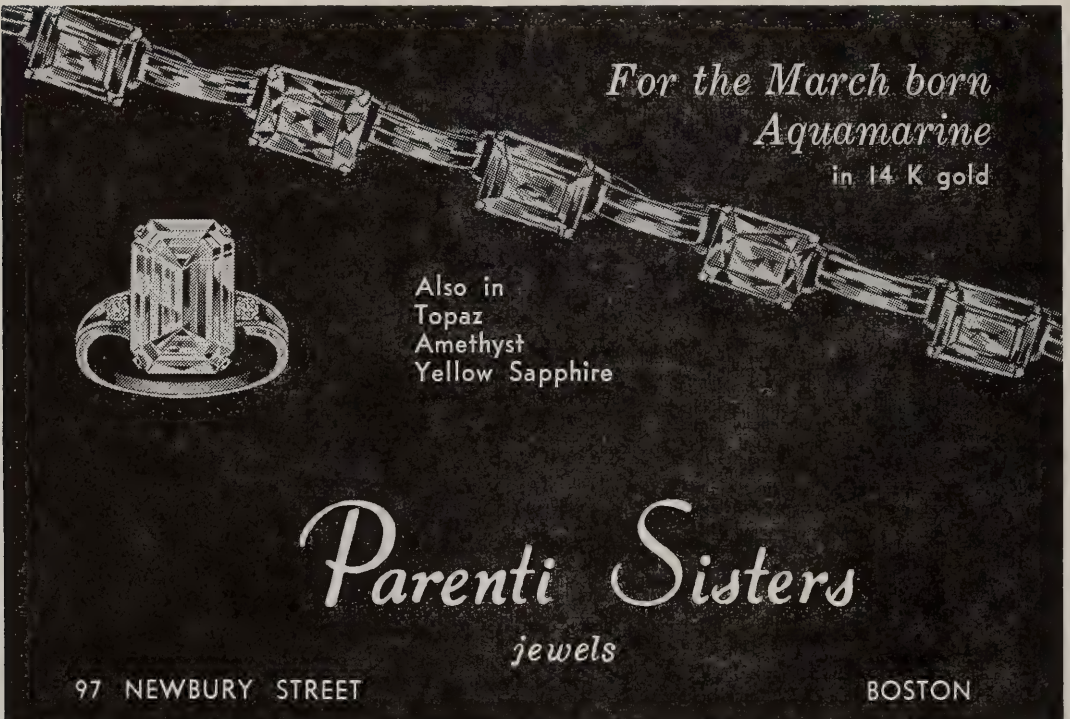
Born in Menlo Park, California, March 11, 1897

Mr. Cowell composed his Third Hymn and Fuguing Tune several years ago. It bears no date and has not until last week had a public performance.

The Hymn calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones and tuba, timpani, cymbals and bass drum. The Fuguing Tune adds a piccolo, xylophone and chimes.

THE Hymn and Fuguing Tune is a favorite form with Mr. Cowell. He divulges that he has composed nine so far.* The Hymn and Fuguing Tune No. 2 was performed by this Orchestra on March 29, 1946 and repeated December 31, 1948. This composer's Short Symphony (No. 4) was performed October 24, 1947 when Richard Burgin

* These nine are for various combinations, all of which except Nos. 4 and 6 have been performed, some from manuscript. No. 1 is written for band, No. 2 for string orchestra, No. 4 for "three instruments or voices," No. 5 for chorus (or strings), No. 6 for piano, No. 7 for viola and piano, No. 8 for string quartet, No. 9 for 'cello and piano. Mr. Cowell's first violin sonata as well as his Fourth Symphony uses the same scheme.



*For the March born
Aquamarine
in 14 K gold*

Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

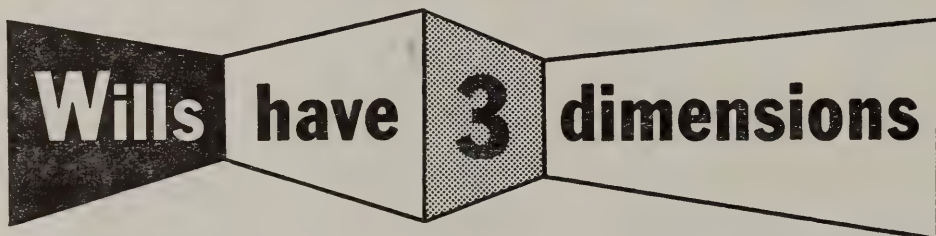
conducted. The Symphony, according to the composer's statement, resembles his Hymn and Fuguing Tunes in that it is "not an imitation of the old hymns but a development from them, the larger form imposing greater freedom with increased variety of rhythm and tempo, modal modulation, contrast of tonal color and more extended polyphony."

In his Hymn and Fuguing Tune No. 2, Mr. Cowell acknowledged allegiance to the "fuguing tunes" of early New England. An agitation began about 1720 in favor of singing "by note" instead of "by rote," which gave birth to singing schools and singing teachers and substituted freedom and play between the voices instead of the traditional elementary four part harmony. An outstanding figure in this movement was William Billings (1746-1800), who published in Boston four collections of songs, mostly original, between 1770 and 1794, which did a great deal to develop "fuguing pieces" and add a new interest to singing. Billings by no means invented the fuguing tune, which was inherited from the practice in England in the seventeenth century.

In the Fuguing Tune of the present work, Mr. Cowell abandons the New England atmosphere for that of the south. He writes:

"Like the Hymn that opens No. 2 of the series for strings, this

ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

One of our
famous *Miss-Mrs.*
Originals in a
superb pure silk
printed in a dis-
tinguished design.
Women's regular
sizes 18 to 42.

79.95



THE
Cotillion Room
CHANDLERS

Our Cotillion Room
announces the daily
arrival of individual
fashions to wear to-
day and all through
the coming spring.

SECOND FLOOR

Hymn is a sustained piece in the Dorian mode. The Fuguing Tune that follows, however, has borrowed from southern revival meetings rather than New England anthems; it adopts the dance rhythms that have been taken over by the big singing gatherings in the south. It is a modern development of the southern Fuguing Style (of Alabama, Georgia, Tennessee, etc.) in which popular minstrel show rhythms and tunes were turned to religious purposes in revival meetings. Syncopated tunes tumble over and through each other in a kind of merry polyphonic scramble; they are pentatonic, like so much of the traditional music of British origin in our southern mountains, and the general effect is I hope one of jolly good nature and enthusiasm.

"The tunes are of course my own, but both tunes and treatment were suggested by the music of the singing schools. I have tried to develop them in ways suitable to the modern orchestra without abandoning their essential character."

[COPYRIGHTED]

An illustration of a bottle of Pastene Mission Cream Sherry and a glass of wine on a table. The bottle is dark with a light-colored label that reads "PASTENE", "California", and "MISSION CREAM SHERRY". A glass filled with red wine sits next to it. In the background, a dark curtain is partially drawn, revealing a window. The scene is set on a table covered with a white cloth.

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES

*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS

Vice President & Treasurer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

Investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER

Vice President & Trust Officer

CARL J. GILBERT

Treasurer, Gillette Company

FRANCIS GRAY

Trustee

FRANCIS C. GRAY

President

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

ROBERT M. P. KENNARD

Vice President & Trust Officer

EDWARD F. MACNICHOL

Vice President & Secretary

EDWARD H. OSGOOD, JR.

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER

President, Incorporated Investors

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

RALPH B. WILLIAMS

Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

SYMPHONY NO. 5, IN C MINOR, *Op. 67*

By LUDWIG VAN BEETHOVEN

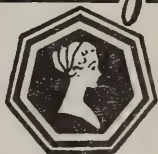
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

IT IS POSSIBLE to find an affinity of rhythmic units through the four movements of the Fifth Symphony. But the similarity (and it is nothing more) should be kept within the bounds of a superficial observation. Beethoven may not have been even aware of it — he was too deep an artist to pursue a unifying theory. A still greater mistake is to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the

Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Lectures:

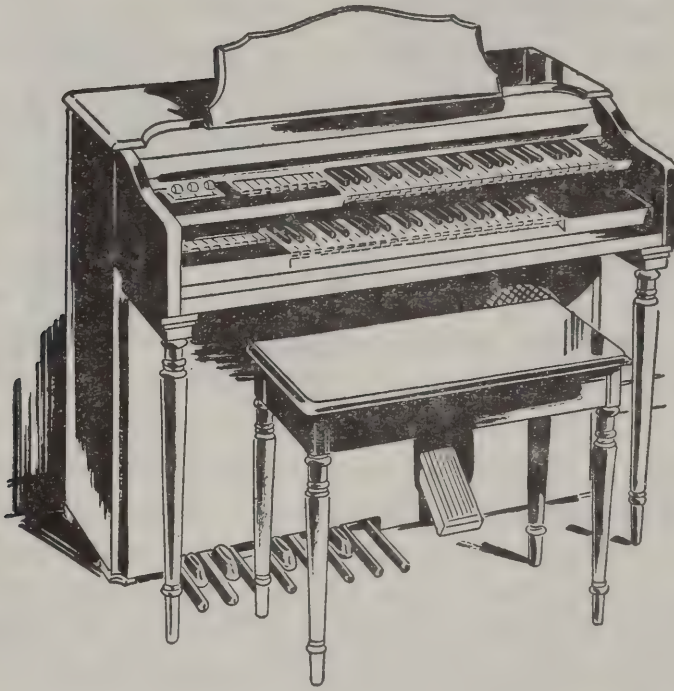
JOHN MASON BROWN

"Seeing Things" February 9

"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

**Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.**

PAINE *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

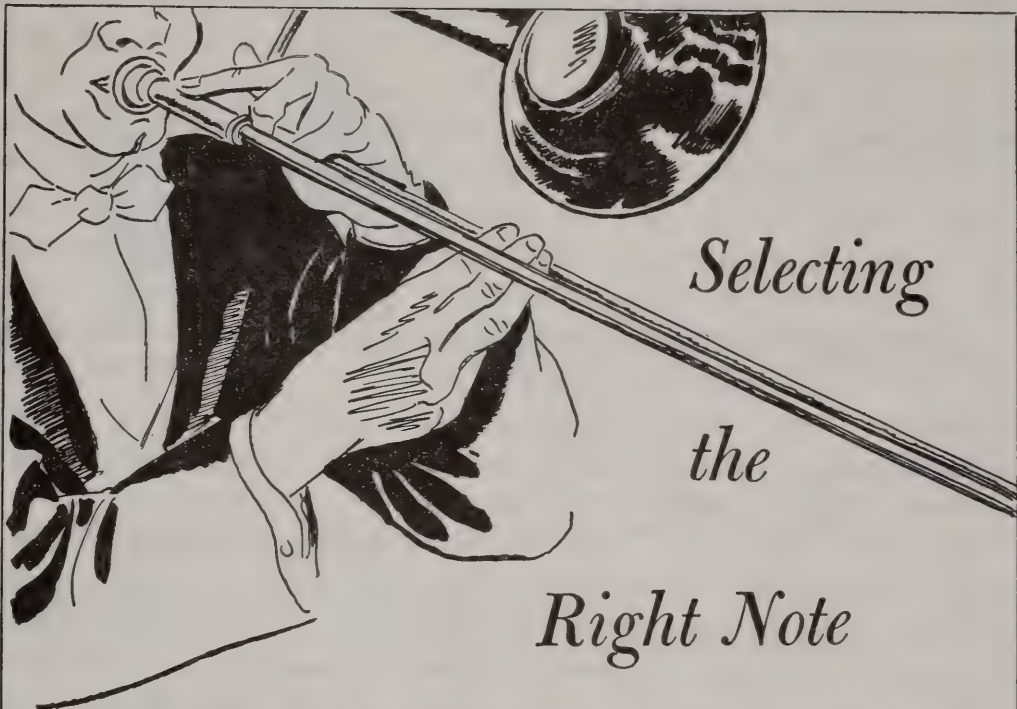


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a *pianissimo* dalliance by the violins upon a strand of accompaniment. The movement finds a sudden *fortissimo* close.

The third movement (*allegro*, with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed,

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers , 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



fugally and otherwise. The composer begins what sounds until its tenth bar like a *da capo*. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the *Finale*, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The *Finale* follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the *scherzo*, or rather the bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the

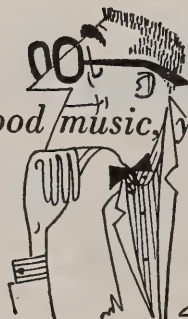
REDUCE — WHILE YOU RELAX

At the **Helena Rubinstein Salon** superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, 5.00
Course of 6 treatments, 25.00.

Call **KEenmore 6-5270** for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Banking Connections

While we are constantly looking for new business, it is never our intention to disturb satisfactory relations elsewhere. However, when a change or increase in banking connections is being considered, we would like very much to be kept in mind.

You will always find us ready and willing to discuss banking or trust matters with you any time at your convenience.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



SYMPHONY AID SOUGHT IN HUB

By MARY HANDY

Staff Writer of The Christian Science Monitor

THE 72-year-old Boston Symphony Orchestra needs — for its welfare and survival — more tangible appreciation from the Boston community.

This orchestra, after bringing applause to Boston from Berlin to San Francisco in recent tours, is now asking for support at home.

Business and industry are being called upon to consider the orchestra's value to the entire community.

The orchestra now faces the greatest gap between expenses and receipts since it was founded in 1881. "Our financial picture presents more of a challenge than ever in the past," George E. Judd, business manager, said today.

SPECIAL INVITATION

Hard-pressed orchestras in Detroit, Pittsburgh, Minneapolis, and San Francisco have recently found business and industry ready to help them. Trustees of the Boston Symphony are hoping to arouse similar support.

Business and civic leaders have been invited to an orchestra rehearsal this afternoon.

A new evaluation of the cultural and economic value to Boston of its world-renowned orchestra could help eliminate the growing deficit, the trustees anticipate.

All over the nation, cultural and educational institutions, confronted with extreme financial problems, are turning to business corporations for tax-free gifts.

Continuance of the American way of life, with educational and cultural institutions privately financed without government subsidy, depends upon the corporation of the diverse elements of a community, many leaders feel.

"FRIENDS" REMEMBERED

As the American economy changes, and the large fortunes of the past generations become less numerous, other means of support for orchestras beside individual donations must be found.

In its appeal to the community, the Boston Symphony is also remembering its 3,100 individual "Friends" who gave \$85,000 last year. It is hoping to increase their numbers, both from among the music lovers who sit in the seats of Symphony Hall and those who listen to the concerts at home by radio.

Present financial picture of the orchestra is this:

Deficits of the last five years have used up all unrestricted legacies and gifts, and \$37,000 of this year's income has gone to pay last year's debts.

The annual budget is \$1,500,000. Of this, about \$1,000,000 is paid from concert receipts, \$150,000 to \$200,000 from royalties on records, some \$40,000 from earnings on endowment, and \$50,000 from such miscellaneous earnings as use of Symphony Hall. The balance must come from donations.

To bring in more revenue, ticket prices have been raised twice in the past five years.

HIGH STANDARDS

Musicians work more days and give more concerts than in any other American symphony orchestra. Trustees are determined that financial want must not lower the high standards of rehearsals and performance.

For 45 weeks the orchestra is busy with concerts in Boston, Cambridge, Providence, and New York. Its members give the annual festival at Tanglewood, the Esplanade and Pops concerts. Recently it has toured both Europe and the United States.

Not only do the musicians work hard. They are heard in Boston alone by an unparalleled number of series ticket holders. Nowhere else in Europe or America do 10,000 music lovers hold series tickets.

During the last two years, the Symphony has been heard on Fridays and Saturdays by thousands more listeners over station WGBH-FM. No other symphony orchestra in the nation, it is believed, gives so many full-length radio performances.

From this great wealth of enrichment and inspiration to the community, the orchestra is hoping to find the answer to its financial problems.

From the *Christian Science Monitor*
December 9, 1953.



oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more tumultuously, more unanswerably, than in the final coda.

[COPYRIGHTED]



GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — *between Arlington and Berkeley*

SUITE FROM "PSYCHÉ," SYMPHONIC POEM

By CÉSAR FRANCK

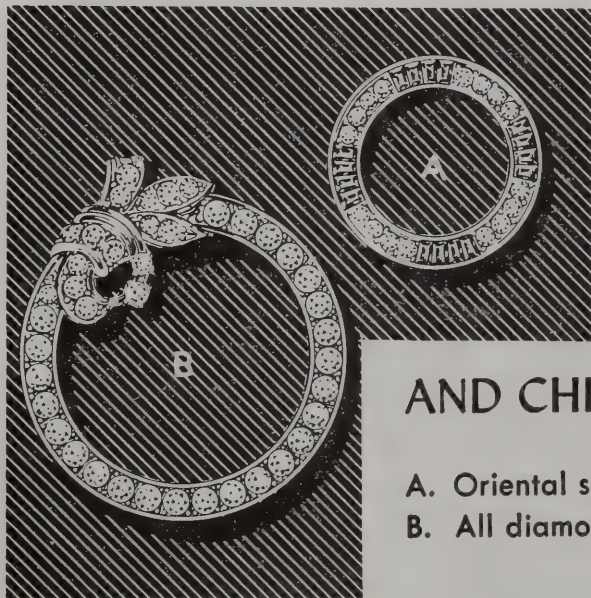
Born at Liège, December 10, 1822; died at Paris, November 8, 1890

"*Psyché*," a symphonic poem for orchestra and chorus, was composed in the years 1887-88, and first performed at a concert of the *Société Nationale* in Paris, March 10, 1888.

The symphonic portions of the work were published in the form of the suite here performed, in 1900. These consist of "*Sommeil de Psyché*," "*Psyché enlevée par les Zéphirs*," "*Les Jardins d'Éros*," and "*Psyché et Éros*." The first two movements of this suite were performed by the New York Philharmonic Society, January 31, 1903. The final movement of the suite was conducted by Vincent d'Indy at a Boston Symphony concert, December 2, 1905. It was also performed April 7, 1906, when the "Gardens of Eros" was also played. The complete suite was performed February 14, 1919, and the complete symphonic poem, March 31, 1922, when Pierre Monteux was conductor. The second movement was performed April 23, 1937.

The suite is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, tuba, timpani, 2 harps and strings.

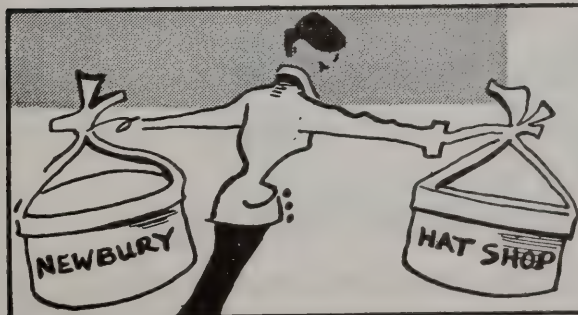
The Symphonic Poem bears the dedication, "To my friend M. Vincent d'Indy."



AT OUR BOSTON
AND CHESTNUT HILL STORES

- | | |
|------------------------------------|--------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

FRANCK found his subject in *The Metamorphoses, or the Golden Ass*, the romance by the Latin author Lucius Apuleius, where the story of Psyche and Eros must have appealed to him as a love tale lifted into the realm of the spirit. The pagan aspect he disregarded — the angry jealousy of Venus at the surpassing beauty of the princess Psyche and the punishment she imposed.* The union of Psyche and Cupid he imagined, musically, in a way less realistic than that of the writer of ancient Rome, and he closed his symphonic poem with a choral movement (here unperformed) in which Psyche, having disobeyed the injunction not to look upon her celestial bridegroom, is condemned to loneliness and sorrow, and, in a final apotheosis which is not according to the classical legend, is redeemed.

The following summary, published as a preface to a pianoforte arrangement of *Psyché*, bears no signature but may be accepted as Franck's chosen concept of the story and intention in setting it:

* This punishment, wherein Psyche is delivered to a loathsome beast, is omitted, but her rescue by the Zephyrs is kept.

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHEK

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

W C R B
1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

Shown actual size

Price Includes Federal tax.



\$5,000.

From Shreve's Choice Jewels

A true Cashmere sapphire — the finest among sapphires — with its prized "cornflower blue" colouring, proudly accompanied by two superb diamonds. A ring worthy of its high place in Shreve's selection of precious jewels.

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

Psyche is asleep, vaguely soothed by dreams. Her spirit has glimpses of perfect happiness, that this world cannot give, but of which she has a presentiment. Suddenly the quivering air is charged with strange sounds. The Zephyrs bear her to Cupid's garden.

More beautiful than beauty itself, Psyche reposes in the midst of flowers. She is hailed a queen by Nature in festival array and rejoicing. Voices whisper in her ear the power of love. She awakes, gently moved. The voices sing of the approaching, invisible bridegroom. Charmed, she listens and waits. And now the voices say in graver tones: "Remember, you should never see the face of your mystic lover."

The spirits are silent. Now another voice is heard, gentle but penetrating. 'Tis the voice of Cupid. Psyche responds hesitatingly. Soon their souls are mingled. All is passion, all is light, all is happiness. It would be eternal if Psyche knew how to remember the warning.

She does not remember. Her punishment begins, so the voices declare. She weeps. Perhaps Cupid will pardon her. She weeps; she suffers infinite sorrow, for she has known infinite happiness. She lives on earth to suffer, consumed by impotent desires, to die in a dolorous and supreme flight towards the ideal love that she has lost forever, but for which she always hopes. "Cupid pardons," the mysterious voices proclaim. The whole earth trembles with joy. Rest, poor Psyche! Your longing which survived your death has risen to God and the God descends to you, repeating his love. Nature sings the same festival hymn, and lo, in the arms of her immortal spouse, Psyche leaves earth for the bosom of triumphant glory.

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

Franck, according to his latest biographer, Léon Vallas, was continually receiving advice from his circle, his family, friends, disciples, on how and what he should compose. Some, aware of the devout nature of the little organist, looked upon him as a pure and un-fleshly artist of the Christian spirit. His wife, experienced in the theater, urged him to compose opera. Others, notably his son Georges, felt in Franck and encouraged in him the sensuous, emotional, impassioned tendency which was first fully evident in the *Quintet* and which found its ultimate expression in the *Symphony*. Père Franck listened to them all, obliged when he could, but naturally followed his own inner prompting. He made various attempts at operas but was never at home in that field.

Psyché, like the *Quintet*, shocked his more chaste adherents and filled with enthusiasm the faction which Georges represented. The idea of a "pagan" Franck pleased them especially. Mme. Franck was definitely displeased with *Psyché* and, according to one account, found an excuse for not attending its performance. Vincent d'Indy received the dedication of the piece with good grace and approved it,

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

but not without his own interpretation, or rather his own reading of the benign master's interpretation of the story about the maiden who was lifted to ecstasy when loved by the son of Venus. D'Indy called the movement depicting the union of Psyche and Eros "an ethereal dialogue between the *soul* as the mystical author of the *Imitation of Christ* conceived it, and a seraph sent from heaven to instruct it in the eternal verities." These words moved Lawrence Gilman to write: "M. d'Indy, in matters of art an ascetic, scorning the flesh with almost monkish intensity, tried to transform Franck into his own image."

It need hardly be pointed out that Franck, while no ascetic in this music, still obviously thought of it in terms of spiritual symbolism clothed in sensuous beauty. The work is far from churchly austerity but it is still farther removed from the tumultuous ardors of *Tristan*, Act II, which Franck had heard, applauded, and in some degree received into his composer's heart.

It is understandable that Franck found appealing, even alluring,

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

**BOUND VOLUMES of the
Boston Symphony
Orchestra**

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

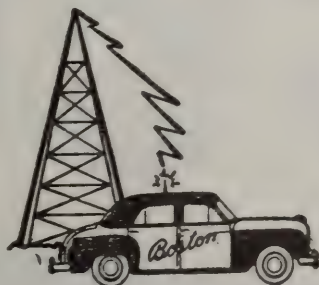
*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.



Boston Cab

Kenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

this mystic subject which at once woos the senses and allows symbolic latitude. The spirit soars in the ecstasy of love, but, being of the flesh, cannot extricate itself from the physical senses upon which it is based. That, the god Eros could do — if Psyche, being human, could have done it, then musical ecstasy itself could be divorced from physical vibrations. The artists of Christendom have speculated upon this theme where the ancient Greeks and the Latin Apuleius who summarized the tale of Psyche and Cupid contemplated the conflict of flesh and spirit with a refreshing innocence of moral taboo or philosophical generalization. Eurydice, being human, could not refrain from gazing with her mortal eyes upon the subject of her love; Lohengrin's Elsa likewise had to know as an identifiable man the being whose soul had captured hers. So, idealized love becomes a sublimation not of this earth.

The text of the chorus in "The Gardens of Cupid" (omitted in this performance) provides an outline of the particular middle road of his choice, in which guileless purity is invested in undulant and fervent tones.

Love, source of all life, strong and youthful God, with conquering face, hail to Thee, O blessed power, gentle tyrant of hearts.

You fill the world with a sacred gladness; your footsteps fecundate the furrows. Mother Earth, after the ineffable caress, when from high heaven her lover descends with all his rays, gives birth in her intoxication.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc., Louisville Ky



Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

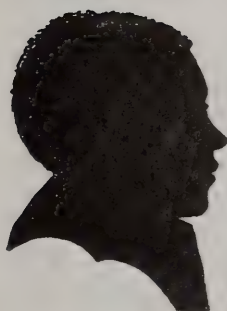
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Promising Boy



GIFTED

"LONG-RANGE forecasting of weather and of genius have much in common," Delver Forfax announced, laying down a newspaper. "In either case, if the forecaster is right, he goes down in history; if wrong, he goes down in ignominy.

"Nature has a tantalizing habit of showering astonishing musical gifts on mere children. They often are able to outdo their elders, who easily respond to the temptation to prophesy future greatness. But time and again the flaming endowments of youth burn dim in the heralded meteor, and it vanishes from the musical firmament. A baffling phenomenon. All hail to the successful prophet!

"Here's an interesting instance I've just been reading. A thirteen-year-old boy is the subject. A journalist made these comments on him:

'He plays the piano with facility and power, reads very well at sight. To put it briefly, in particular he plays Sebastian Bach's *Well-Tempered Clavier*. Anyone who knows this collection of preludes and fugues in all keys — which can be called well-nigh the pianist's *ne plus ultra* — will appreciate what that means. Also the boy has published a set of nine variations on a march. This young genius merits assistance to enable him to travel. If he continues to make progress at the present rate, he will become a second Mozart.'

"Who is the kid?" one of Delver's listeners blurted.

"Ludwig van Beethoven," Delver shot back. "I ran across this item in German, in a copy of Cramer's *Magazin für Musik*, for the year 1783.

"This is one of the treasures of contemporary comment on music and musicians to be found in the Music Room of the Boston Public Library. I commend this collection to the members of the Music Library Association convening in the Library next Saturday. It is specially illuminating to look over the newspaper clippings of wise and unwise criticism which the tireless Allen A. Brown contributed. This was in a period when music now forgotten was famous, and music now famous was promised a dim future — if any."

O white sister of the lily, gentler than dawn, more beautiful than beauty itself, do you not feel a delicious longing arise in your heaving breast?

Hear the distant, invisible lyres sighing sweetly in the harmonious air! Your mysterious bridegroom comes to fill your virginal bosom with a sacred delirium.

See the palace doors opening for you; but, Psyche, remember that you are never to see the face of your mysterious lover. Obey, without attempting to understand, Destiny that is always wise.

Until recently there has been contradiction and doubt on who the author of this text might have been. Georges Servières in *Musique Française Moderne* (1897) mentioned Sicard and Fourcaud, and Dérépas, in his biography of Franck names Grandmougin. Baldenberger and Coqard mention a cryptic "L.L." The mystery became heavier when d'Indy, discussing *Psyche* at length in his biography long to be looked upon as standard, was silent on this point. Vallas now reveals that the text and the suggestion of *Psyche* for a subject came from none other than Georges Franck, the composer's son who, involved in the controversy over the Franckian aesthetics, probably wished to remain anonymous. This might explain the initials "L.L." as the Lycée Lakanal, where Georges taught and where he seems to have had help in versification from a talented pupil. Vallas has found his evidence in private letters by d'Indy himself. One of 1901 to Hugues Imbert states cautiously, "I have never exactly known the origin of the poem of Franck's *Psyche*. To the best of my belief,



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

however, it was written by Georges Franck, the master's son." To Henri Rambaud (October 20, 1918) he was explicit in naming Georges as the author.

"He did everything in his power (if I may dare say so) to turn his father aside from the path of religion, which up to then he had followed, at least in all his compositions with verbal texts. Georges raved ecstatically about the beauties of the classical mythology and recounted the story of Psyche, providing his father with a sketch-plan for an opera on the subject. Franck was delighted with the legend itself, but had no desire to treat it dramatically; he therefore begged his son to reshape his text in a form suitable for a choral symphony. That was eventually done. All the same, César Franck (as you have observed as well as I) was incapable of seeing the subject from anything but a Christian point of view, and so treating the libretto as a mystical rather than an erotic poem. The result was indeed worthy of the composer of *Les Béatitudes*, and not at all what had been hoped by those who strove so hard towards the end of his life to deflect the Master from his religious inclinations. . . ."

This letter seems to clear up not only the true origin of *Psyché* but the true attitude toward it of its dedicatee.

[COPYRIGHTED]

NEW ENGLAND CONSERVATORY OF MUSIC
A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

DEPARTMENT SUPERVISORS

Opera Department
Boris Goldovsky

Voice Department
Frederick Jagel

Piano Department
Howard Goding

Violin Department
Richard Burgin

Organ Department
George Faxon

Church Music
Everett Titcomb

Theory and Composition
Carl McKinley

Music Education
Leta Whitney

Academic Department
Jean Demos

Popular Music
Wright Briggs

SECOND SEMESTER BEGINS FEBRUARY 1

For further information, apply to the Dean, 290 HUNTINGTON AVE., BOSTON



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his "*Burleske*" was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analyst forthwith questioned the authenticity of the

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

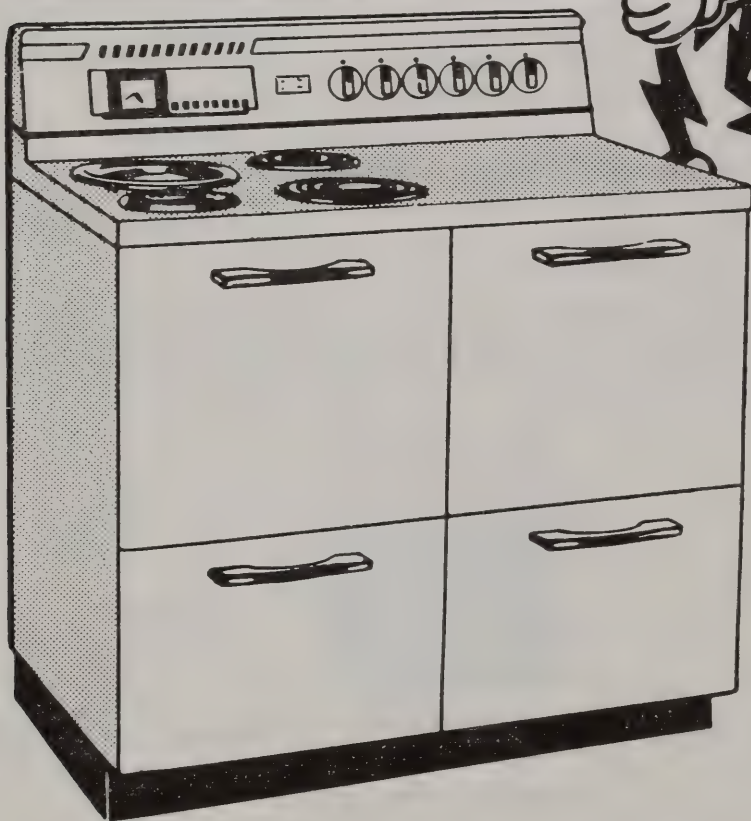
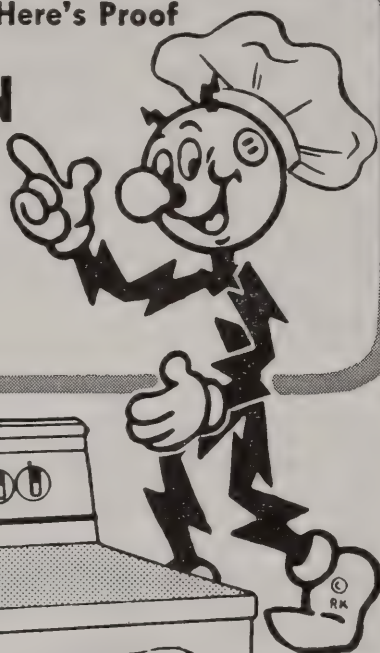
Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of "*Musik als Ausdruck.*" Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth*, *Don Juan*, and *Tod und Verklärung*, all within the space of three years.*

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, "*Welterlösung, Weltverklärung*": "World-redemption, world-transfiguration."

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

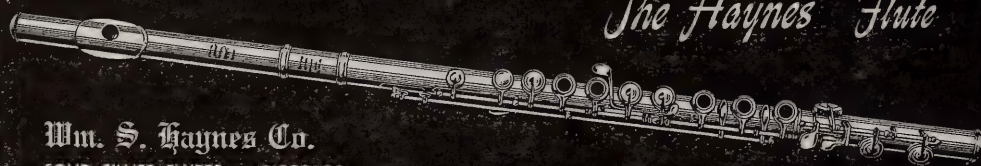
• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d



Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

111-14 Piedmont Street, Boston 16, Mass.

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Dreadfully it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, reft of sleep, in the delirium of fever he sees his life, unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him "Halt" — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he urges, breathless with hallowed fire. All that his heart had ever longed for, he seeks it still in death's last sweat — seeks, but never finds it! Though now he sees it more and more plainly; though now it looms before him, he yet can ne'er embrace it wholly, ne'er put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell in twain, enshrouds the eye with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven it greets him: Deliverance, Transfiguration!

[COPYRIGHTED]

BOSTON UNIVERSITY COLLEGE OF MUSIC

All phases of Music Instruction and Music Education

with an eminent faculty of Artists, Composers, Scholars and Educators
Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—

Opera Workshop, Sarah Caldwell, Director
Pianists' Workshop, Jules Wolfers, Director
Musicology, Karl Geiringer

MASTER CLASSES under—

Arthur Fiedler
Paul Ulanowsky
Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request

ROBERT A. CHOATE, DEAN

25 BLAGDEN STREET, BOSTON 16

CO 6-6230

The latter camera he used only for portraits. His darkroom equipment even now is so simple that it probably would cause considerable embarrassment to any of today's serious amateur photographers who tried to do with as little. His darkroom processes are also very simple and direct. He makes only contact prints since he believes firmly that you must see the finished picture even to its exact size from the very start. As a matter of fact his life is lived with the same simplicity. His home is a redwood frame dwelling on a slope of Wildcat Canyon, one of the innumerable beautiful canyons which occur on the California coast south of Monterey.

The vigor and clarity of his work and the growing universal appreciation were manifest in 1932 by the organization of a group of photographers centered around him. Though the group no longer exists as such, his influence is present even today. Evidence the presence, now or past, on the west coast of many of our greatest photographers, most of whom pay tribute to Weston in continuing some aspects of his direction.

In 1937 he became the first photographer to receive a Guggenheim Fellowship. This, after a quarter century of professional activity, allowed him, for the first time, to concentrate on his personal work alone. The Fellowship was extended in 1938, and by travelling 35,000 miles in the two years, and working as he had always wanted to work, he produced about 1500 negatives. Many of these, and a text by his second wife,

Charis, resulted in the book "California and the West." In 1941 he was asked to travel throughout America to photograph for an edition of Whitman's "Leaves of Grass" — the object being to produce a counterpart to Whitman's work. Unfortunately the reproductions of this were far from Weston's own ideas and left him very unhappy with the results. He was further honored in a motion picture devoted to his life and work which was made for distribution overseas by the United States State Department.

Today Weston officiates daily at his little home in Carmel to an ever-growing procession of admirers, many of whom come to buy prints. He has been seriously ill for several years, and of course entirely unable to photograph. His mind and vision are as clear as ever, and his critical sense singularly acute. With the fewest number of words (or often only with a gesture) he will indicate opinions which strip the non-essentials from the picture under discussion. He is recognized as quite without equal in photography today, the most secure occupant of the highest pinnacle among the so-called "purists" of photography. Indeed almost no photographers can be mentioned whose work has been of anything like the same significance. Among these only Stieglitz, Paul Strand, Walker Evans, Ansel Adams, Eliot Porter, Brett Weston, Donald Ross and recently Aaron Siskind have spoken with the same language.

Telephone
KENmore 6 6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600

An Invitation to Enjoy True Listening Pleasure . . .

You are Invited to Enjoy a Demonstration
of the Latest and Finest Equipment for

Home Music Reproduction

The Place: Somerset Hotel

The Dates: February 13, 14 and 15

The Time: From 12 noon to 9 p.m. daily

MAGNECORD Tape Recorders

McINTOSH Amplifiers

WEATHERS FM Phono Pickups

ANGLE GENESSEE Cabinets

JAMES B. LANSING Loud Speakers

These manufacturers, all specialists in their own fields, represented by The Harry Miller Co., will present modern developments in TRUE HIGH-FIDELITY sound reproduction. You will hear recordings of unusual clarity, both tape and disc, Monaural and Binaural . . . Experts will be present to answer your questions . . . Listen to WXHR, Feb. 8 thru 12, 8 to 10 p.m.!

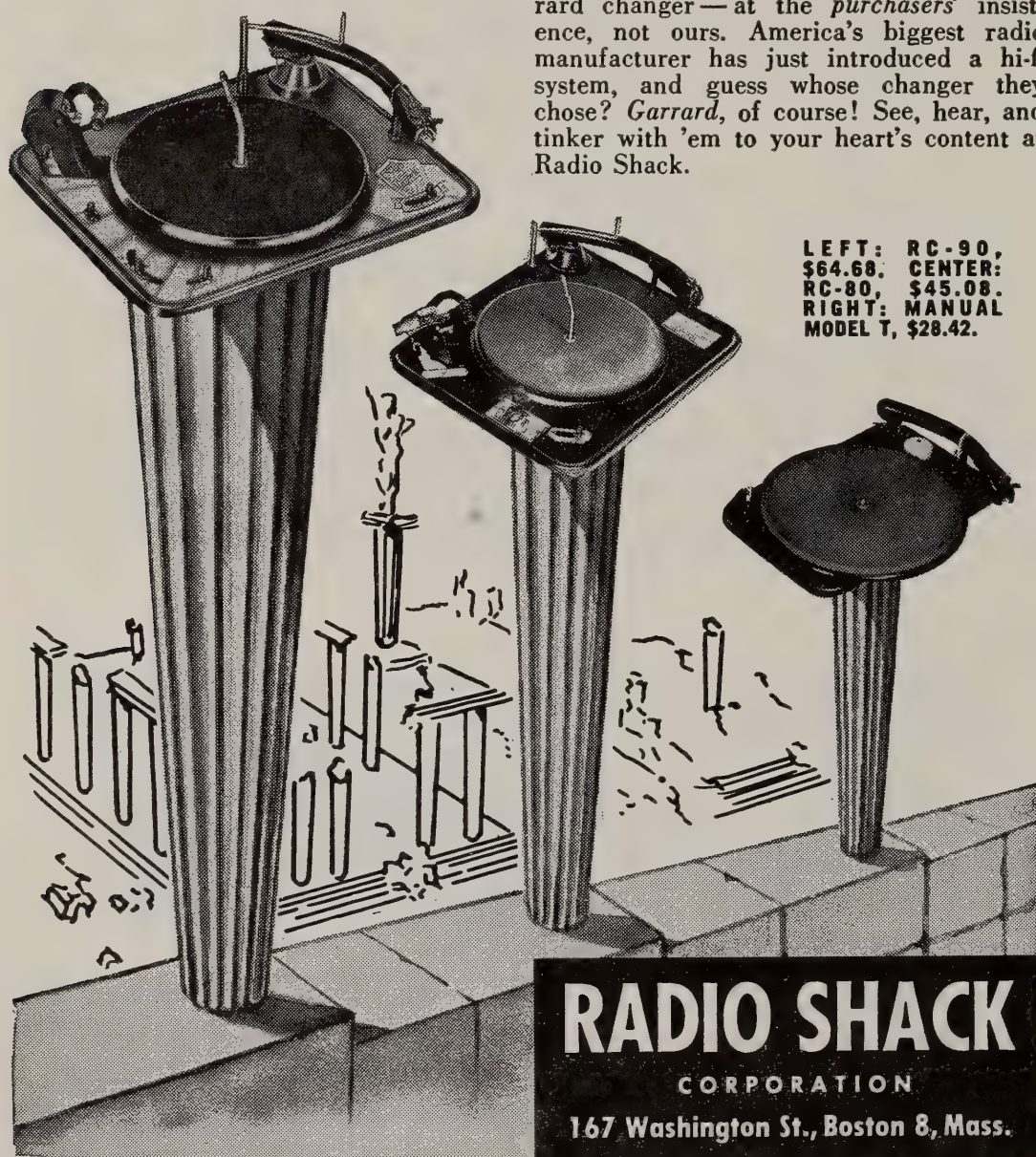


The TLP label is your guarantee of *true* high fidelity performance—a superior standard than that reached by ordinary 'Hi-Fi' systems. Watch for it when you buy!

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at $33\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.



LEFT: RC-90, \$64.68. CENTER: RC-80, \$45.08. RIGHT: MANUAL MODEL T, \$28.42.

RADIO SHACK
CORPORATION
167 Washington St., Boston 8, Mass.

Symphony Hall

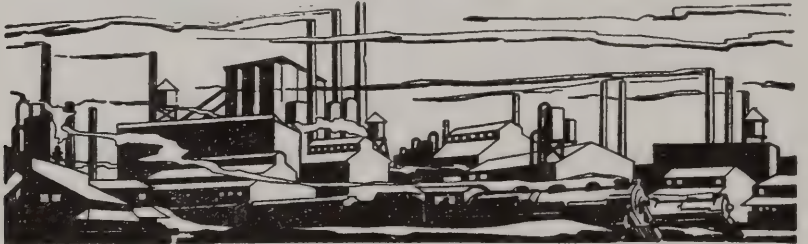
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SIXTH CONCERT OF THIS SERIES

TUESDAY EVENING, MARCH 2, at 8:30 o'clock

Soloist: ALEXANDER BRAILOWSKY, *Piano*



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

The
Berkshire Festival, 1954

AT TANGLEWOOD, LENOX, MASS.

By The
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

will be expanded to six weeks of concerts by the full orchestra in the Shed, preceded by concerts in the Theatre, as follows:—

6 *Wednesday Evenings at 8:30*.....THEATRE-CONCERT HALL
(July 7, 14, 21, 28, Aug. 4, 11)

Recitals by famous chamber groups — to be announced.

6 *Friday Evenings at 8:30*.....THEATRE-CONCERT HALL
(July 9, 16, 23, 30, Aug. 6, 13)

Concerts by a chamber orchestra of Boston Symphony players, CHARLES MUNCH, conductor, mostly devoted to the music of Bach and Mozart.

6 *Saturday Evenings at 8:30* }
6 *Sunday Afternoons at 3:00* } MUSIC SHED
(July 10 — August 15)

Concerts by the Boston Symphony Orchestra.

The programs will include the principal choral and instrumental works of Berlioz. Soloists will include Claudio Arrau, Vera Franceschi and Nicole Henriot, pianists; Ruth Posselt, violin; and William Primrose, viola. Pierre Monteux will conduct two concerts as guest.

12th Session of the Berkshire Music Center: July 5 — August 15

For full program and ticket information, address the
Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

SYMPHONY HALL

Sunday Afternoon, March 21, 1954
at 3:00 o'clock

PENSION FUND

BY THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

in the

REQUIEM

By JOHANNES BRAHMS

The Orchestra will be assisted by the

HARVARD GLEE CLUB

and

RADCLIFFE CHORAL SOCIETY

(Chorus of 250)

G. WALLACE WOODWORTH, *Conductor*

and

SOLOISTS TO BE ANNOUNCED

Tickets now at Box Office: \$4.00, \$3.50, \$3.00, \$2.50, \$2.00

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

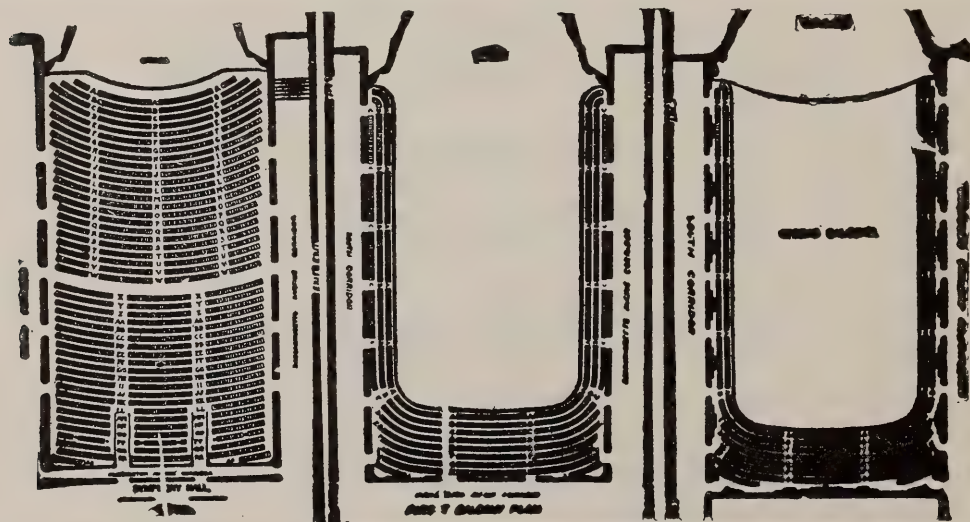
A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7859



Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Roland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimble
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, *Ass't*

Baldwin

*used exclusively by the Boston Symphony Orchestra,
and Charles Munch, Music Director*



PIERRE MONTEUX

distinguished guest

conductor

at this concert

also uses and endorses the
Baldwin Piano exclusively.

“My favorite” . . . says Mr. Monteux of the Baldwin Piano.

BALDWIN GRANDS
ACROSONIC SPINETS



BALDWIN ORGANS
HAMILTON VERTICALS

160 BOYLSTON STREET

BOSTON

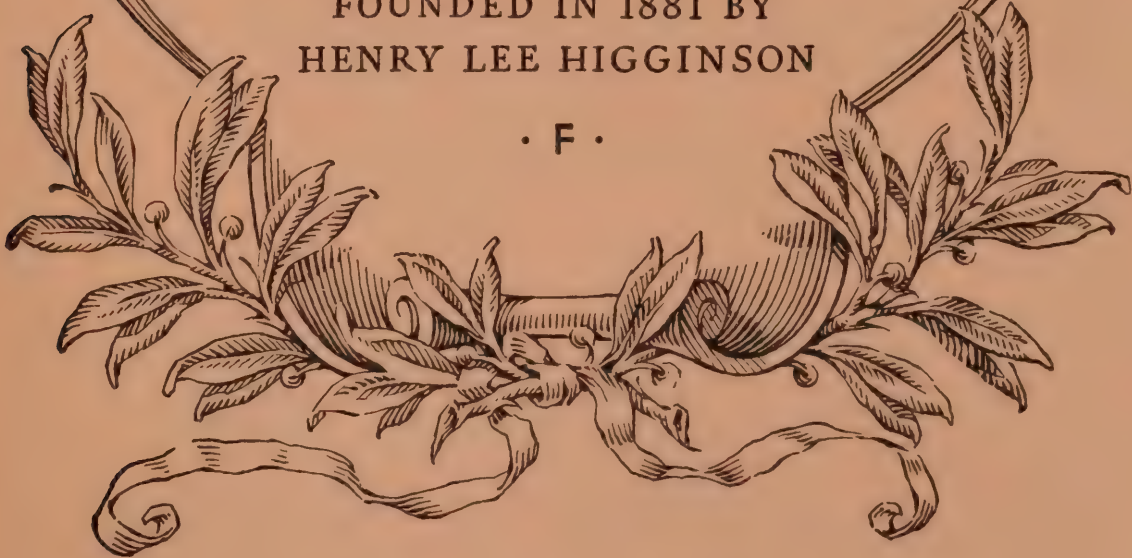
HANCOCK 6-0775



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• F •



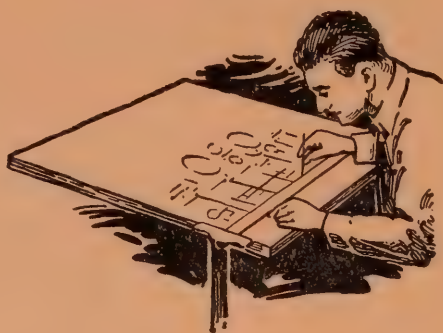
SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

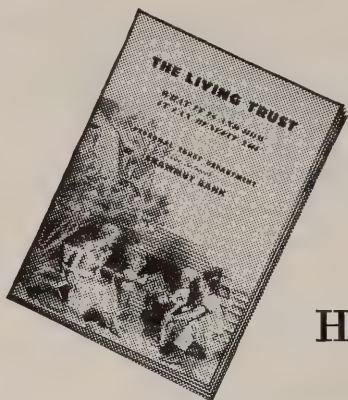
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA
"Tomorrow's Symphony"
Young Friends

"TOMORROW'S SYMPHONY"

G. Wallace Woodworth, Professor of Music at Harvard University, has been selected by New England classical music listeners as the 1953 "Man of the Year in Music," an annual award sponsored by the AM-FM radio magazine, Good Listening.

Known to the radio public for his popular program, "Tomorrow's Symphony" broadcast over station WGBH, Mr. Woodworth received a wide majority of votes cast in a 4-month survey conducted by the magazine.

In a brief ceremony at Symphony Hall Mr. Woodworth received a bronze Award Plaque from the magazine's publisher, Jerome M. Rosenfeld. Participating in the ceremony were: George E. Judd, Manager, Boston Symphony Orchestra; and Parker Wheatley, General Manager, WGBH.

The plaque, currently on display at Symphony Hall, has this inscription: "Beloved teacher, conductor, interpreter of music, he has a rare talent for giving new understanding and inspiration to all who share his love of music."

YOUNG FRIENDS

The following letters have been received:

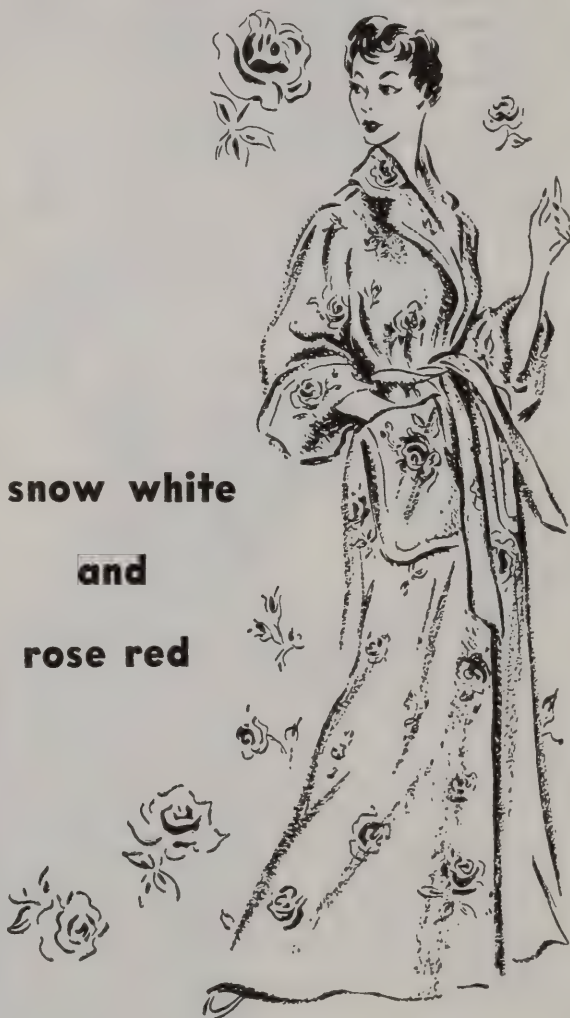
Reading, Mass.
February 12, 1954

MR. GEORGE E. JUDD
Boston Symphony Orchestra
DEAR MR. JUDD:

Enclosed please find check for \$115.35. No doubt you would be interested to know how this money was collected. The Music Department of Reading decided to solicit support for the Boston Symphony from the students of the schools. We have approximately 3000 students in the schools in Reading and each student was asked to contribute one penny to the support of the orchestra — thus our goal was \$30.00. How-

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



snow white
and
rose red

Snowy white terry hand
screened with soft red roses,
to give a lift to mid-winter
spirits. Small, medium, large.
35.00

Matching shortie, **29.95**

The same robe in plain white,
peach, blue or maize, **17.95**

416 Boylston St., Boston KE 6-6238
54 Central St., Wellesley WE 5-3430

ever, a great many boys and girls felt the Symphony was worth more than one penny and contributed nickels, dimes, quarters and dollars. As a result we were able to exceed our goal of \$30.00 to the extent of the enclosed check.

Also enclosed you will find several letters written by our students which I think express their feelings toward your orchestra much more capably than I am able.

In addition to helping the Symphony maintain its high standards the above project served as one of the best agencies for stimulating interest in the study of music appreciation.

Hoping that your new and youthful friends of the Symphony will remain staunch supporters for many years, I remain

Sincerely yours,

J. DOUGLAS OLIVER
Director of Music

Berkeley Hall
303 Berkeley Street
Boston, Mass.

DEAR SIRs:

I am sending along a check with the hopes of helping out the orchestra a bit. Because I am a student of music here in Boston, I feel an especial fondness for the Boston Symphony—its members and fine conductor, Mr. Munch. I only wish I were able to send a larger sum, but, being a student, it is difficult. I have attended your concerts for many years—since I was a child. At this time, I wish to thank you so much for bringing me so much joy through the years.

Sincerely,

ELEANOR TUROFF

20 School Street
Plymouth, Massachusetts
February 15, 1954

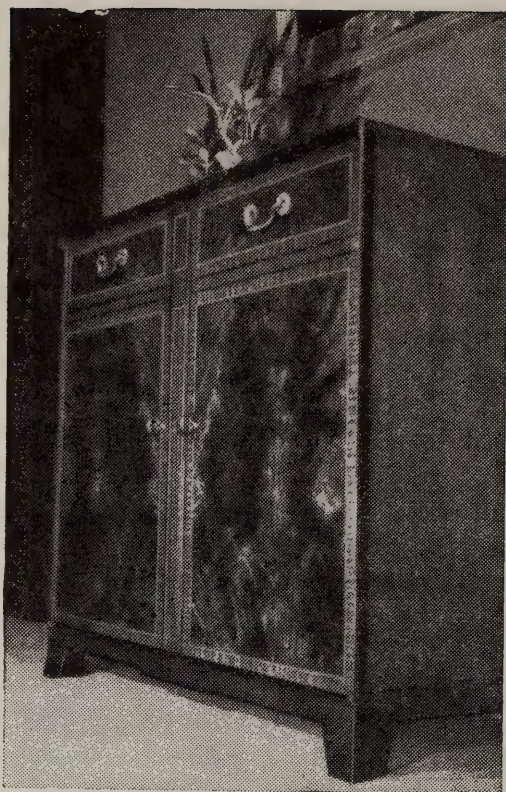
DEAR SIRs:

Enclosed is a check for my small but wholehearted contribution to the Orchestra.

The Friday programs as well as the Open Rehearsals were of such great pleasure to me that I should not want anything to come between these performances and the college students of tomorrow.

Sincerely yours,

DAVID R. LONGHI



Console Model 3HS6, \$275

Concert hall realism... at home!

RCA VICTOR **HIGH FIDELITY** **"Victrola" Phonograph**

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records, specially produced to give you maximum sound definition. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change



RCA VICTOR

Tmks. ®

RADIO CORPORATION OF AMERICA

Filene's

French Shops

Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Sixth Program

TUESDAY EVENING, MARCH 2, at 8:30 o'clock

WAGNER A Faust Overture

BERLIOZ.....Excerpts from "The Damnation of Faust," *Op. 24*
I. Minuet of the Will-o'-the-Wisps
II. Ballet of the Sylphs
III. Hungarian March (Rakoczy)

IBERT.....Concerto for Flute and Orchestra
I. Allegro
II. Andante
III. Allegro scherzando

INTERMISSION

ELGAR.....Variations on an Original Theme, *Op. 36*
Enigma: Andante
Variations:
I. "C. A. E." L'istesso tempo
II. "H. D. S. — P." Allegro
III. "R. B. T." Allegretto
IV. "W. M. B." Allegro di molto
V. "R. P. A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W. N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella — Intermezzo" Allegretto
XI. "G. R. S." Allegro di molto
XII. "B. G. N." Andante
XIII. "* * * — Romanza" Moderato
XIV. "E. D. U. — Finale"

SOLOIST
DORIOT ANTHONY

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding of their dreams . . . thanks to the wise guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious services. Do use our Bride's Preference List to record your wishes and patterns in china, silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

A FAUST OVERTURE

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

Wagner composed this overture in Paris, in 1840. It was first performed in Dresden, July 22, 1844, Wagner conducting. Franz Liszt performed it at Weimar May 11, 1852. Wagner revised the score in 1854 and so conducted it in Zürich, January 23, 1855.

The first performance in the United States was in Boston, January 3, 1857, Karl Zerrahn conducting a "Philharmonic" orchestra of about thirty-five players. On January 10, Theodor Eisfeld introduced it in New York.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings.

"*Eine Faust-Ouvertüre*" was a product of the bitter period in Paris, when Wagner, still in his twenties, starved in dingy lodgings with Minna, doing musical hack work and newspaper articles, trying in vain to get an opera accepted, to find some recognition. His unexpressed idealism responded to a performance of Beethoven's Ninth



IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

Symphony under Habeneck, to the works of Berlioz, whose startling orchestral effects at that time somewhat impressed and awed him. There rose in him "an intense desire to compose," in the words of his autobiography, "and this desire grew in proportion to my anxiety about my unfortunate position in Paris, which made me almost despair of success." It was in this way that he was moved to sketch an overture to *Faust*.

But when there came to him an opportunity for a rehearsal, perhaps a public hearing, of one of his works by the Conservatory Orchestra, he doubted whether his *Faust*, with its melancholy mood and quiet ending, would be found acceptable by the "Parisian salon world." "I was not quite confident," he wrote in his autobiography, "as to my *Faust Overture* because of its zephyr-like ending, which I presumed could only be appreciated by an audience already familiar with my methods." Accordingly, he submitted in its place a still more youthful work — his *Columbus Overture*, which was a "complete failure."

This was in 1841. The *Faust Overture* was first performed in Dresden, July 22, 1844, and repeated on August 19. Having had little



For the March born
Aquamarine
in 14 K gold

Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

success with it, the composer forthwith put the score out of his thoughts. Wagner refers to this Overture as a work of “hasty sketches, and as hasty composition.” He had planned it as the first movement of a symphony, in which Gretchen was to be the subject of the second part. “Already I had theme and mood for it” — so he afterwards wrote to Theodor Uhlig (November 27, 1852); “then I gave the whole up, and — true to my nature — set to work at the *Flying Dutchman*, with which I escaped from all the mist of instrumental music into the clearness of the drama.”

On January 30, 1848, Wagner, in answer to an inquiry from his friend Liszt, sent the manuscript, although, as he explained, “it does not please me any longer.” Liszt liked the piece enough to perform it at Weimar on May 11, 1852, and wrote to Wagner in October, praising the work, but making some suggestions with careful tact: “The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and — forgive my opinion — the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event — a birth, a change in the value of assets, a new law — can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Sentimental Mauve
on fine navy wool
in Spring's young
suit. Gently curved
jacket tops a
slender skirt and
adds . . . or
subtracts . . . a stole
with hand knotted
fringe. Misses'
sizes.*

89.95



THE
Cotillion Room
CHANDLERS

Suits . . . a sign of
Spring . . . arrive in
fascinatingly varied
silhouettes in our
Cotillion Room.
Sizes for misses,
women.

SECOND FLOOR

this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner took the suggestions in good part, and answered in November, explaining his reason for minimizing the feminine element in the work. "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my *Flying Dutchman* instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES

*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS

Vice President & Treasurer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER

Vice President & Trust Officer

CARL J. GILBERT

Treasurer, Gillette Company

FRANCIS GRAY

Trustee

FRANCIS C. GRAY

President

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

ROBERT M. P. KENNARD

Vice President & Trust Officer

EDWARD F. MACNICHOL

Vice President & Secretary

EDWARD H. OSGOOD, JR.

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER

*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

RALPH B. WILLIAMS

Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

as regards instrumental moderation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a tone-poem for Orchestra.' ”

Liszt urged the revision and undertook to find a publisher. During the next two years, Liszt worked upon and completed his own *Faust Symphony*. On receiving the news that Liszt's "Faust" was completed, Wagner answered (January 19, 1855) congratulating him, and adding: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old *Faust* overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of '*A Faust Overture*.' ”

Immediately after this performance in Zürich (January 23), Wagner dispatched his new manuscript to Liszt with these words: "Herewith, dearest Franz, you receive my remodelled *Faust* overture, which will appear very insignificant to you by the side of your *Faust Symphony*. To me the composition is interesting only on account of the time from

C Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HANcock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

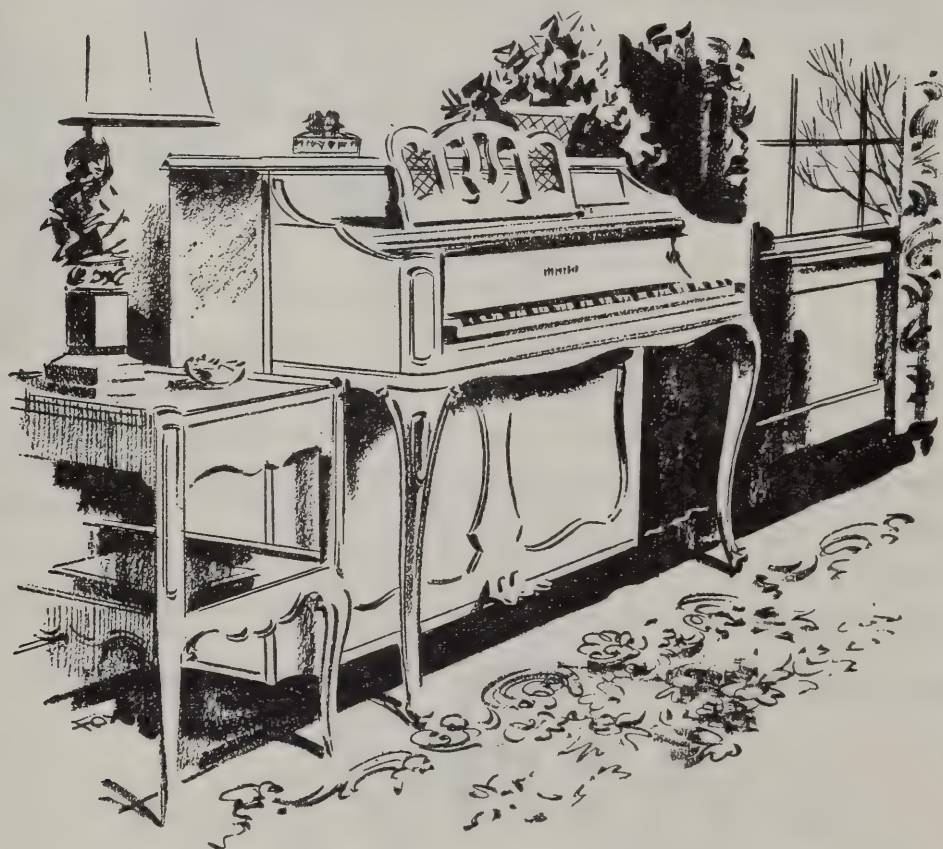
Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*
81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarseness which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:

*'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.'*

The publication was arranged for by Liszt to Wagner's satisfaction.

It will thus be seen that the *Faust Overture* in its original version was an early work antedating the *Flying Dutchman*. The revision was the work of the matured composer, deeply plunged in the musical creation of the *Ring*, for he put aside his score of *Die Walküre*, the sketches complete and the full score partly made, in order to de-

fine shoes for every member of the family



Thayer McNeil

boston and welllesley

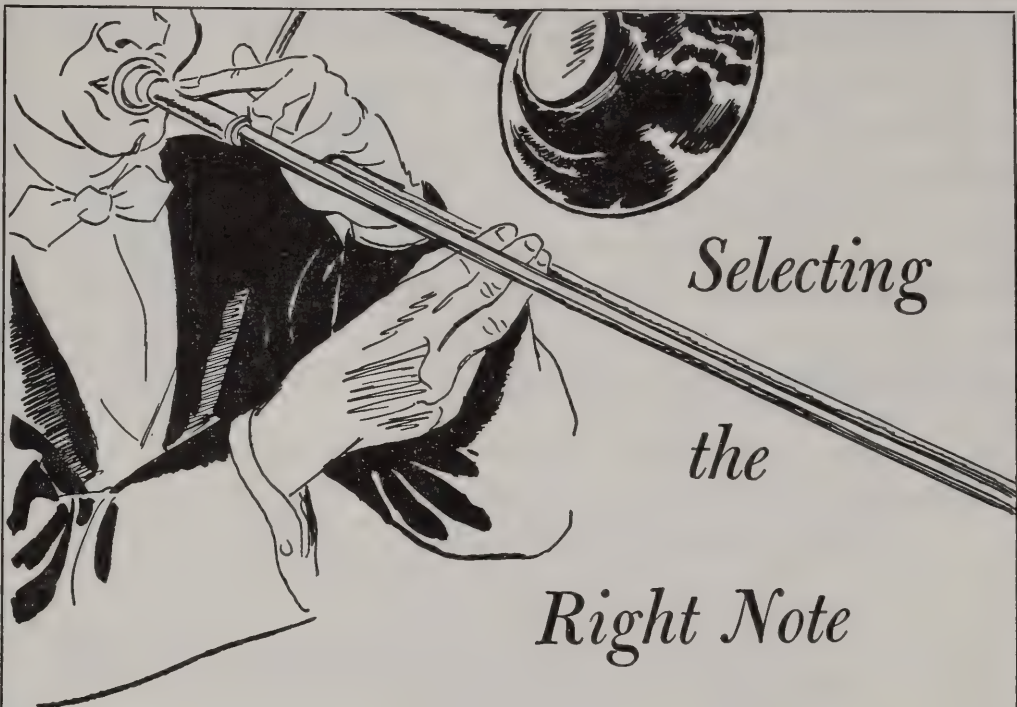


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



FOUNDED 1831

Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

vote himself to the rewriting of the overture he had almost forgotten.

Wagner further explained his intentions in a letter to Uhlig: "With this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust."

The published score of the overture bears a quotation from Goethe's "Faust," which has been thus translated:

"The God who in my breast abides,
Through all its depths can stir my soul;
My every faculty He sways and guides,
Yet can He not what lies without control,
And thus, my life as by a load oppressed,
I long for death; existence I detest."

The overture is traditional in form, ample in development. For the deep register of the orchestra, where the opening theme is disclosed, the tuba and double basses serve Wagner's purpose.

[COPYRIGHTED]

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers , 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples , 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce , 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam , 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey , 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps , 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup , 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



THREE EXCERPTS FROM THE "DAMNATION OF FAUST,"
DRAMATIC LEGEND, *Op. 24*

("MINUET OF THE WILL-O'-THE-WISPS," "BALLET OF THE SYLPHS," AND
"RAKOCZY MARCH")

By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

Berlioz composed his Dramatic Legend in 1845 and 1846. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846.

Berlioz based his text upon Gerard de Nerval's translation of Goethe's "Faust."

THE "*Minuet des Follets*" and the "*Ballet des Sylphes*," instrumental interludes in Berlioz's cantata, "*La Damnation de Faust*," were both concerned with the conjurations of Mephistopheles. The minuet occurs in the score as the Evil One calls up the will-o'-the-wisps, "spirits of flickering flame," to bewilder Marguerite and beguile her heart, that she may succumb to Faust, whom she is to see for the first time. The fragile dance measures of the sylphs are used by Mephistopheles to fill the brain of the sleeping Faust with fair dreams of Marguerite, whom he is about to meet. There is a preparatory chorus wherein sylphs and gnomes, with Mephistopheles, soothe Faust to sleep, and

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment "lifts" and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KEnmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Our Agency Service

enables you to delegate to our Trust Department the responsibilities involved in the care of property — from the perplexing problems of investment to the bothersome details of income tax returns, cutting coupons, checking up dividends, etc.

*A booklet describing this service
will be mailed on request*

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



then the “dance of the sylphs,” with this direction: “The spirits of the air hover awhile around the slumbering Faust, then gradually disappear.”

The minuet in its first section is confined to the wind sections of the orchestra. The strings enter, and there is a long and free development. In a trio-like middle section, a new melodious theme is sung by the strings, the D major changed to D minor. This portion ends with tremolo chords increasing from piano to fortissimo, a fragmentary da capo, and a closing episode, swift and light, the piccolo uppermost. This *presto* is a witty reminder of the serenade of Mephistopheles. Just before the end, brief phrases from the minuet itself are swept away by the rushing and brilliant close.

The “*Ballet des Sylphes*” is in an ethereal pianissimo throughout, with an elfin waltz melody sung by the violins over an unvarying pedal in the 'cellos and basses, and delicate accompaniment in the harps, wood winds and other strings. As the spirits of the air, having accomplished their purpose, gradually disappear, the already slight substance of the music evaporates into nothingness.

Berlioz tells in his Memoirs how he wrote the “March” in Vienna,



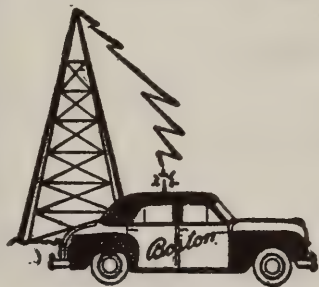
LAMPS

SHADES PAINTED TO
MATCH ANY BASE

THE CARRY-ON SHOP

65 CHARLES STREET
BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



Boston Cab

Kenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

in one night, upon the Hungarian air "Rakoczy," which he had recently heard: "The extraordinary effect it produced at Pesth made me resolve to introduce it into *Faust*, by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain. A German critic considered it most extraordinary in me to have made Faust travel in such a place. I do not see why, and I should not have hesitated in the least to bring him in in any other direction if it would have benefited the piece. I had not bound myself to follow Goethe's plot, and the most eccentric travels may be attributed to such a personage as Faust, without transgressing the bounds of possibility. Other German critics took up the same thesis, and attacked me with even greater violence about my modifications of Goethe's text and plot, just as though there were no other *Faust* but Goethe's, and as if it were possible to set the whole of such a poem to music without altering its arrangement. I was stupid enough to answer them in the preface to the 'Damnation of Faust.' I have often wondered why I was never reproached about the book of 'Romeo and Juliet,' which is not very like the immortal tragedy. No doubt because *Shakespeare was not a German*. Patriotism! Fetishism! Cretinism!"

[COPYRIGHTED]

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .

. . . moderately priced. . .

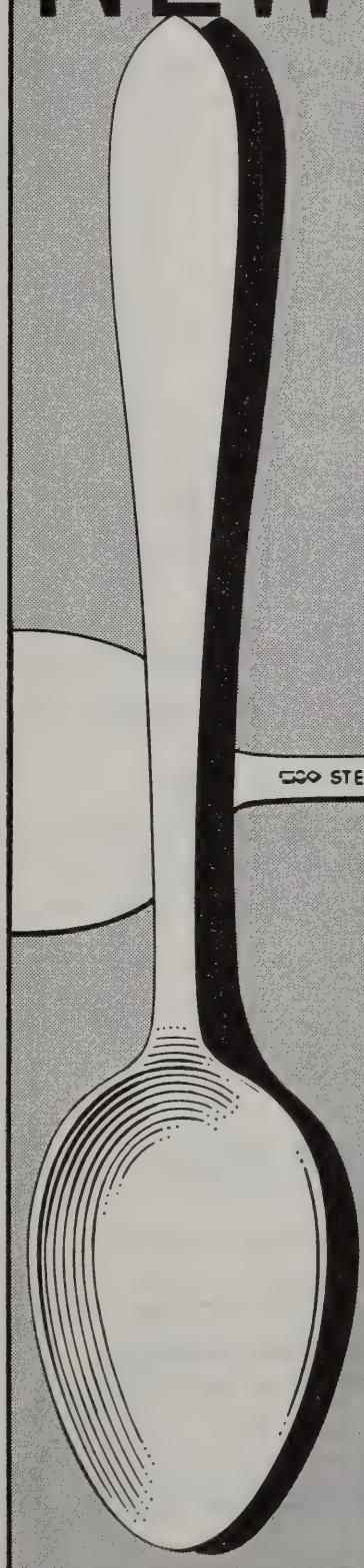


FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's
An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight

(A place setting includes luncheon knife and fork, soup spoon, salad fork, teaspoon and butter knife.)

"Pointed Antique" — \$42.50

*Sterling silver may be purchased through
the Shreve Convenient Payment Plan.*

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including
Saturdays) Telephone: COMmonwealth 6-2970

CONCERTO FOR FLUTE AND ORCHESTRA

By JACQUES IBERT

Born in Paris, August 15, 1890

This Concerto, composed in 1934, was first performed at a concert of the Société des Concerts du Conservatoire in Paris, February 25, 1934, by the flutist to whom it is dedicated. Philippe Gaubert conducted.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani and strings (reduced in number).

The score is dedicated to Marcel Moyse.

THE Concerto opens brilliantly with ornate passages for the soloist. A quiet section follows with a melodic theme for the flute. The two themes alternate in the development.

The Andante (3/4) proposes a melody *dolcissimo* for the soloist over muted strings. The orchestra still *pianissimo* takes over and introduces a second gentle melody with woodwind parts interwoven. There is a climax and a dying away, the soloist alternating with the strings in an *obbligato* of sixteenth notes.

The Allegro Scherzando (4/4), is a lively piquant finale to which the flute contributes running triplets, a pattern seldom departed from except for a section in a virtual 6/8 rhythm before the close. There is a free cadenza.

“In whatever Jacques Ibert presents to his hearers,” André George has written, “there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person,

SAVE TIME

CONVENIENT

PARK YOUR CAR

at the

WESTLAND AVE. GARAGE

We are one minute from Symphony Hall

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos
are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

Ibert studied at the Paris Conservatoire with André Gédalge, and after the interruption of service in the First World War, returned to study with Paul Vidal, profiting by his association with such distinguished members of the faculty at the time as Gabriel Fauré and Roger-Ducasse. In 1919 he won the Prix de Rome with a cantata, *Le poète et la fée*. In 1937 he became Director of the French Academy at Rome. In the summer of 1950 he visited the United States to teach composition in the Berkshire Music Center at Tanglewood in association with Aaron Copland. His opera *Le Roi d'Yvetôt* was produced by the Opera Department of the Center in that season, and in 1952 his farcical one-act opera, *Angélique*. Music by Ibert performed at the Boston Symphony concerts (with years of performance) are *Escales*

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

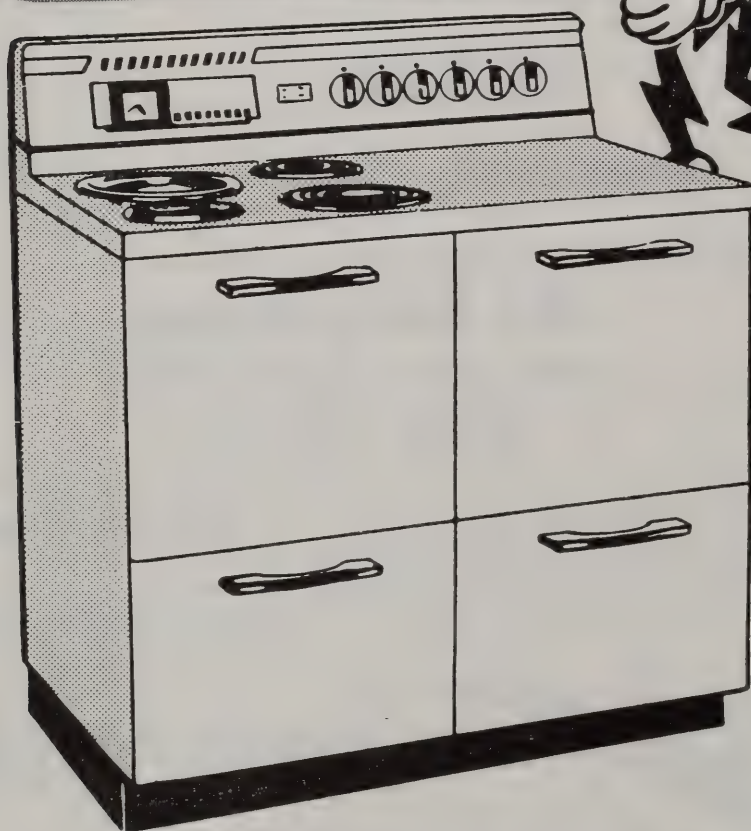
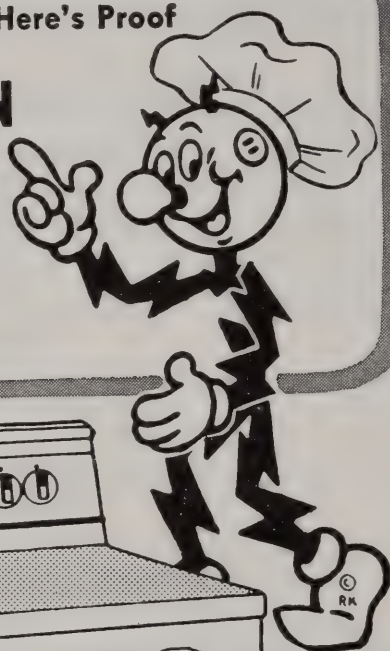
THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

(1925), the ballet, *Les Rencontres* (1926), *Feériques*, drawn from *Les Rencontres* (1928), *Chant de Folie*, for Chorus and Orchestra (1926), and *Concertino da Camera* for Saxophone (1939).

His symphonic works also include *La Ballade de la geôle de Reading* (after Oscar Wilde), *Noël en Picardie* and a *Festival Overture*; his operas, *Persée et Andromède*, *L'Uomo la Bestia e la Virtù*, *Le Jardinier de Samos*, and *Les petits Cardinals*. This and *L'Aiglon* were written in collaboration with Honegger. Ballets also include *L'éventail de Jeanne*, and *Gold Standard*. There are concertos for 'cello and for harp as well as this one for flute. Chamber works include the well-known *Divertissement*, and a quartet for winds. There is music for piano solo and for voice.

[COPYRIGHTED]



Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

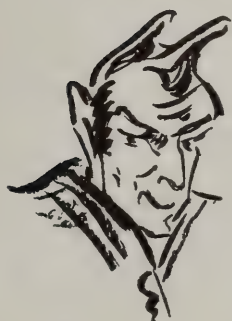
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Gaelic Side of French Genius



“BERLIOZ and Ireland — intriguing combination!” Delver Forfax exclaimed.

“What’s that got to do with *The Damnation of Faust* — or were you just holding it, and not studying it?” a bystander jibed.

“I was comparing *The Damnation*,” Delver replied, “with the earlier work of Berlioz from which it grew. That was *Eight Scenes from ‘Faust.’* Here it is. Now I’ll show you the Hibernian connection. Before Scene One, observe the two poetic quotations which the composer added

to the score. The first is from Goethe’s *Faust*, translated into French. The second, in English, reads:

‘One fatal remembrance, one sorrow that throws
Its bleak shade alike o’er our joys and our woes.’

“Now observe the source of the lines: ‘Th. Moore (*Irish Melodies*).’ The first set of those poems of Tom Moore had been published in French in 1828, the same year that the *Eight Scenes* were composed. Berlioz had bought a copy, and read it with an enthusiasm that made him a life-long admirer of Moore. Before the *Eight Scenes*, Berlioz had composed *The Death of Orpheus*. On the title-page of the manuscript he wrote these lines:

‘Oh! Le coeur qui aime, jamais l’oublie, mais aime encore, fidèle
jusqu’ à la fin, comme la fleur du soleil tourne vers son dieu, quand
il se couche, le même regard dont elle a salué son lever.’

“Recognize it, my friend? Of course, it’s a prose translation of ‘Believe Me If All Those Endearing Young Charms.’ Besides quoting Moore, Berlioz set many of his poems, in works entitled *Ireland; Thirty-Three Melodies for Voice and Piano*; and *Tristia*. The *Farewell Elegy to the Beloved* is Moore’s ‘When He Who Adores Thee,’ in which the poet’s theme was the parting of Robert Emmet and his betrothed, Sarah Curran.

“One of the largest and most curious works of Berlioz is indebted to Moore for its basic idea and its classification. This is the sequel to *The Fantastic Symphony*. It is entitled *Lélio, or the Return to Life*, in a form designated as a *melologue*. This was a term invented by Moore to describe a form of entertainment in which he made public appearances, such as at the Royal Theater in Dublin, of which I have seen a playbill. It called for poetic recitations interspersed with music. That is the pattern used by Berlioz in *Lélio*.

“Surely Ireland ought to have a hand in the continuing celebration of the sesquicentennial of the birth of Berlioz.”

DORIOT ANTHONY

DORIOT ANTHONY was born in Streator, Illinois. Her first teacher was her mother, a professional flutist. She attended the Eastman School of Music, where she studied with Joseph Mariano. Other teachers she has worked with are Georges Barrère, William Kincaid, and Ernest Liegl. She played in the National Symphony in Washington, D.C., for two years and later joined the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. Miss Anthony has devoted much of her time in California to chamber music, participating in many first performances of contemporary works. She joined the Boston Symphony Orchestra as principal flute in the autumn of 1952, and here likewise has played in chamber combinations.



Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald, Walter Desfilley, Inc., Louisville Ky



VARIATIONS ON AN ORIGINAL THEME, *Op. 36*

By SIR EDWARD ELGAR

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester, February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting); January 18, 1946 (Sir Adrian Boult conducting).

The following orchestra is called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, bass drum, cymbals, organ and strings.

The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

ONE evening, after a long and tiresome day's teaching," according to the composer's account, Elgar "musingly played on the piano the theme as it now stands." His wife asked, "What's that?" "Nothing,"

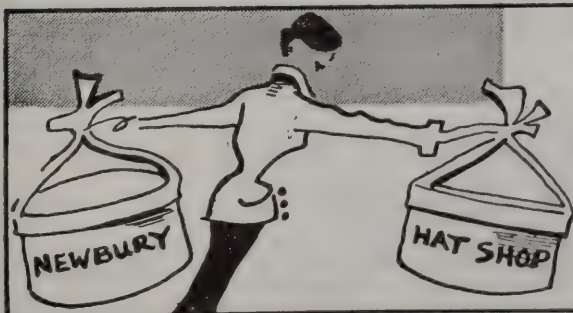


FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch **\$14.00**

Handwrought bracelet **\$77.50**

Prices include tax



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

he replied, "but something might be made of it. Powell would have done this [Variation II], or Nevinson would have looked at it like this" [Variation XII]. "Thus the work grew into the shape it has now."

So there developed the "Variations on an Original Theme." Over each variation the composer inscribed the initials of a friend ("musical or otherwise"), and over the theme itself, where according to custom the word "Theme" or "Tema" would have appeared, he wrote merely the word "Enigma." It all seemed simple enough: His friends would read these initials and recognize in each of the fourteen variations the original of the musical portrait, or at least Elgar's intention of one. As for the world at large — they were at liberty to take the music as music, and need know nothing of its personalities or intimacies. The world (more especially England, of course) did readily take to the music. A copy fell into the hands of Hans Richter on the continent, through his agent. Although Richter had never met Elgar (then none too well known), he forthwith toured with the piece in June of the same year (1899), and firmly established the fame of its composer.*

The "enigma" aspect of the variations at first seemed nothing more

* After the first performance, Richter persuaded Elgar to alter the orchestration in a few places, and to add a coda.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

than a deft screen set up by the composer against the glare of full public scrutiny. "The variations have amused me," he remarked, "because I've labelled 'em with the nicknames of my particular friends. That is to say I've written the variations each one to represent the mood of the 'party.' It's a quaint idea and the result is amusing to those behind the scenes and won't affect the reader who 'nose nuffin.'"

Until his death, the names of those portrayed, although easily ascertainable among Elgar's circle of friends, remained a gentleman's secret so far as publication was concerned. Sir Adrian Boult has long possessed a score on the fly leaf of which, in 1920, the composer wrote the list of names.

But the world has never been inclined to leave even the most harmless mystification to lie unsolved in peace. It was disposed to suspect a deeper and subtler riddle than a mere string of identities, and Sir Edward cannot be acquitted of amusing himself by feeding the flame of mystification with cryptic remarks or evasive answers. "The Enigma," he wrote at about the time of the first performance,

HARRY STRAUSS (1920-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

"I will not explain — its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played — So the principal theme never appears, even as in some late dramas, e. g., Maeterlinck's *'L'Intruse'* and *'Les Sept Princesses,'* the chief character is never on the stage."*

This remark set many wits at work and started prodigious guessing. Was the "larger theme," which haunted the whole but never appeared, a well-known melody which would "go" with the original theme in counterpoint, or fit into his harmony? Various melodies were suggested — "Auld Lang Syne," the "*Reine Thor*" motive from "*Parsifal*," even "Pop Goes the Weasel." But none of them would really fit, and when Elgar himself was cornered and questioned by Jaeger, the "Nimrod" of Variation IX, or Mrs. Richard Powell (the "Dorabella" of Variation X), or Mr. Griffith (the "Troyte" of Variation VII), each of whom had a sort of proprietary right by their inclusion, Sir Edward would promptly dismiss the solutions put forward but divulge none of his own. The conductor Sir Landon Ronald de-

* There is also the girl of Arles in Daudet's "*L'Arlésienne*," and the more recent "*Rebecca*" of Daphne du Maurier.

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
 Flower Show

Tel. CO 6-3637

cided that there was no such theme, and that it was all a pleasant bit of "leg pulling" on the part of the composer.

After Sir Edward Elgar's death, Ernest Newman, the detective *par excellence* among all music critics, went into the case to the extent of four weeks of leading articles in the *Sunday Times* (April 16–May 7, 1939). With characteristic thoroughness he gathered and weighed every scrap of evidence, with the not unusual result of roundly disposing of every theory to date, and then confessing himself baffled to find any explicit answer. Mr. Newman's ultimate logic was that by a "larger theme" Sir Edward could not have meant a "longer" one, which necessarily would not fit, nor indeed could he have meant a "theme" at all in the sense of a "tune," since it is extremely unlikely that any known tune could possibly fit certain individual harmonic turns in the accompaniment to the "Original Theme." Mr. Newman is inclined (or perhaps forced) to take "another and larger theme" in the non-musical sense of a "broader" overlying "thesis," a composite of affectionate memories which became nostalgic as the years passed and some of the friends died, something non-communicable to strangers, and hence in any deep sense enigmatic to them. Elgar once wrote to Jaeger after listening

NEW ENGLAND CONSERVATORY OF MUSIC

CHILDREN'S CONCERT BY CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*

This concert is planned for children and young players from 5 to 18 years of age. Parents are cordially invited to attend. The various orchestral instruments will be demonstrated. Two young students will play with the Orchestra: first movement from *Mozart's* Concerto in F major, no. 19 (K.459) for piano and orchestra and *Mendelssohn's* Concerto in E minor for violin and orchestra.

SATURDAY MORNING, MARCH 6, IN JORDAN HALL, AT 11 A.M.
No tickets necessary



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

to the Variations — “My procession of friends dear to me was nice to see — I mean hear — but the sounds I have connected with them are very vivid (to me), and I feel the corporeal presence of each one as the music goes by.”

If one is to accept this solution (in spite of an uneasy sense that it fails to accord completely with Elgar’s assorted remarks), one may take comfort in a passage from Sir Thomas Browne’s “*Religio Medici*,” discovered by “a lady from Wimbledon” and triumphantly quoted to Mr. Newman: “There are wonders in true affection. It is a body of enigmas, mysteries and riddles; wherein two so become one as they both become two: I love my friend before myself, and yet, methinks, I do not love him enough.” “If it be pure coincidence,” concludes Mr. Newman, “that Elgar, writing a work the soul of which is admittedly his own loves and friendships, should employ, to describe his basic ‘theme,’ precisely the same curious word, ‘Enigma,’ — that Browne has employed to express *his* view of the esoterics of friendship, all I can say is that it is one of the oddest coincidences imaginable!”

Enigma — The theme (*Andante* 4-4) begins in the strings in a somber G minor, which after a short phrase in G major, for a fuller orchestra, is repeated. Its contour of delayed stress and the falling sevenths will be readily recognizable later.

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
11-14 Piedmont Street, Boston 16, Mass.

I. (C. A. E.) *Andante*, G minor, 4-4.

This variation has been identified as Alice Elgar, the composer's wife. According to Felix Borowski, Lady Elgar "is not only a musician of keen discernment, but has written the texts of a number of her husband's songs." The theme is rhythmically transformed, orchestrally elaborated, ending in a gentle *pianissimo*.

II. (H. D. S.-P.) *Allegro*, G minor, 3-8.

This was H. D. Stuart-Powell, a pianist who often played trios to Elgar's violin and Nevinson's 'cello. A pervading staccato figure in the strings could suggest a pianist exercising his fingers.

III. (R. B. T.) *Allegretto*, G major, 3-8.

Richard Baxter Townshend was an amateur actor with the knack of throwing his deep voice into a high falsetto. The oboe, *scherzando*, plays with the theme, the bassoon and 'cellos answer.

IV. (W. M. B.) *Allegro di molto*, G major and minor, 3-4.

This refers to William M. Baker, a "Gloucestershire squire of the old-fashioned type; scholar, gentleman, keen amateur of music, a man of abundant energy" (so writes Ivor Atkins, who knew Elgar and his friends). Here for the first time we have the full orchestral sonority, in a forthright declaration.

V. (R. P. A.) *Moderato*, C minor, 12-4, 4-4.

This is Richard Arnold, the son of Matthew Arnold, the poet and critic. The strings develop a new broad counter melody, *largamente*. The music indicates a man of depth and versatility.

VI. (Ysobel) *Andantino*, C major, 3-2.

Miss Isabel Fenton was a viola player who took part in frequent sessions of chamber music at Malvern — an enthusiastic amateur. A viola solo is suitably prominent.

VII. (Troyte) *Presto*, C major, 4-4.

The reference is to Arthur Troyte Griffith — "a well-known figure at Malvern," writes Ivor Atkins in his interesting revelations about

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city;
Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600

Elgar's group of friends,* "a refreshing but highly argumentative Harrovian with whom Elgar delighted to spar." This tumultuous variation would indicate heated conviction.

VIII. (W. N.) *Allegretto*, G major, 6-8.

This was Miss Winifred Norbury, of Worcester. "At the time the Variation was written," we quote Ivor Atkins again, Miss Norbury "was living in a charming old-world house in this country. The picture Elgar has painted here is of a gracious lady who reflected to him the old-world courtesy of another age."

IX. (Nimrod) *Moderato*, E-flat major, 3-4.

August Jaeger, editor of *The Musical Times* and adviser to the music publishing firm of Novello and Company. Hence a business man of music, but, as the variation eloquently attests, a passionate devotee of the art. (The title is easily solved, since "Jaegar" means "hunter" in German, and Nimrod, son of Cush, was the biblical hunter.) Elgar, confessing the origin of this variation, called it the "record of a long summer evening talk, when my friend Jaeger grew nobly eloquent — as only he could — on the grandeur of Beethoven, and especially of his slow movements."

X. (Dorabella: Intermezzo) *Allegretto*, G major, 3-4.

This was Miss Dora Penny. "It is the picture of a lady, then Miss Penny, the charm of whose conversation was much enhanced by a

* *The Musical Times*, April and May, 1934.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

pretty hesitation in speech." The composer himself spoke of this music as "a dance of fairy-like lightness," and it will be seen with what rare tact he treated what might have been a delicate point.

XI. (G. R. S.) *Allegro di molto*, G minor, 2-2.

Here we have George Robertson Sinclair, organist at Hereford Cathedral, and Elgar's neighbor. One would naturally be reminded of furious passage work at the organ, but Sir Ivor Atkins prefers to discover in it Sinclair's bulldog Dan, "hurling himself down the bank of the Wye, paddling against the current," barking abruptly, and at last "engaged in a little ratting at the water's edge."

XII. (B. G. N.) *Andante*, G minor, 4-4.

Basil Nevinson. "It would be easy to guess from the nature of the opening," writes Atkins, "that Basil Nevinson was a 'cello player. And such was the case: he used to take part in pianoforte trios with Elgar and Stuart-Powell."

XIII. (***: Romanza) *Moderato*, G major, 3-4.

As in the Intermezzo, there is no more than a trace of the original theme to be found. Sir Edward's three stars in the place of initials have not prevented those close to him from knowing that he was thinking of Lady Mary Lygon (later Lady Mary Trefusis). At that time she was on the high seas, bound for Australia, and the composer has let it be known that "drums suggest the distant throb of the engines of a liner," over which the clarinet quotes a passage from Mendelssohn's "Calm Sea and Prosperous Voyage."

XIV. (E. D. U.: Finale) *Allegro*, G major, 4-4.

The initials are a disguised form of "Edoo," his wife's nickname for "Edward." This finale thus appears as the composer's own summation of a theme he has presented in the light of other personalities. It serves the further purpose of satisfying Hans Richter's insistence that the whole work be brought to a rounded conclusion. And above this it brings in another number and avoids the curse of thirteen. This conclusion is considerably developed, with reminiscences of what has gone before.

[COPYRIGHTED]

BOSTON UNIVERSITY OPERA WORKSHOP

SARAH CALDWELL, *Director*
presents

THREE SHORT OPERAS IN ENGLISH

MIDDLETON'S, THE NIGHTINGALE IS GUILTY
(*World Premiere*)

DE FALLA'S, MASTER PEDRO'S PUPPET SHOW
(*First Boston Performance*)

TOCH'S, THE PRINCESS AND THE PEA
(*First Boston Performance*)

ESQUIRE THEATRE

Fri. Sat. Mar. 5 & 6, 8:15 P.M.
Sun. Mat. Mar. 7, 3 P.M.

Tickets \$1, \$2, \$3. Phone or Mail Reservations

BOSTON UNIVERSITY COLLEGE OF MUSIC

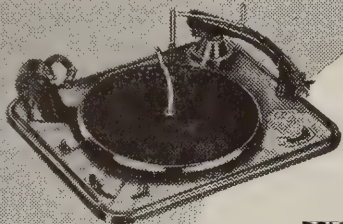
ROBERT A. CHOATE, DEAN

25 BLADGEN STREET, BOSTON 16, MASS.
CCommonwealth 6-6230

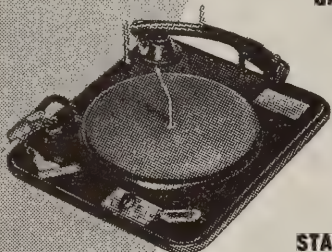
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
 GARRARD RC-90**
 Net \$64.68



**STANDARD MODEL
 GARRARD RC-80**
 Net \$45.08



**NON-AUTOMATIC:
 GARRARD "T"**
 Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50

Plus \$8.95 for
 low table base
 if desired.

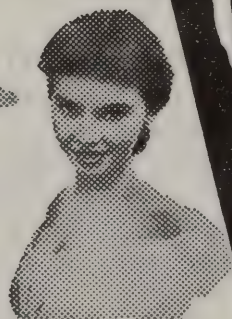
Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
 FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK
 CORPORATION

167 Washington St., Boston 8, Mass.

BOSTON OPERA HOUSE — ONLY N. ENG. APPEARANCE



ONE WEEK ONLY—BEG. MON. EVE., MAR. 8

S. HUOK and the Messrs. SHUBERT
present

Colette Roland
MARCHAND • PETIT
— Roland Petit's

**Ballets
de Paris**

and as guest star
Leslie CARON
courtesy MGM Studios

ALL ON ONE PROGRAM:
"LE LOUP" (THE WOLF)
"THE BEAUTIFUL WIDOW"
and "CARMEN"

EVES. 8:30 - MATS. WED. & SAT. 2:30
PRICES: Evs. - Orch. \$4.20; Orch. Cir. \$3.60;
Mezz. \$3.00; 1st Balc. \$2.40; 2nd Balc. \$1.80,
\$1.20; Boxes \$4.20; Loges \$3.60, \$2.40, \$1.20

Mats. - Orch. \$3.60; Orch. Cir. \$3.00; Mezz.
\$3.00; 1st Balc. \$2.40; 2nd Balc. \$1.80,
\$1.20; Boxes \$3.60; Loges \$3.00, \$2.40, \$1.20
(Tax Incl.)

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SEVENTH CONCERT OF THIS SERIES

TUESDAY EVENING, MARCH 23, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

Soloist: NORMAN CAROL, *Violin*

The
Berkshire Festival, 1954

AT TANGLEWOOD, LENOX, MASS.

By The
Boston Symphony-Orchestra

CHARLES MUNCH, *Music Director*

will be expanded to six weeks of concerts by the full orchestra in the Shed, preceded by concerts in the Theatre, as follows:—

6 *Wednesday Evenings at 8:30* THEATRE-CONCERT HALL
July 7, 14, 21, 28, Aug. 4, 11

Recitals by famous chamber groups — to be announced.

6 *Friday Evenings at 8:30* THEATRE-CONCERT HALL
July 9, 16, 23, 30, Aug. 6, 12 (Thurs.)

Concerts by a chamber orchestra of Boston Symphony players, CHARLES MUNCH, conductor, mostly devoted to the music of Bach and Mozart.

6 *Saturday Evenings at 8:30* } MUSIC SHED
6 *Sunday Afternoons at 2:30* }

July 10 — August 15

Concerts by the Boston Symphony Orchestra.

The Shed programs will include the principal choral and instrumental works of Berlioz, opening with *The Damnation of Faust* and closing with the *Requiem*. Soloists will include the pianists Claudio Arrau, Nicole Henriot, and Vera Franceschi; violinists, Zino Francescatti, and Ruth Posselt; viola, William Primrose; singers, Eleanor Steber, Martial Singher, David Poleri, Donald Gramm, and others to be announced. Guest Conductors: Pierre Monteux (2 concerts), Jean Morel, Richard Burgin.

12th Session of the Berkshire Music Center: July 5 — August 15

For full program and ticket information, address the
Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

**ARE YOU A FRIEND
OF THE
ORCHESTRA?**

There are 10,000 Boston subscribers. Of these
3,610 are also Friends.

The Orchestra needs your friendship. If you
are not yet a Friend, won't you become one by
signing the attached blank and sending it to
the Treasurer?

To the Trustees of BOSTON SYMPHONY ORCHESTRA, *Inc.*
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra
for the year 1953-54 and I pledge the sum of \$.....for the
current support of the Orchestra, covered by check herewith or
payable on

Name

Address

Checks are payable to Boston Symphony Orchestra

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

854 BEACON ST., BOSTON

Tel. CO 6-7859

LOIS LAUTNER

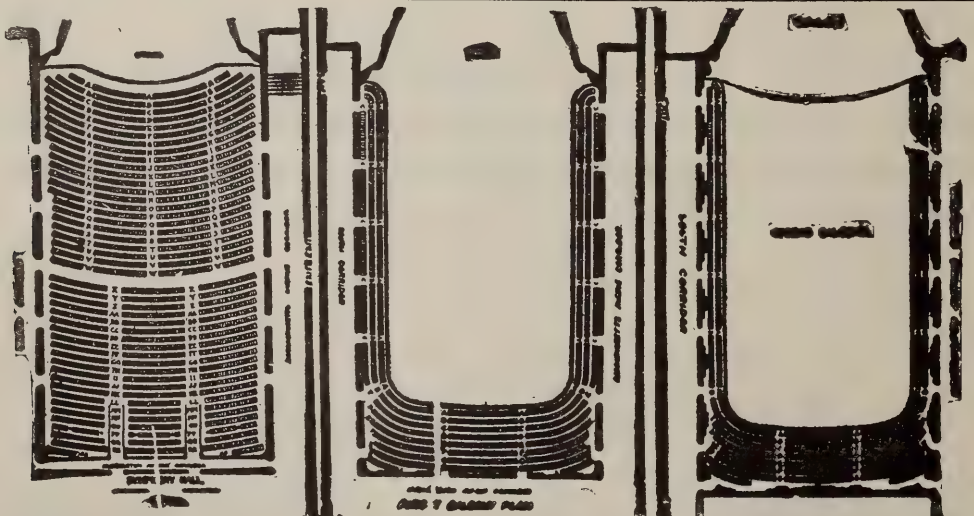
Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint

Solfège, Composition

CO 6-0137



Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimble
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.

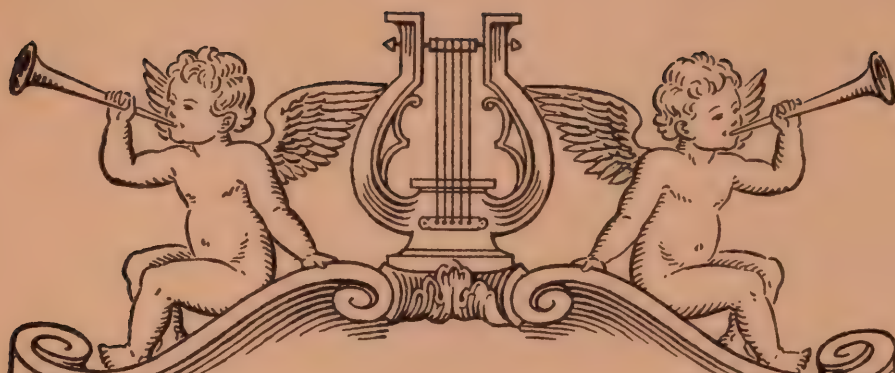


*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH

THE BALDWIN PIANO COMPANY
160 BOYLSTON STREET, BOSTON

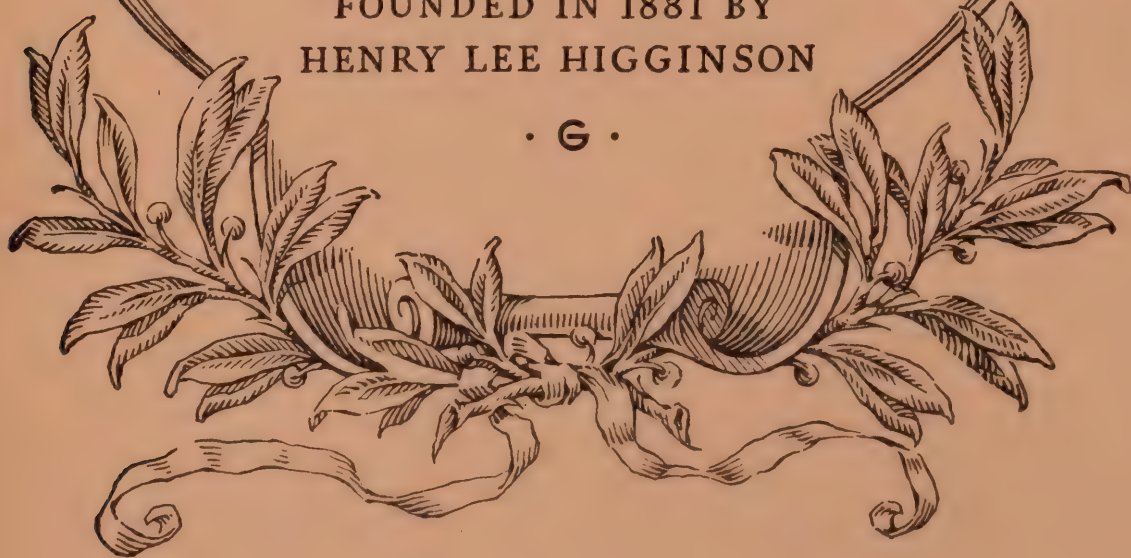
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• G •



SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

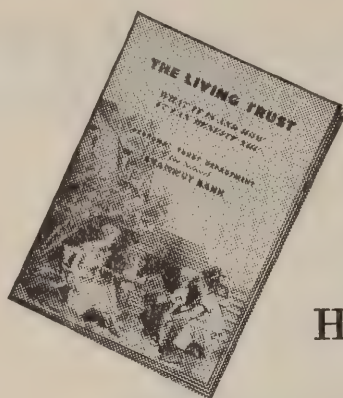
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

EXHIBITION

Photographs by the Boston Camera Club are now on view in the gallery.

. . .

TANGLEWOOD SCHOOL ANNOUNCES PLANS

Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this summer: Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Mr. Morel, the French conductor who is at present the head of the orchestra at the Juilliard School of Music in New York, has conducted at the Opéra Comique in Paris, served as conductor of the Orchestre Symphonique de Paris, and of the Opera Rio de Janeiro and Opera Mexico, as well as with the New York City Center Opera. He will take the place of Leonard Bernstein who will be on leave of absence from Tanglewood this summer. Mr. Toch, a native of Austria, has taught at the Hochschule für Musik in Mannheim, at the New School for Social Research in New York and more recently at the University of Southern California. He will join Aaron Copland as guest teacher in the composition department. Mr. Cohen is the head of the department of Opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the summer. Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of the principal production of the Opera Department, which is to be announced.

The Orchestra's summer school will have a six-week session from July 5 to August 15, directed by Charles Munch, with Aaron Copland, the composer, as assistant director. The faculty of fifty includes many eminent musicians, among them the principals and

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



experienced traveler

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

other members of the Boston Symphony Orchestra, twenty-four in all.

The Berkshire Music Center offers courses in five departments, as follows:

DEPT. I — *Orchestral Conducting*: Jean Morel and Seymour Lipkin.

Orchestra: Jean Morel, Conductor, assisted by 15 members of the Boston Symphony Orchestra.

Chamber Music: Richard Burgin and William Kroll; Gregor Piatigorsky, guest teacher; 10 present members of the Boston Symphony Orchestra, and Jean Bedetti, Fernand Gillet, Ruth Posselt and Willem Valkenier.

DEPT. II — *Choral Music*: Hugh Ross, James Aliferis and Lorna Cooke deVaron.

DEPT. III — *Composition*: Aaron Copland, Ernst Toch and Lukas Foss.

DEPT. IV — *Opera*: Frederick Cohen. Morton Siegel, Stage Director; Elsa Kahl, Acting; Emanuel Balaban, Coaching; John Blankenchip, Stage Design; Felix Wolfes, Coaching; Leo Van Witsen, Costume; Fred-eric Waldman, Conductor; Thomas de Gaetani, Technical Director. Ludwig and Laura Zirner, the Associate Division.

DEPT. V — *The Tanglewood Study Group*: Lukas Foss, assisted by Karl Kohn and Florence Dunn.

All departments will give concerts at Tanglewood this summer, and these concerts will be open by invitation to the Friends of the Berkshire Music Center, who are contributors to the support of the school. The chorus of the Berkshire Music Center will take part in the performances of Berlioz's "Romeo and Juliet," "Requiem" and "Te Deum." The Tanglewood Study Group is especially intended for all who wish to study music simply for its enjoyment. Those who intend to become professional performers are served by the other departments.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured at the Music Center Office in Symphony Hall.

See page 45 for notice of the Annual Friends' Meeting.

Double your
record listening
pleasure...



with the new

RCA VICTOR HIGH FIDELITY "Victrola" Phonograph and RCA Victor High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

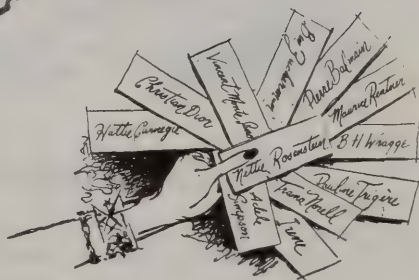
In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
mks. ®
RADIO CORPORATION OF AMERICA

Filene's

French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.

Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



★ WORTHY OF YOUR TRUST ★

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Seventh Program

TUESDAY EVENING, MARCH 23, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

HAYDN.....Symphony in G major, No. 88

- I. Adagio; Allegro
- II. Largo
- III. Menuetto; Trio
- IV. Finale: Allegro con spirito

MENDELSSOHN..Concerto for Violin and Orchestra in E minor, *Op.* 64

- I. Allegro molto appassionato
- II. Andante
- III. Allegro molto vivace

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

- I. Allegretto
- II. Tempo andante ma rubato
- III. Vivacissimo; Lento e soave
- IV. Finale: Allegro moderato

SOLOIST

NORMAN CAROL

There will be an Open Rehearsal in Symphony Hall,
Thursday Evening, April 1, at 7:30

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding
of their dreams . . . thanks to the wise
guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious
services. Do use our Bride's Preference List to
record your wishes and patterns in china,
silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

SYMPHONY IN G MAJOR, No. 88

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.

This symphony was composed probably for performance in Paris in the year 1787. It is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE name of Haydn first became eminent in Paris when his *Stabat Mater* was performed there at a *Concert Spirituel*, in 1781. Purely instrumental music then took a subordinate place in the general estimation as compared with opera or choral music. Yet symphonies of Haydn, performed at the *Concert Spirituel*, and published in the French capital, were enthusiastically received. Haydn was approached at Esterhazy in 1784 by the *Concert de la Loge Olympique*, a rival organization, for a brace of symphonies. Six were duly forthcoming, and the Symphony in G major, labelled in the London Philharmonic Society catalogue as letter "V," and later numbered by Eusebius Mandyczewski in his chronological listing for Breitkopf and Härtel as 88, is believed to have been written for Paris also, although not for this society.

The Adagio introduction, with its short but full-sounding chords, brings in complete contrast the sprightly opening subject, stated softly



IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

by the strings. The second subject, chromatic and suave, duly comes in in the dominant D major. The composer begins his development with light play upon a rippling string figure which has accompanied the first statement for full orchestra of the main subject. This figure, leaping about from key to key, sometimes in the minor, appearing in each part of the orchestra, gracefully setting off the theme itself, becomes the principal fabric of the development. The Largo, in D major, develops from a graceful and songful theme which brings three times an impassioned fortissimo outburst by the full orchestra. This Largo gives more than one premonition of the early slow movements of Beethoven. The Minuet, with little ornamental flourishes, is more courtly than some of Haydn's symphonic minuets. But in the Trio true peasant *Gemütlichkeit* is suggested by the droning bass in open fifths under the flowing theme. As soon as the delightful subject of the finale has made its first appearance, one knows that a strict rondo is in order, so that it may make as many "happy returns" as possible. It does so duly, sometimes enhanced by suspensive preparation (again a hint for Beethoven's later uses). One's lingering impression of the symphony is an abundance of little felicities in dynamic contrast, color variety and modulation, an inexhaustible store of adroitness masquerading as *naïveté*.

[COPYRIGHTED]



*For the March born
Aquamarine
in 14 K gold*

Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186



YOUR TEAM...for Estate Planning Advice

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

CONCERTO IN E MINOR FOR VIOLIN, *Op.* 64

By **FELIX MENDELSSOHN-BARTHOLDY**

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Mendelssohn completed his Violin Concerto on September 16, 1844. Ferdinand David was the soloist at the first performance, which took place at the Gewandhaus concerts in Leipzig, March 13, 1845. Niels W. Gade conducted. The composer was on hand to conduct the second performance, which was given at the same concerts, October 23, 1845, David again playing the violin part. The third performance was in Dresden, and the soloist Joseph Joachim, then aged fourteen (November 10, 1845).

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

IT WAS in 1844, three years before his death, that Mendelssohn put the last touches upon his concerto for the violin. Such a work was an idea long cherished by him, and dates back to the year 1823 when, a boy of fourteen, he made two attempts at the form. They figured among the astonishing number of manuscripts which he neatly turned out from the age of twelve — symphonies and operas included — and for the most part never published. Among the many accomplishments of the young Felix were the violin and the viola, although the piano remained his chosen instrument.

ESTABLISHED 1833

A Woman's Inheritance

...in most cases must provide for two futures: her own and that of her children. A Living Trust can make sure that *both* receive adequate care by providing a steady income for the widow and later, continuing to benefit those who survive her.

We shall be glad to work with your attorney and provide you with appropriate information about Living Trusts—without obligation.

**ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON**

Trust Department: 199 Washington Street

Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Sentimental Mauve
on fine navy wool
in Spring's young
suit. Gently curved
jacket tops a
slender skirt and
adds . . . or
subtracts . . . a stole
with hand knotted
fringe. Misses'
sizes.*

89.95



THE
Cotillion Room
CHANDLER'S

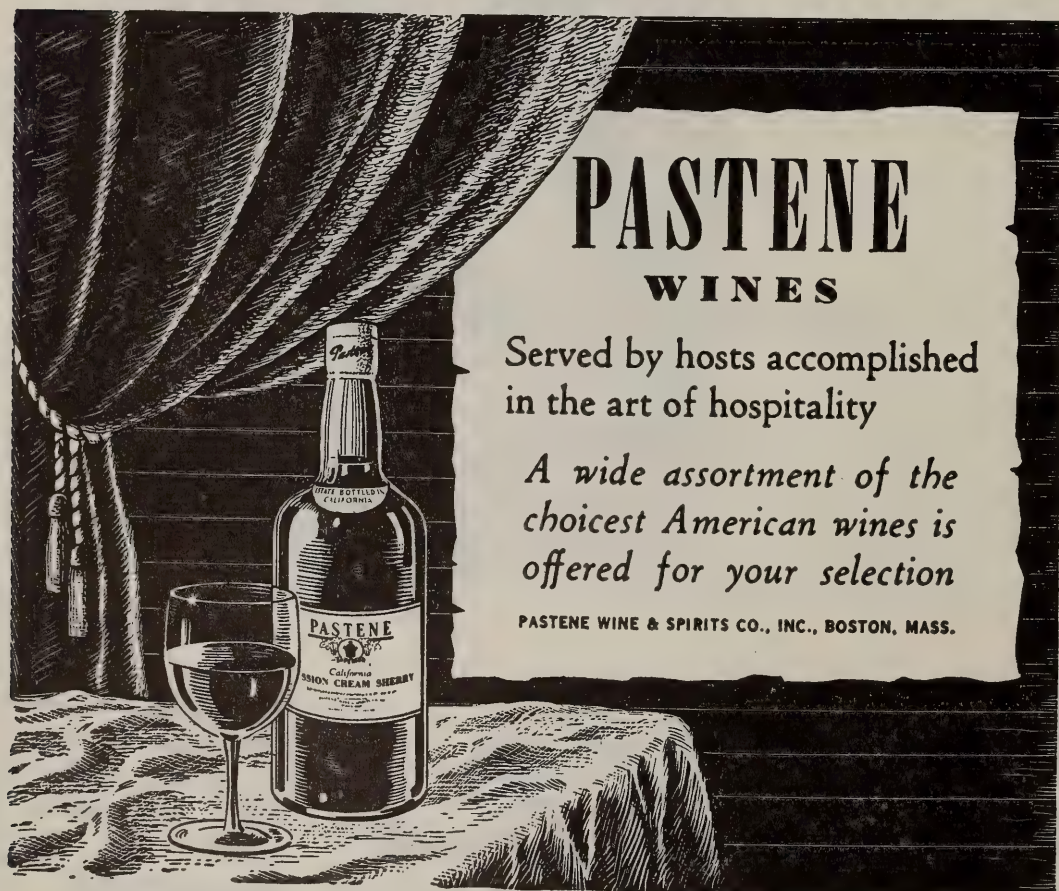
Suits . . . a sign of
Spring . . . arrive in
fascinatingly varied
silhouettes in our
Cotillion Room.
Sizes for misses,
women. -

SECOND FLOOR

In July, 1838, he wrote to his friend Ferdinand David, the violinist: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace." Meeting encouragement, he wrote again in the following summer: "It is nice of you to urge me for a violin concerto! I have the liveliest desire to write one for you, and I have a few propitious days here. I shall bring you something of the sort, but it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to be played on the E string!"

Still, he proceeded with caution, taking care that the violin part should be written to the best possible advantage. It was not without considerable correspondence with David on one point or another that the work was completed. He made further revision in the solo and orchestral parts both. Even after the score had gone forward to the publishers in December, there was still further polishing of details, David for example touching up the cadenza according to his own lights. Those who are quick to condemn Mendelssohn for his "fatal facility" should study the meticulous evolution of the violin concerto.

The violinist proceeds at once with the songful main theme, to an



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES

*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS

Vice President & Treasurer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER

Vice President & Trust Officer

CARL J. GILBERT

Treasurer, Gillette Company

FRANCIS GRAY

Trustee

FRANCIS C. GRAY

President

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

ROBERT M. P. KENNARD

Vice President & Trust Officer

EDWARD F. MACNICHOL

Vice President & Secretary

EDWARD H. OSGOOD, JR.

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER

*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

RALPH B. WILLIAMS

Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

accompaniment of the string orchestra. After a considerable amount of displayful passage work, the soloist yields first place to the orchestra, which makes its own exposition to a violin obbligato. The second theme is intoned in soft harmonies by the flutes and clarinets over a pedal G in the solo part. The development of the themes is considerable, following conventional courses. The cadenza before the recapitulation is conspicuous in trills and arpeggios.

The andante follows without break, the violin taking the lead in the presentation of the theme. The middle section is of an impassioned character, its agitation increased by a tremolo accompaniment which extends to the solo part itself. A short reprise leads, by way of a transitional allegretto, to the finale, allegro molto vivace. The violin again leads off with a scherzo-like theme, which it follows with a constant sparkle of passage work and thematic iteration. There is hardly a breathing space in the part to the very end of the rondo, and the composer loses no opportunity to set off his soloist with all the orchestral adroitness of his best scherzo style.

[COPYRIGHTED]

C Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

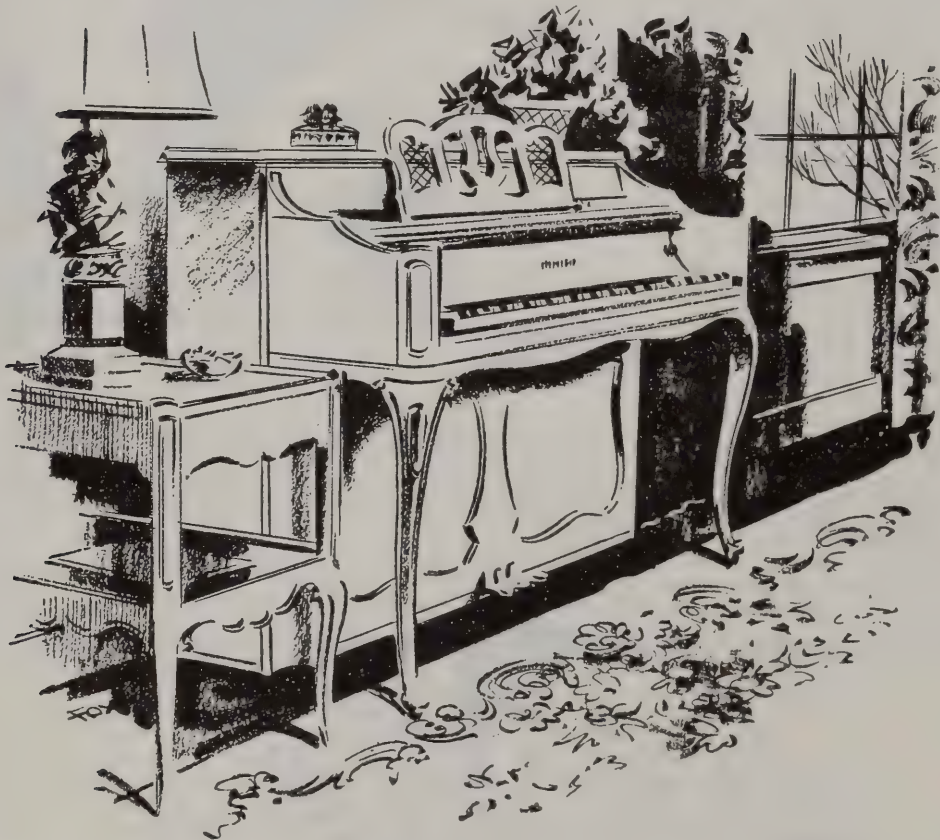
Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*
81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

ENTR'ACTE

PABLO CASALS TALKS ABOUT MODERN MUSIC

By JAY S. HARRISON

(Quoted from the New York Herald Tribune, Sunday, October 4, 1953)

(The characters: the renowned cellist Pablo Casals and a reporter.
The place: Prades, Pyrenees Orientales, France. The time: June of the year.)

Mr. Casals: Welcome! What a wonderful day for our talk. It is warm and sunny — a friendly day.

The Reporter: It is. And you are very kind to allow me some of your limited time.

Mr. C: Not at all. Chatting is recreation. For a moment — and that is all I have — I will not think of my festival and all the decisions I still have to make. No, no decisions. I will free myself. What shall we talk of?

The R: Since you have never made any statement on the matter, I would like to hear some of your views on twentieth century music. Is that possible?

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

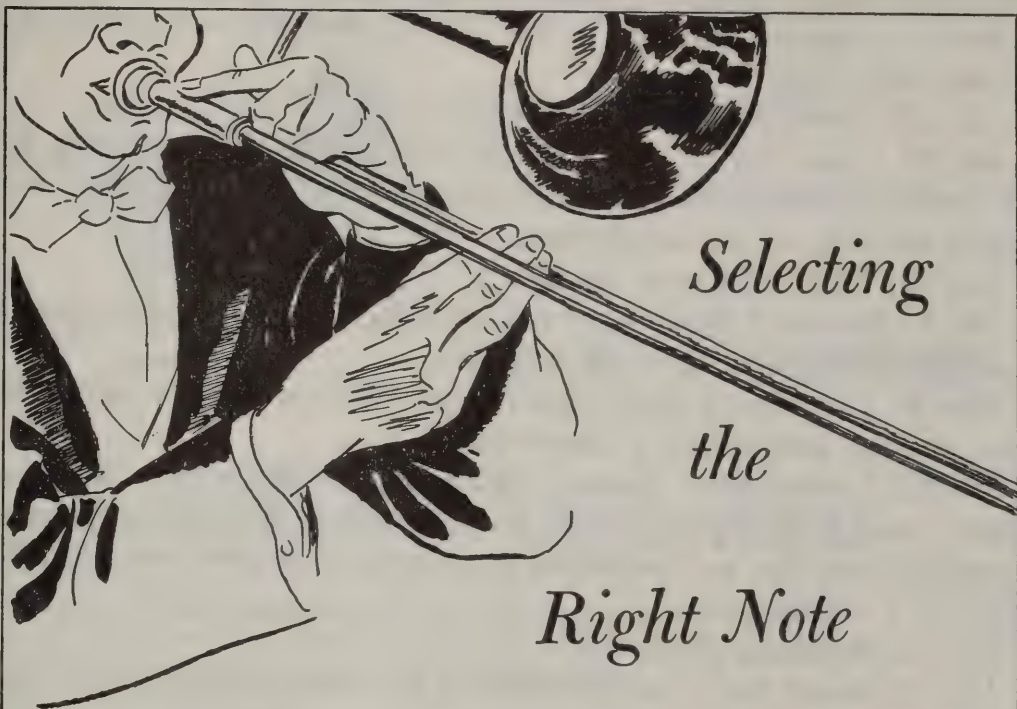


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate ... from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need ... we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

Mr. C: A touchy subject, I admit. But we shall discuss it. How shall I start and where?

The R: Anywhere and as you wish.

Mr. C: I must say at first that I have tried very hard to enter into the musical world of the twentieth century. But, alas, until now I have found nothing to my satisfaction.

The R: And the reason for this?

Mr. C: Because I do not see what the music wants to give to humanity. Therefore I do not see its direction.

The R: I'm sorry, I don't understand. What are the elements that you consider give music a direction?

Mr. C: Exaltation of beauty, logic, consolation, hope — these are what I must find. And they must be presented in an absolutely understandable way. For me, twentieth century music does not do this. For me it is a wrong path.

The R: A wrong path?

Mr. C: Indeed, for it leads nowhere. I have the personal *aveu* — how do you say — avowal of Schoenberg that he wanted to see what could be done with the freedom of atonality. And to a point he succeeds on account of his great genius. But if the movement had been started by

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers, 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples, 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce, 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam, 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey, 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps, 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup, 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acen 2-1300



a lesser musician, I do not think that modern music would have had any importance.

The R: But would you not agree that Schoenberg *had* to be heard?

Mr. C: Exactly. And for the same reason so did Stravinsky — unhappily. At moments I can see that these musicians do great things even in their nonsense. But I have not been able to overcome the suspicion that these men and their followers are what they are because they are afraid to be considered old-fashioned.

The R: Would you say as a consequence that you dislike all their work?

Mr. C: Not at all. Nor do I say that these new listening experiences are useless or unnecessary. It can, I believe, contribute eventually to the normal development of music. Normal, remember, not cerebral. I accept the new harmonies. I accept many things in Schoenberg. Not in Stravinsky, I am afraid. In Schoenberg, perhaps his elements and ideas may serve for a new normal music. But not Stravinsky.

The R: In no degree?

Mr. C: None. And yet Stravinsky I admire. What Stravinsky has given us in his last works is not the real Stravinsky. It is more mental than anything else. The real Stravinsky is melodic, colored and beau-

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment “lifts” and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

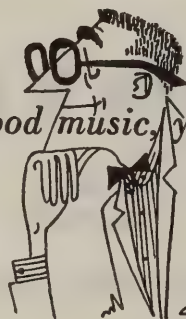
For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KEnmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Our Agency Service

enables you to delegate to our Trust Department the responsibilities involved in the care of property — from the perplexing problems of investment to the bothersome details of income tax returns, cutting coupons, checking up dividends, etc.

*A booklet describing this service
will be mailed on request*

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



tiful. Now, unfortunately, he tries to avoid these. That is what is sad.

The R: But I assure you, Maestro, that here are thousands upon thousands who would disagree with you, who would say, in fact, that Stravinsky is the great composer of the century. Also that contemporary music, in America, at any rate, has become very much a part of the main stream of our concert life.

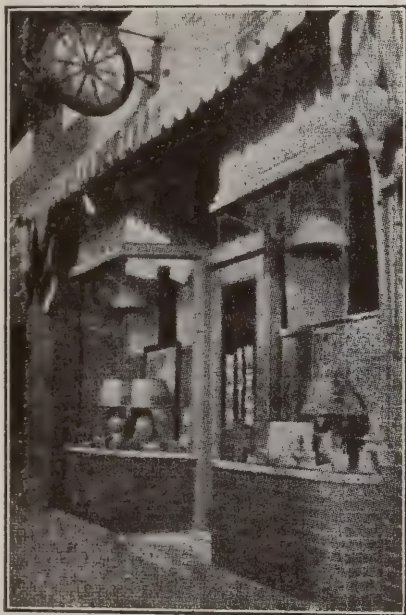
Mr. C: Does the general public say that? I do not think so. And one cannot go against the taste and general feelings of the public. All the efforts of the new music champions have not succeeded. Have they? One must still play Mozart and Beethoven to live. People pay to hear these composers, and that is why the basis of the repertory is always the same.

The R: And you don't think that this basis will eventually change?

Mr. C: Never. Twentieth century music, I tell you, has taken the wrong path. But wait — music will come again.

The R: Perhaps you are weary of the topic. Would you like to change it?

Mr. C: That would be wise.



SPRING AND SUMMER
DRESSES

LAMPS AND SHADES

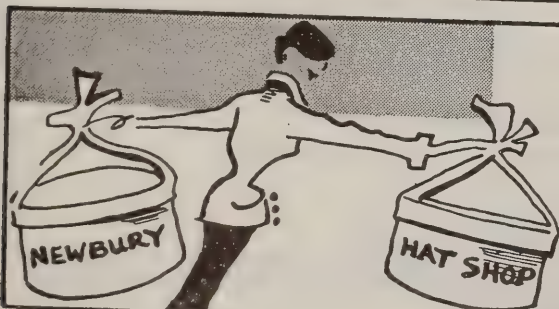
WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

WHY HE AVOIDS AMERICA

The R: May I ask you then if you ever expect to return to America?

Mr. C: I cannot. I cannot play where the present Spanish government is recognized. I am waiting for a change in Spain. There should be one. But that depends on so many things. Still, I am grateful to my American friends and especially to Alexander Schneider. It was he who came to me and said, "Please return to us and play and be in contact with the American people." But this is impossible. I have sadness in my heart that I cannot perform in your country. But for a human ideal I will sacrifice anything.

The R: And Schneider realized that your decision was final?

Mr. C: Not only that — he decided to do something about it. He convinced me that if I would not come to him, he would come to me. Here is my home in exile. Here I can make music. And that was the beginning of our summer festivals. It was through Schneider that I am honored every year by the presence of great American talents who come here to play and be happy with me.

The R: Are you able to say how you feel about American musicians?

Mr. C: Astonishing. Absolutely astonishing. American talent is not only great but it is thorough as well. And what techniques! How,

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .

. . . moderately priced. . .

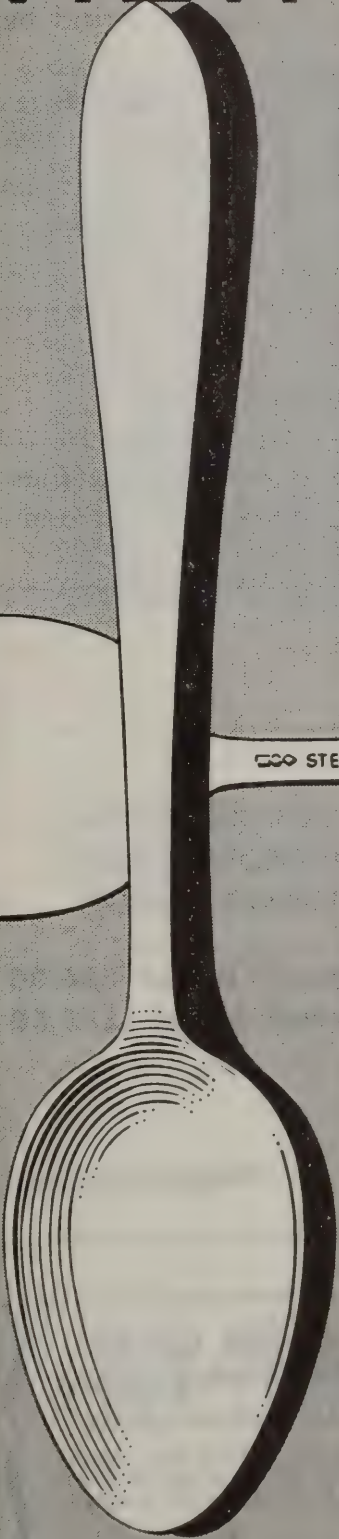


FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

NEW



MASSIVE WEIGHT

"Pointed Antique"

**Exclusively at Shreve's
An exceptional value**

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight

(A place setting includes luncheon knife and fork, soup spoon, salad fork, teaspoon and butter knife.)

"Pointed Antique" — \$42.50

*Sterling silver may be purchased through
the Shreve Convenient Payment Plan.*

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including
Saturdays) Telephone: COMmonwealth 6-2970

I ask myself, since my last trip to America in 1928 can ever one have improved so much and to such a really unexpected degree? After all, the development of technique is based upon a tradition you do not have. Nevertheless, American technique surpasses anything we can do in Europe.

The R: Are you also surprised at your observations above and beyond the realm of technique?

Mr. C: Surprised? Dumbfounded is a better word. In Prades every year I experience a miracle. During the winter your musicians play day and night, night and day. They never rest. And yet in the summer they cannot wait to get together and play some more. This is wonderful. America is full of fantastic professionals who behave like good amateurs. They enjoy music. It is all very beautiful. In Europe we have no such spirit.

The R: How you must relish teaching these men, your friends.

Mr. C: I do. What I want them to know is how to make themselves understood. They must say in their playing only essential things. They must know what it is to make music come out of themselves. They



FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch **\$14.00**
Handwrought bracelet **\$77.50**

Prices include tax

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

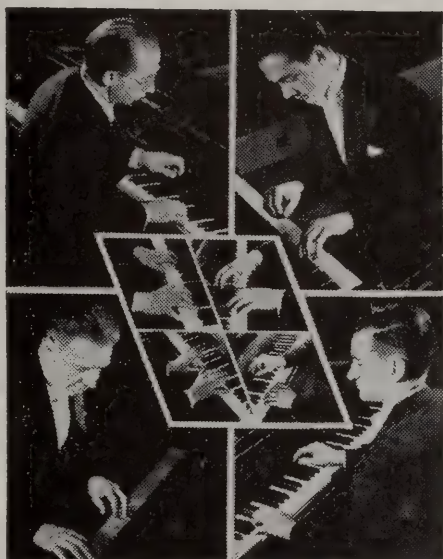
Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

The Famous FIRST PIANO QUARTET



which gives its only Boston
performance
SUN. EVE., MARCH 28 in
SYMPHONY HALL
Use STEINWAY PIANOS
exclusively.

The First Piano
Quartet's concert will
benefit the Women's
Committee of
The Children's Medical
Center

The First Piano
Quartet says of the
Steinway:

"We are always hap-
piest when we have
four of those mar-
velous Steinways at a
concert."



M·Steinert & Sons

Jerome F. Murphy, President
162 BOYLSTON STREET, BOSTON
Also at Worcester and Springfield

must communicate. It is such a beautiful thing, communication. It makes us all know each other.

The R: A final question, Maestro, and one I am sure you have been asked many times. Of all composers, who is your especial preference?

Mr. C: Bach, undoubtedly. He is the greatest of all time. But then I think of Mozart, another miracle, and Beethoven —

The R: But it is Bach —

Mr. C: Yes, Bach. *He* is the incredible thing. For Bach, you see, is nature itself.



From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will

be welcome to

Save Money

and

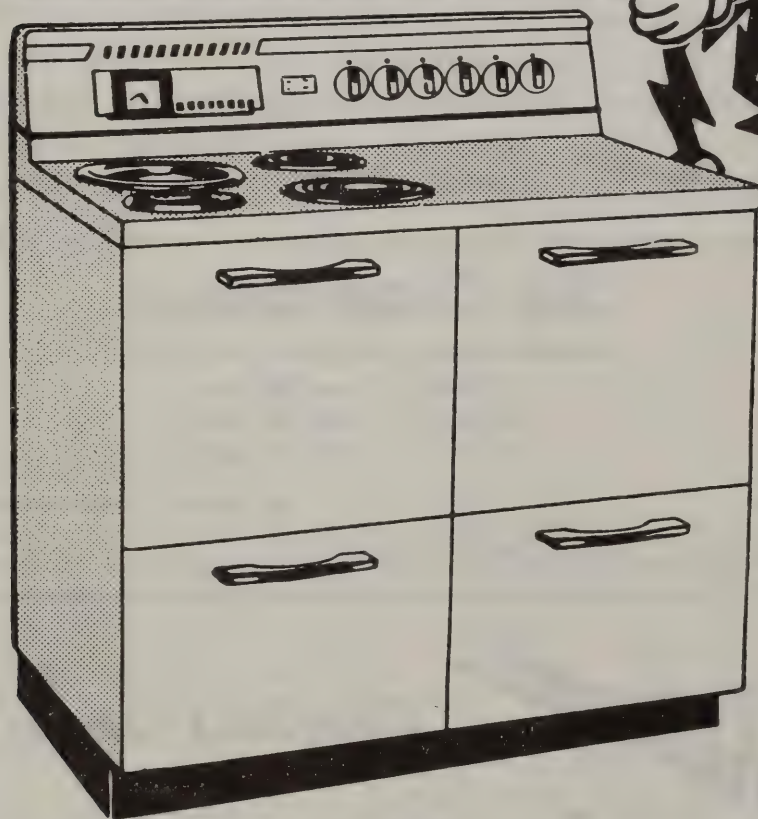
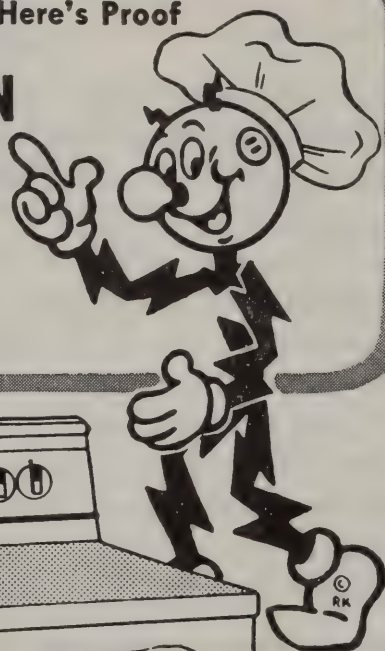
Finance Your Home

Henry H. Pierce

President

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

SOMETHING CLASSICAL, SOMETHING NEW . . .

HAROLD C. SCHONBERG

(Quoted from the *Musical Courier*)

THE repertoire. Everybody (except the public) is lately complaining about the symphonic repertoire. The Fifty Pieces, it appears, are getting their annual workout, huffing and puffing, and crowding less fortunate competitors off the track, or trampling them into the ground. There are even rumours that persist in cropping up, one of which revolves around an important musical director of an equally important orchestra who, it is claimed, has ordered his associates to adhere to the tried and true.

A lot of ink has been wasted on theorizing the formula for an ideal programme. "Something classic, something new . . ." Why not try something heretical — try to programme only good music? Not necessarily eternal masterpieces — there are only a limited number of those, though more than conductors seem to think — but the good

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

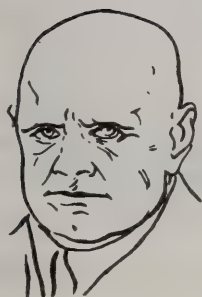
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Power of a Woman's Whim



SIBELIUS

“NOT ONLY a woman's love, but just her whim, can alter the course of musical history,” Delver Forfax declared. “Here is an example.

“The woman was a Viennese pianist, Adele Margulies, who had become a teacher at the National Conservatory in New York.

“The Conservatory's founder, Mrs. Jeanette M. Thurber, asked her advice about importing a notable European musician to head the school and enhance its prestige. She in turn wrote to Vienna for guidance from her teacher. His reply named two possibilities — Anton Dvořák and Jean Sibelius. At that time — 1890 — the Czech was forty-nine, the Finn, twenty-

five. The Viennese had a high regard for Dvořák as a man and as composer of many works in many forms. But the personality of Sibelius during a sojourn in Vienna had made a big impression, and much was expected of the young man in the near future.

“On receipt of the two names, Miss Margulies decided to make her own estimate by personal contact. Before she could make the journey, however, Sibelius had gone home. It was no longer possible to meet both composers in Vienna. Miss Margulies decided that a trip to Finland had no appeal for her. Accordingly, she planned to meet Dvořák in Vienna or Prague.

“As everyone knows, Dvořák came to New York, and became director of the National Conservatory; later spent a summer in a Czech immigrant community, Spillville, Iowa; wrote compositions reflecting here and there his interest in music of the American Negro and Indian.

“He was voluminously quoted and misquoted on his views about the state of musical culture in this country — which he considered much too spotty — and the state of American musicians and composers, which he declared sadly lacking in encouragement.

“Now what would have happened if Miss Margulies had not decided against journeying to Finland? Suppose the striking personality of Sibelius, as against the simplicity of Dvořák, had swayed her to bring about his appointment as director of the Conservatory?

“It is to be wondered what the effect on American musical affairs and on his own career might have been from several years' residence of Sibelius in this country in the early nineties — as opposed to his hurried visit in 1914.”

bread and butter that miraculously has remained fresh throughout the centuries. That would include, of course, the inevitable Beethoven-Brahms-Tchaikovsky grouping. We can't get too far away from them; they're here to stay, for the time being at any rate. They're fine pieces too, in case anybody should ask; only by now they have about lost their power to surprise. If they were human, one might say that not a wrinkle of their noble faces remains unexplored; they have been put on display too many times; their little gestures and habits tend to become annoying, even though we know deep inside of us that they are irreplaceable. They develop speech defects; they are too much with us. Let's by all means honour them and proudly present them on occasions of state, but let's make some new acquaintances, especially among the younger generation; and also among the older people on the next block.

And let's leave the "contemporary" out of music. A work is none the better or none the worse by the extraneous fact of its having been written a few hours ago. It's the musical content that counts, and orchestras owe no debt to inferior music whatever its contemporaneity. This term "modern" or "contemporary," as applied to music, has done



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*
272 CONGRESS STREET • BOSTON • LIBERTY 2-7800



THIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The NEW ENGLAND MUTUAL



*Life Insurance
Company of Boston*

The first mutual life insurance company chartered in America — 1835

more harm than good. It conjures up a fearsome vision of accidentals and twelve tones; of loud screeches and ear-splitting dissonances. It is used indiscriminately for Prokofieff, Poulenc and Perpetua — and it shouldn't be. There is no such thing as "modern" music, really. There is only music, and it is up to conductors to present it.

The only debt musicians owe, then, is to music, and there are a lot of promissory notes outstanding. We talk about furthering the music of our own time. Fine; but how about also furthering the music of Mozart? Getting away from the Fifty Pieces does not, as many apparently take for granted, mean an automatic propulsion toward repertorial exotica. Mozart wrote forty-one symphonies, out of which (let us be kind) some half-dozen occasionally are played. What's wrong with the ones in C (K. 338), or A (K. 201), or the tiny one in E flat (K. 184), to mention only three? He wrote twenty-seven piano concertos, and a few are assured of regular hearings, but why aren't the magnificent ones in B flat (K. 456) or C (K. 503) or G (K. 453) heard more often? Haydn has over a hundred symphonies; what about *them*? These pieces, mind you, are not the experimental products of marginal composers. They are flaming masterpieces composed by men of genius.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
 at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

The lack of initiative in program making would suggest that they suffer from staggering cases of musical chickenpox, requiring that they stay in permanent quarantine. One could cite any number of fine orchestral works so stricken — Dvorak's D minor and D major Symphonies, Franck's *Les Djinns*, D'Indy's Second Symphony, Falla's *Nights in the Gardens of Spain*, Elgar's A flat Symphony, Vaughan Williams' F minor Symphony, Debussy's *Martyre de Saint-Sebastien*, Johann Strauss' *Ziguenenbaron* Overture, Kalinikov's G minor Symphony (there may, as the late Harvey Grace used to say, be cultivated groans at the latter two; but why? I wish all orchestral pieces were as good), Delius' *Song of the High Hills*, any of the Handel Concerti Grossi — oh, any number.

But if the orchestral repertoire is bound in a few dimensions, the piano repertoire is a little bubble of precious glass, wherein rattle around a few standbys, some by now so dried up (e.g., the Bach-Busoni Chaconne, as delivered by the majority of recitalists) that they stand a good chance of disintegrating if poked by an inquiring

HARRY STRAUSS (1920-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

BOUND VOLUMES of the *Boston Symphony Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

finger. What makes pianists so blind to the existence of any but a handful of Beethoven's thirty-two sonatas, or Mozart's nineteen? It must be years since the fine F major Mozart — the contrapuntal one, K. 494-533 — has been played in a New York recital; and as for the Beethoven Op. 54 or 79, well. . . . Pianists eager for a French group immediately turn to the often-played Ravel or Debussy pieces, completely ignoring Faure's Theme and Variation in A flat or some of the attractive Poulenc trifles. Liszt's B minor Sonata is played to death; his *Weinen, Klagen Variations* weep in silence. There is no literature richer than that of the piano, and it is scarcely explored by recitalists.

Where does the public stand in relation to all of this? Hard to say; nobody has ever really been able to analyze the public, as confirmed by several events of the last few months. According to one segment of experts, the musical public is a combination of *Pithecanthropus Erectus* and a member in good standing of the late Jukes family. The public, say these experts, has to be treated like an infant, who cries if he doesn't get his steady ration of *Pathetiques* and Brahms Firsts; who has to be coddled, cuddled, and pampered into paying the bills. He is the

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

customer, he is always right, and it's just too bad if his tastes are on a primitive plane. But, according to another segment of experts, the public is anything but a fool. He's pretty bright, as a matter of fact. He wants new music, new sensations, new ideas; he is beginning to get fed up with the standard fare. If not precisely a poppy-and-lily esthete (they say), the public is at least more intelligent than given credit for.

Whom to believe? History has shown pretty conclusively that the public has to be pushed (*cf.* the days of Theodore Thomas); and, inconsistently, history also has shown that no great composer goes entirely unappreciated in his own day. The Viennese folk who lined the streets for Beethoven's funeral were not out just for the airing, and the solid people who kept Wagner's operas alive, who split the 1880's into two armed musical camps, were far from behind the times. It would appear that the public — then, now, tomorrow — cannot respond to any one designation. There may be five people who'll walk out of a Webern concert to one who remains; but that one has his rights and

NEW ENGLAND CONSERVATORY OF MUSIC

CONCERT BY CONSERVATORY CHORUS

LORNA COOKE DEVARON, *Conductor*
assisted by

CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*
Tallis Lamentation of Jeremiah
Avshalomov Tom O'Bedlam
Dello Joio Mystic Trumpeter
Stravinsky Symphony of Psalms

THURSDAY EVENING, MARCH 25 IN JORDAN HALL AT 8:30 P.M.
Tickets without charge on application to the Dean's Office at the Conservatory



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

his needs, too. One man's meat may be another's poison; but that is no reason why one should eat and the other starve. Considering everything, though, nobody need starve today — not when there are phonograph records which supplement what the concert artists and symphony orchestras fail to give. And whatever the individual variation in tastes, we can be certain that the public as a whole will respond to great music, even if it is unfamiliar. Here's to more of it.



• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
11-14 Piedmont Street, Boston 16, Mass.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins,

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city;
Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6	6823
	6824
	2600

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

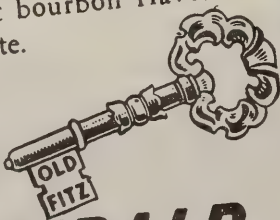
The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

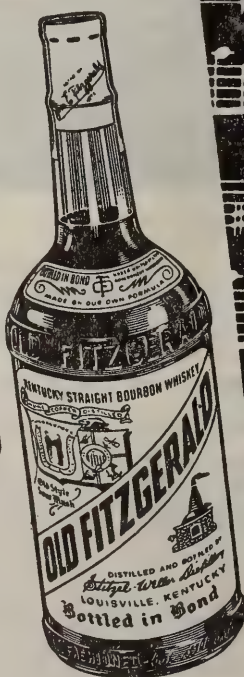
Your Key to Hospitality



OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc., Louisville Ky



of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay.

**HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor**

A Concert in Honor of
DR. ARCHIBALD T. DAVISON
in the Year of his 70th Birthday

**SANDERS THEATER, CAMBRIDGE
Wednesday, March 31, 1954, at 8:30 P.M.**

PROGRAM

Selections from Dr. Davison's 200 arrangements of music for men's voices
"Birthday Pieces for ATD" by Randall Thompson, Virgil Thomson, Henry
Leland Clarke, Allen Sapp

Choruses by Bach, Dufay, Milhaud, and Vaughan Williams

TICKETS:

Tickets will be available March 15 at \$2.40, \$1.80, \$1.20 and may be obtained at the Harvard Cooperative Society or by mail from the Harvard Glee Club, Holden Chapel, Cambridge 38. Telephone orders will be accepted on weekdays from 2 to 5 p.m. at KIRKland 7-8990.

ANITA DAVIS-CHASE *Announces*

MYRA HESS

SYMPHONY HALL

SUNDAY AFT. APRIL 4

Check and self addressed stamped envelope must accompany mail orders
to Box Office

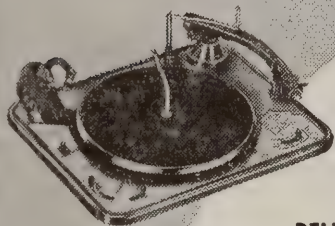
Tickets: \$4.80, \$4.20, \$3.60, \$3.00, \$2.40, \$1.80, \$1.20 (tax incl.)

Steinway Piano

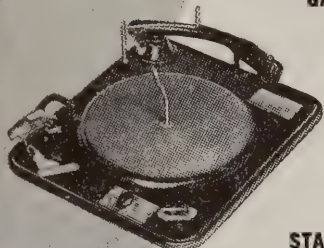
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC:
GARRARD "T"**
Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a comparative demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
Plus \$8.95 for
low table base
if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

NOTICE OF MEETING
of the
FRIENDS OF THE BOSTON SYMPHONY
ORCHESTRA

The twentieth Annual Meeting of the Friends of the Orchestra will be held in Symphony Hall on Wednesday afternoon, March 31, 1954, at four o'clock for the transaction of such business as may properly come before the meeting.

Mr. Munch with members of the Orchestra will present a short program of music. At the conclusion of the music the Trustees will receive our members at tea in the upper foyer.

Membership in our Society carries the privilege of attending this meeting, which we hope will be the largest on record. If you have not already joined you may do so now at the Box Office.

OLIVER WOLCOTT
*Chairman, Friends of the
Boston Symphony Orchestra*

To the
Trustees of BOSTON SYMPHONY ORCHESTRA, Inc.
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-1954 and I pledge the sum of \$..... for the current support of the Orchestra, covered by check herewith or payable on.....

Name

Address

Checks are payable to Boston Symphony Orchestra

A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

[COPYRIGHTED]

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

EIGHTH CONCERT OF THIS SERIES

TUESDAY EVENING, APRIL 13, at 8:30 o'clock

Soloist: JOSEPH DE PASQUALE, *Viola*

The
Berkshire Festival, 1954

AT TANGLEWOOD, LENOX, MASS.

By The
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

will be expanded to six weeks of concerts by the full orchestra in the Shed, preceded by concerts in the Theatre, as follows:—

6 *Wednesday Evenings at 8:30* THEATRE-CONCERT HALL
July 7, 14, 21, 28, Aug. 4, 11

Recitals by famous chamber groups — to be announced.

6 *Friday Evenings at 8:30* THEATRE-CONCERT HALL
July 9, 16, 23, 30, Aug. 6, 12 (Thurs.)

Concerts by a chamber orchestra of Boston Symphony players, CHARLES MUNCH, conductor, mostly devoted to the music of Bach and Mozart.

6 *Saturday Evenings at 8:30* } MUSIC SHED
6 *Sunday Afternoons at 2:30* }
July 10 — August 15

Concerts by the Boston Symphony Orchestra.

The Shed programs will include the principal choral and instrumental works of Berlioz, opening with *The Damnation of Faust* and closing with the *Requiem*. Soloists will include the pianists Claudio Arrau, Nicole Henriot, and Vera Franceschi; violinists, Zino Francescatti, and Ruth Posselt; viola, William Primrose; singers, Eleanor Steber, Martial Singher, David Poleri, Donald Gramm, and others to be announced. Guest Conductors: Pierre Monteux (2 concerts), Jean Morel, Richard Burgin.

12th Session of the Berkshire Music Center: July 5 — August 15

For full program and ticket information, address the
Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

BOSTON UNIVERSITY
AARON RICHMOND, *Manager Celebrity Series*

By arrangement with S. HUOK and
H.I.H. PRINCE TAKAMATSU and the JAPANESE
MINISTRY OF FOREIGN AFFAIRS presents

THE AZUMA
Kabuki
DANCERS
and MUSICIANS

MARCH 29, WEEK ONLY, at the
SHUBERT THEATRE

6 *Eves. and Sat. Mat.*: Orchestra, \$4.20; 1st Balcony, \$3.60
and \$3.00; 2nd Balcony, \$1.80

Popular Priced Wed. Mat.: Orch., \$3.00; 1st Balcony, \$2.40;
2nd Balcony, \$1.20

BOX-OFFICE SALE THIS MON. (Mar. 22) AT 10 A.M.

Boston University

CELEBRITY SERIES

Next Fall and Winter

LIST INCLUDES

BERLIN PHILHARMONIC, Wilhelm Furtwangler, *Conductor*
PHILADELPHIA ORCHESTRA, Eugene Ormandy, *Conductor*
AMSTERDAM CONCERTGEBOUW, Eduard van Beinum, *Conductor*
HEIFETZ ★ RUBINSTEIN ★ SOLOMON
ROBERT SHAW CHORALE & ORCHESTRA ★ SKOLOVSKY
QUARTETTO ITALIANO ★ I MUSICI ★ TRIESTE TRIO
SOLOMON ★ ROBERTA PETERS ★ VIENNA CHOIR BOYS

FOR PICTORIAL ANNOUNCEMENT WITH DETAILS
address

AARON RICHMOND, *Managing Dir.*, B. U. Celebrity Series
143 Newbury Street, Boston 16

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.



*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH

THE BALDWIN PIANO COMPANY

160 BOYLSTON STREET, BOSTON

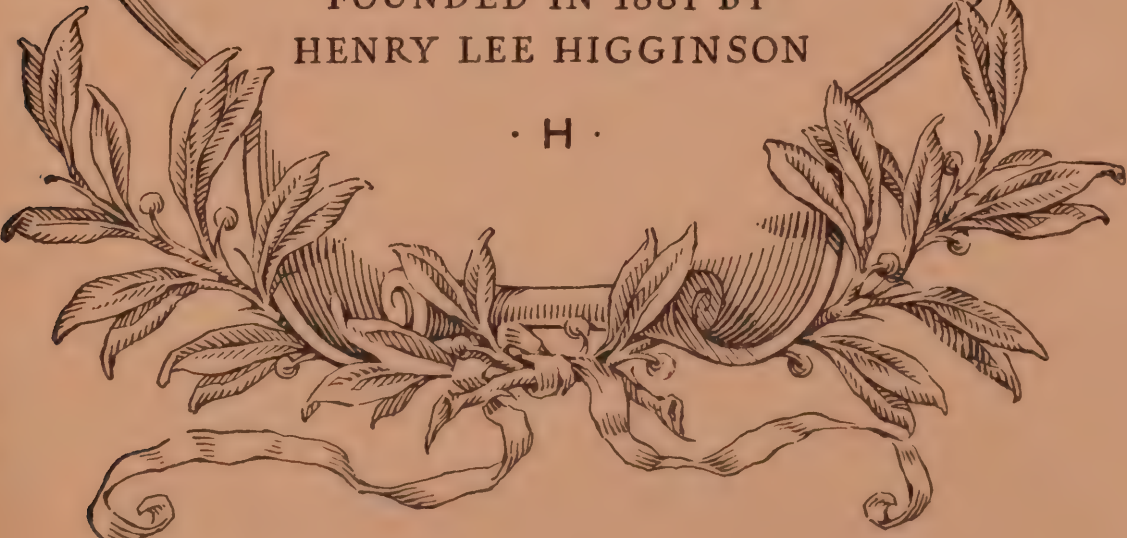
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• H •



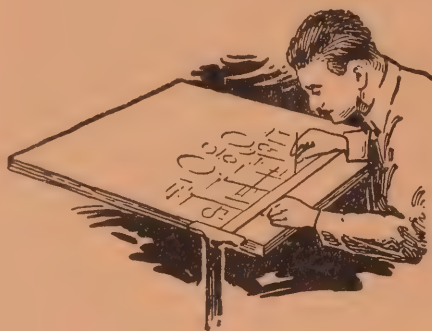
SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

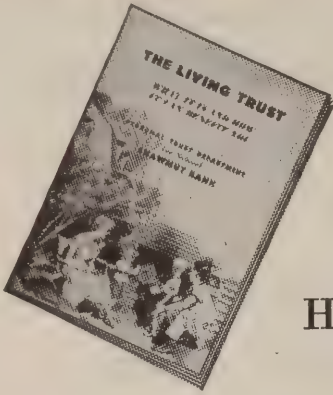
HENRY B. CABOT	. President
JACOB J. KAPLAN	. Vice-President
RICHARD C. PAINE	. Treasurer

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

ADVICE TO A SYMPHONIST—
AGE 22

On September 24, 1778, three months after Mozart's "Paris" Symphony had been performed, his father Leopold wrote to him in that city:

"It is better that whatever does you no honor should not be given to the public. That is the reason why I have not given any of your symphonies to be copied, because I suspect that when you are older and have more insight, you will be glad that no one has got hold of them, though at the time you composed them you were quite pleased with them. One gradually becomes more and more fastidious."

Mozart had composed 31 symphonies when he received these words from his disciplinary parent. If they were harsh, as applied to much music now highly cherished, they were at least to be justified in the result that Mozart the symphonist would grow prodigiously, until his early death. The "Paris" Symphony, a bright and skimming product of the *style galant*, is proof enough of variety, personal character, and mature emotional sensitivity. If it is confined in instrumentation, limited in development, complacent in the formal patterns then customary, it would be a great mistake to assume that Mozart was lacking in imagination or daring. He was expected to provide polite symphonies for polite occasions, in line with musical etiquette. They were prescribed by conditions, that is to say by the limitations of both players and audiences. If Mozart had stepped too far out of the line of correct musical deportment, ranged with a freer fancy in his development, his modulations or his counterpoint, he would no doubt have jolted his listeners out of their genteel and lordly casualness, and brought the sharp anger of his father upon his head. He did no such thing. He was too well trained in practical caution to jeopardize his position and income.

Mozart's coming of age was not, as it is for most people, a period of often painful incertitude, of newly found emotional impulse without expressive assurance. The adolescent Mozart differed from the average in that his impulses were at once more ardent and subtle while their expression had the assurance

**experienced
traveler**

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

of almost limitless resource. At seventeen, Mozart was matured by long experience. Even from the age of six, music had flowed cleanly and expertly from his pen, and with equal ease from his fingers at the harpsichord. Since he had been six, he had spent a good deal more than half of his time being taken about by his father from one European court to another. He was dismayed by neither monarch, patron, nor rival virtuoso, and by no musical task. He was ready to undertake an opera, a symphony, mass, or a test of fingerboard dexterity at any time, and would invariably measure up with the best of his elders. These accomplishments never gave him conceit, nor stood in the way of his warm, normal friendliness with those about him. He simply lived in music and breathed it as naturally as air.

In spite of the disappointments and rebuffs which went with the tours, and the attempts of the father to obtain some sort of a lucrative post for his son, Wolfgang cheerfully did all that was expected of him, with undiminished zest. W. J. Turner has spoken of his "extraordinary ebullience, what one might almost describe as the ferocity of his high spirits." The exhilaration is found throughout his letters, in a flow of humor, coupled with expressions of ardent devotion for his family and affection for his friends. As a sort of intense awareness, it enlivens his music, and lifts it above the frigid elegance which went with the formal perfectionism of his period, until it becomes a direct language of the heart, catching the vivacity, the exuberance or the pathos of its own fleeting moment. Probably most of his contemporaries — whether patrons or colleagues — were aware of nothing more than his extraordinary facility. One may even ask whether Leopold himself, with his quick, intelligent ear, really perceived that personal, intimate vitality which has made the music of his son outlast all else of his time.

J. N. B.



*Double your
record listening
pleasure...*



with the new

RCA VICTOR HIGH FIDELITY

"Victrola" Phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
RADIO CORPORATION OF AMERICA

Filene's

French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.

Filene's French Shops, Seventh Floor



Mr. Steppington Really Enjoys Tax Days

Tax Days are not circled in black on Mr. Steppington's calendar. That's when he and Mrs. S. are enjoying a well-earned vacation. For Old Colony Trust Company has taken the sting out of Tax Days.

Mr. Steppington's personal investments, as well as those of his business, are being handled by Old Colony. Acting as Custodian, Old Colony not only relieves him of all routine care of securities, but also keeps income tax data, so that preparation of his returns is made much easier for him and his tax man.

Why not enjoy these services yourself? Send for the free booklet, "Custodianship of Your Property."



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Eighth Program

TUESDAY EVENING, APRIL 13, at 8:30 o'clock

MOZART.....Symphony in D major, "Paris" K. 297

- I. Allegro assai
- II. Andantino
- III. Allegro

ROUSSEL.....Symphony No. 3 in G minor, *Op.* 42

- I. Allegro vivo
- II. Adagio
- III. Vivace
- IV. Allegro con spirito

INTERMISSION

BERLIOZ....."Harold in Italy": Symphony with Viola Solo, *Op.* 16

- I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy
(Adagio; Allegro)
- II. March of Pilgrims Singing their Evening Hymn
(Allegretto)
- III. Serenade of a Mountaineer of the Abruzzi to his Mistress
(Allegro assai; Allegretto)
- IV. Orgy of Brigands; Recollections of the Preceding Scenes
(Allegro frenetico)

SOLOIST

JOSEPH DE PASQUALE

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding
of their dreams . . . thanks to the wise
guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious
services. Do use our Bride's Preference List to
record your wishes and patterns in china,
silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

SYMPHONY IN D MAJOR ("PARIS"), NO. 31 (K. 297)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

Composed in Paris in 1778, this symphony had its first performance at a *Concert Spirituel* under the direction of Jean Le Gros on June 18 of that year.

The first performance of the symphony at the concerts of the Boston Symphony Orchestra was October 28, 1887, under the direction of Wilhelm Gericke. Arthur Nikisch performed it April 28, 1893; Emil Paur, November 8, 1895; Wilhelm Gericke, January 13, 1898, and Serge Koussevitzky, October 26, 1945.

The score calls for the following instruments in pairs: flutes, oboes, clarinets, bassoons, horns, trumpets, together with timpani and strings.

MOZART, aged twenty-two, arrived with his mother in Paris on March 23, 1778, and stayed there until September 26. The Mozart family had built great hopes on the success of Wolfgang in the French capital. What he wanted (and was never to succeed in having) was a permanent remunerative post, preferably that of *Kapellmeister*, which provincial Salzburg had not offered him. Nor were the available musicians at Salzburg inspiring to compose for. "For the last five or six years," wrote Mozart to a Salzburg friend, with a Parisian performance perhaps ringing in his memory, "the Salzburg orchestra

IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable." At Mannheim, whence he had just come and which possessed the finest orchestra in Europe, Mozart had probably first awakened to the full possibilities of the symphonic medium. "The discipline that rules this orchestra!" he had written to his father. "They behave themselves quite differently, have good manners, are well dressed, and don't soak themselves in taverns."

The young man realized clearly enough that the broad road to success in Paris was not the symphonic road but the opera. The Gluck-Piccini controversy still held everyone's attention, although Gluck had triumphed by that time. Mozart was not interested in taking sides: he was as careful to preserve beauty of melody as the dramatic verities, and instinctively he would have sacrificed neither. He was ready to adapt his style to the French language and the French taste, but he never obtained in Paris more than half a promise of a French libretto, nor any definite prospect of a performance.

Mozart arrived in Paris with very little money, after nine and a



14k Gold
 Pin \$ 29
 Heavy Handmade
 Bracelet 150
 Beehive Charm,
 Rubies and
 Sapphires 58
 incl. tax

actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
 Members Million Dollar Round Table Insurance Adviser

*Pension Plans, Group Insurance,
 Group Annuities*

BOSTON 10, MASSACHUSETTS

75 FEDERAL STREET

Hubbard 2-4900
 Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—*but not all*. Some voluntary trusts established prior to 1948 qualify—*but not all*. Some men and women find it advantageous to obtain this deduction—*but not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

half days of tedious travelling from Mannheim. His mother, who was with him, wrote home: "During the last two days we were choked by the wind and drowned by the rain, so that we both got soaking wet in the carriage and could scarcely breathe." And so they arrived in a strange city, where Mozart, making calls and lacking cab fare, picked his way over paving stones slippery with early spring mud. Mozart's mother was a care and a burden, for she merely sat alone in their dark lodgings day after day and complained of increasing ailments. On July 3 she succumbed to a disease as unidentifiable as many were in those days, and Mozart for the first time directly witnessed the spectre of death. His father, unable to leave Salzburg, had realized that the boy, too sensitive, too impulsive, too trusting, had none of the qualities needed to back up his talents, push his advantage, and make himself known or even noticed in a foreign land. As Baron Grimm, the most helpful friend of Mozart in Paris, wrote to Leopold: "He is too good-natured, listless, easily gullible, too little occupied with the means which can lead to fortune. One can never come through in this town without resource, enterprise and audacity." The long letters constantly exchanged between father and son (the postage eating into Mozart's diminishing savings) are full of cautions and admonitions on the one hand, expressions of filial devotion and bitter discouragement on the other.

ESTABLISHED 1833

You and Your Husband's Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There's no obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Dropped shoulders
 . . . slimmest waist
 . . . full, full skirt
 in fine rayon
 faille lined with
 iridescent rayon
 taffeta. Misses'
 sizes 10 to 18 in
 navy or black*

29.90



Chandler's
 BOSTON and BELMONT

The coat that looks like a dress . . . one of the fascinating ideas of this Spring! We sketch one from many smart versions.

COAT DEPARTMENT
 THIRD FLOOR

The Baron Grimm was the one person who introduced Mozart in favorable places. He took him to Noverre, Director of Ballet at the *Opéra*, who spoke of an opera and allowed Mozart to provide numbers for a ballet (*"Les Petits Riens"*), the production of which gave him no credit. His one fruitful meeting was with Le Gros, the Director of the *Concert Spirituel*, the famous ultra-aristocratic subscription concerts, given in Lent when the theaters were closed, which were later to perform symphonies of Haydn and ultimately to vanish in the tides of revolution. But with Le Gros, as with others, French "*politesse*" ran ahead of honest good intention. Mozart contributed to an oratorio, which proved another case of obliging without return. He wrote a "*Symphonie Concertante*" with solo parts designed for the eminent virtuosos of the orchestra: Wendling (flute) and Ramm (oboe), whom he had known at Mannheim; Punto, the hornist who, like Ramm, was later to inspire Beethoven, and Ritter (bassoon). Le Gros left the score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared.* Mozart was offended but more or less forgave Le Gros when he was

* The original score was lost, but another version ultimately appeared (K. Anhang 9), in which a clarinet is used instead of a flute.

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES
*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS
Vice President & Treasurer

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL
investment Counsel

CHARLES K. COBB
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER
Vice President & Trust Officer

CARL J. GILBERT
Treasurer, Gillette Com pany

FRANCIS GRAY
Trustee

FRANCIS C. GRAY
President

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE
Trustee

ROBERT M. P. KENNARD
Vice President & Trust Officer

EDWARD F. MACNICHOL
Vice President & Secretary

EDWARD H. OSGOOD, JR.
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER
*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

asked for a symphony — which, needless to say, he promptly provided. In a letter to his father, Mozart describes an encounter with Le Gros: “M. Le Gros came into the room and said, ‘It is really quite wonderful to have the pleasure of seeing you again.’ ‘Yes, I have a great deal to do.’ ‘I hope you will stay to lunch with us today?’ ‘I am very sorry, but I am already engaged.’ ‘M. Mozart, we really must spend a day together again soon.’ ‘That will give me much pleasure.’ A long pause; at last, ‘A propos, will you not write a grand symphony for me for Corpus Christi?’ ‘Why not?’ ‘Can I then rely on this?’ ‘Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia Concertante*.’ Then the dance began. He excused himself as well as he could, but did not find much to say. In short, the symphony was highly approved of — and Le Gros was so pleased with it that he says it is his very best symphony.”

Mozart had not composed a symphony for four years — for the good reason that there had been no call for one. But he had listened to Cannabich’s splendid orchestra at Mannheim. The orchestra of the *Concert Spirituel* had a reputation for great brilliance — Mozart’s disparaging remarks to his father, presently quoted, must have been rather peevish than judicial. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He com-

Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

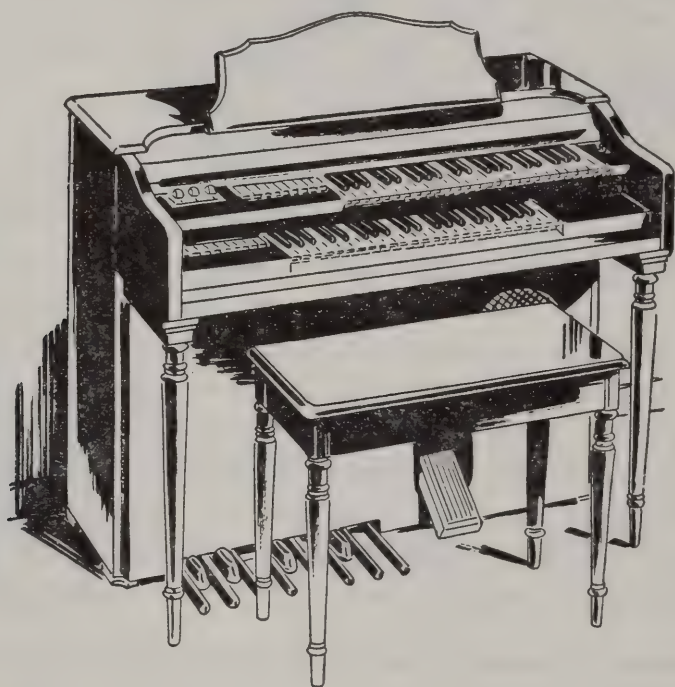
Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KENmore 6-5651

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.

Also see WURLITZER PIANOS at Paine's.

P**AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

posed with both in mind. In every part there is a play for brilliant effect — numerous crescendos, adroit modulations, abrupt alternation of piano and forte. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that “when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next.” The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

Mozart was well aware that the orchestra prided itself on the “*premier coup d’archet*,” the incisive opening stroke of the combined bows on a brilliant chord. Accordingly he opened his symphony with a unison octave flourish. He wrote, “I have been careful not to neglect *le premier coup d’archet* — and that is quite sufficient. What a fuss the oxen here make of his trick! *Was Teufel* — I can see no difference! They all begin together just as they do in other places. It is really too much of a joke!” And he goes on to repeat a story of a Frenchman who asks a German musician if he has heard the famous *coup d’archet* at the *Concert Spirituel*. “‘Yes, I have heard the first

fine shoes for every member of the family



Thayer McNeil

boston and wellesley



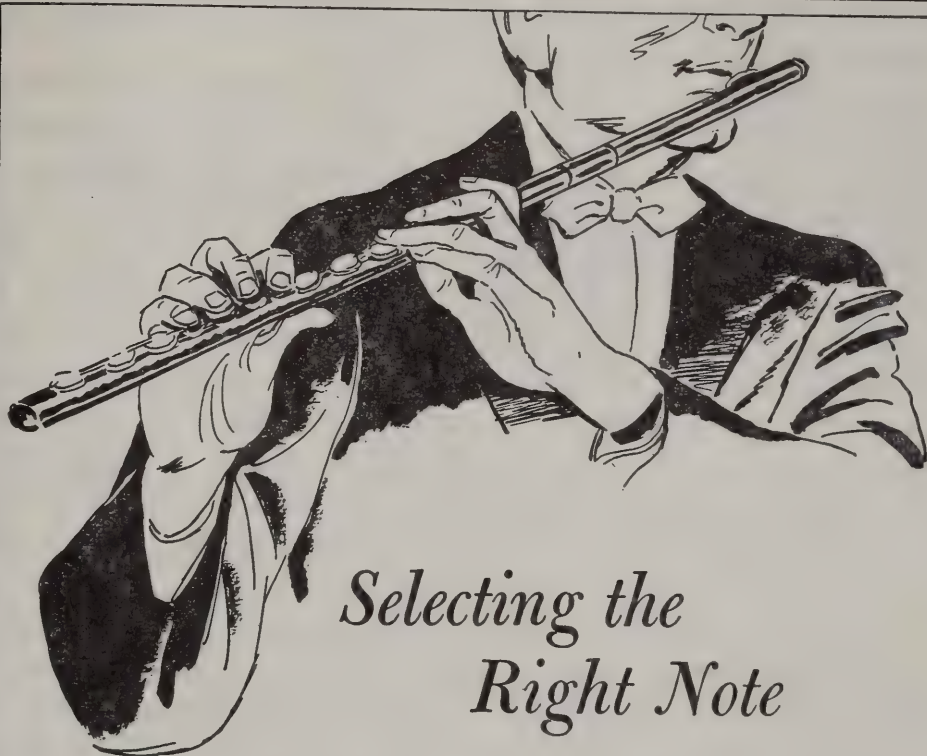
Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St.

Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate ... from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need ... we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

and the last.' 'Do you mean — the *last*?' 'Certainly, the first and the last — and the last gave me the more pleasure.' ”

“I was very unhappy over the rehearsal,” wrote Mozart, “for I never heard anything worse in my life; you cannot imagine how they scraped and scrambled over the symphony twice. I was really unhappy. I should like to have rehearsed it again, but there was so much else that there was no time. So I went to bed with a heavy heart and a discontented and angry spirit. The day before, I decided not to go to the concert, but it was a fine evening and I determined at last to go, but with the intention, if it went as badly as at the rehearsal, of going into the orchestra, taking the violin out of the hands of M. La Housaye [the concert master], and conducting it myself. I prayed for God’s Grace that it might go well, for it is all to His honor and grace; and *ecce*, the symphony began. Raaff stood close to me, and in the middle of the first Allegro was a passage that I knew was sure to please; the whole audience was struck, and there was great applause. I knew when I was writing it that it would make an effect, so I brought it in again at the end, *da capo*. The Andante pleased also, but especially the last Allegro. I had heard that all the last Allegros here, like the first, begin with all the instruments together and generally

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals



	Each \$.99
Red Label Soft Shell Crabs , 3 $\frac{3}{4}$ oz. tin	
The gourmet's delight — delectable Maryland soft shell crabs ready to crumb or dip in batter and fry in your favorite way. The flavor is exceptionally delicate. Packed 3-4 in the tin.	
Fru Frett Wafers , 5 $\frac{1}{4}$ oz. pkg.	.89
The most delicious little Swiss biscuits we have ever tasted. Wafer-type, in fancy shapes about the size of an almond in the shell, with a wonderful milk-chocolate-and-crushed-almond filling. About 32 to the pkg.	
Red Label Waf-R Roll Cheese , 8 oz. roll	.50
A Canadian cheese with a robust tang, shaped into a cylinder 7 $\frac{1}{2}$ inches long and 1 $\frac{1}{2}$ inches in diameter. Slices easily into neat rounds for canapes or cheese tray.	
Embassy French Baby Corn , 3 $\frac{1}{2}$ oz. jar	.89
Such <i>tiny</i> ears of corn — about 1 $\frac{1}{2}$ inches long! — marinated in fine tarragon vinegar. Chill. Serve as appetizers, like pickles, or as a garnish for cold plates and tossed salads.	
Epicure Albacore Tuna Fish , 5 oz. jar	.53
White-meat tuna of splendid quality and flavor, for <i>special</i> salads, sandwiches and creamed dishes. (Try it in a newburg with ripe olives and sauteed mushrooms.)	
Red Label Pitted Purple Plums , 17 oz. tin (3 for 85¢)	.29
Halves of luscious, unpeeled purple plums, the stones removed, packed in a deliciously fruity syrup. Chill and serve as you would apricots or other tart-sweet fruit.	
Red Label Creamed Carrot Soup , 13 oz. tin (3 for 91¢)	.31
Brand new, made expressly for Pierce's, this delicate cream soup with the color of muted sunshine is excellent served hot or chilled. Top it with a sprinkling of chopped parsley.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



in unison; so I began with the violins alone, piano, for eight bars, followed at once by forte. The audience (as I had anticipated) cried 'Sh!' at the piano, but directly the forte began they took to clapping. As soon as the symphony was over, I went to the *Palais Royal*, treated myself to an ice, told my beads as I had vowed, and went home."

Mozart also relates that Le Gros, unlike the audience and the composer himself, was not satisfied with the slow movement. He considered it not short enough. The amiable Mozart forthwith wrote another, entirely different, which was played at later performances. Weighing the two, Mozart decided on the whole in favor of the second. It was presumably the second, marked *Andantino* instead of *Andante*, which was used in the original French publication by Siebel and which is here performed.* On account of the success of this symphony Mozart told his father that he composed another one which was also performed by Le Gros. But this second symphony is apparently

* Both slow movements have survived. Alfred Einstein, in his edition of the Koechel *Verzeichnis*, identifies the *Andantino* as the second version, but Saint-Foix, the French authority who is regarded as no mean Mozart expert, states positively that the *Andantino* movement, having forty bars more, is not shorter and must have been the first composed.

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment "lifts" and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KEnmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

Banking in the Back Bay

Our two offices in the Back Bay — one in Copley Square and the other at Boylston Street and Massachusetts Avenue — provide well-rounded banking and safe deposit facilities to the residents, professional people and business concerns of this district.

COPLEY SQUARE OFFICE **587 Boylston Street**

Modern in appearance and equipment, this commodious new office provides banking rooms outstanding in arrangement and attractiveness.

MASSACHUSETTS AVENUE OFFICE
Cor. Massachusetts Ave. and Boylston St.
This office, erected in 1905, has been completely renovated with a layout designed for the greater comfort and convenience of our patrons.

At both offices we have tried, by means of historical and nautical decorations, to create an unusual and attractive atmosphere for those doing business with us.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: State and Congress Streets
Union Trust Office: 24 Federal Street

Member Federal Deposit Insurance Corporation

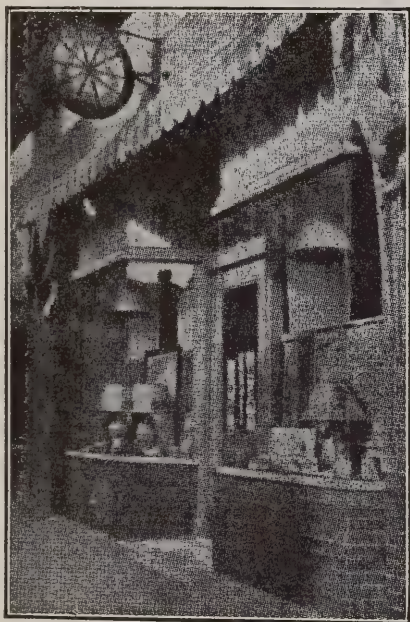
lost — no existing score has been identified as a possibility. Mozart received not a sou for these contributions to Le Gros.

The following interesting remarks about the "Parisian" Symphony are taken from Einstein's book on Mozart:†

"The symphony is characteristic of the Mannheim-Paris style. In the first movement it even parodies that style to a slight degree. It begins with the *fortissimo-unisono*, precision in which was a great point of pride with the Paris orchestra. . . . He continues with the pompous runs in the strings characteristic of the French overture, and does not forget to write impressive unison passages for the strings against sustained tones in the winds. But that is where the parody, or the connivance to please the French taste, ends. Mozart's ambition was far too great, and there was too much dependent on the success of the work, for him not to take it seriously. The fact that the last of the three movements was the most successful does honor to the taste of the Parisians. The second theme of this movement is a *fugato*, supplying the natural material for development; it does not return in the recapitulation — one of the strokes of genius in this masterful movement, which hovers continually between brilliant tumult and graceful seriousness."

† Oxford University Press, 1945.

[COPYRIGHTED]



SPRING AND SUMMER
DRESSES

LAMPS AND SHADES

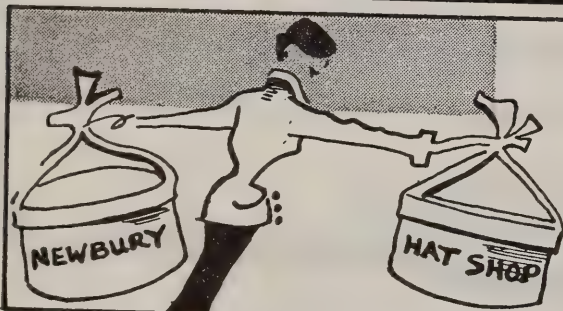
WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

SYMPHONY NO. 3 IN G MINOR, *Op.* 42

By ALBERT CHARLES PAUL ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869; died at Royan,
France, August 23, 1937

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, 2 harps, and strings.

ROUSSEL wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the *Boston Evening Transcript*. Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunctist. The form of

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .

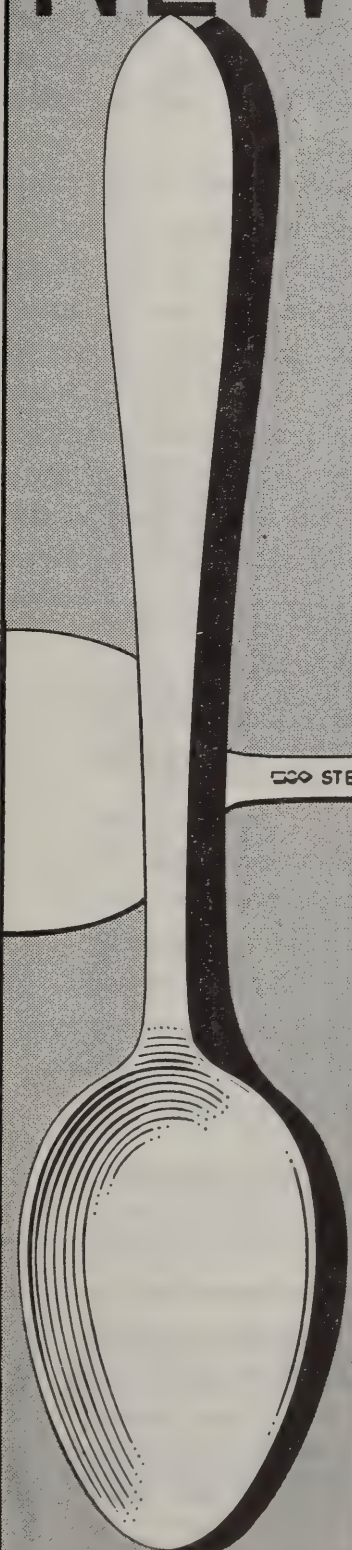


FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's
An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight
(A place setting includes luncheon knife and fork,
soup spoon, salad fork, teaspoon and butter knife.)
"Pointed Antique" — **\$42.50**

*Sterling silver may be purchased through
the Shreve Convenient Payment Plan.*

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including
Saturdays) Telephone: COmmonwealth 6-2970

the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single *motif* of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements; an *allegro vivo* which follows the usual outlines of sonata-form; an *adagio* of novel formal scheme; a *vivace* which the composer designated in conversation as a sort of valse-scherzo; an *allegro con spirito*, in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmed, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development



KINGSLEY a new pattern in LENOX CHINA

its grey overcasts in complete harmony with a table mating of sterling. Rimmed in platinum-with a wide band of green-grey-and starflowers blossoming on its white center.

Place setting **\$21.95**

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with saffron rice . . . Indian relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken broiled . . . served on sword and flamed with brandy.

\$2.50

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a *motif* of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmical music to music of gentler character, so the second movement by reverse process begins with an *adagio*, proceeds through an *andante* of appreciably faster tempo to a *più mosso* in really rapid time values. The theme of the *adagio* is none other than the *motif* gloriously proclaimed at the height of the first movement. The *più mosso* is a fugue upon the same *motif* played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving *adagio*, once again we mount to renewed heights in another *più mosso*, finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the finale. Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

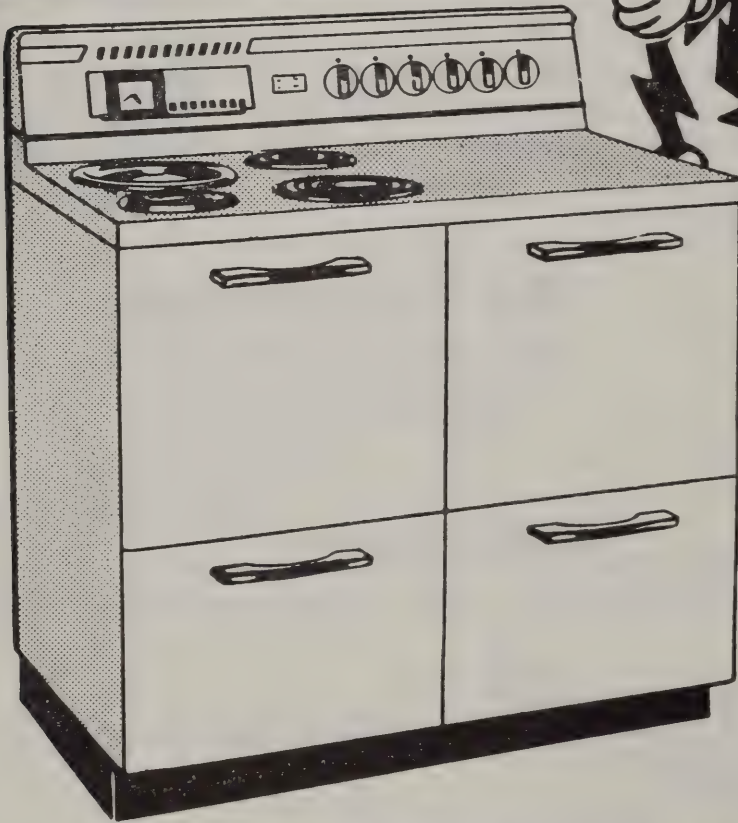
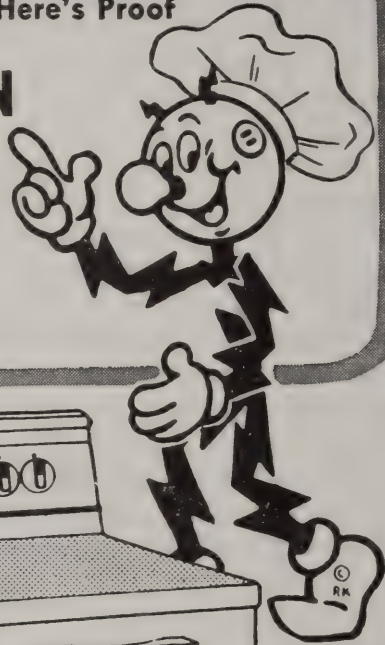
THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the finale a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work.

"In conclusion: one finds not a scrap of evidence in the score that Roussel has written his symphony in support of any of the popular theories of the day. He is partisan of no musical sect. He has not 'gone back' to Bach or to Buxtehude, to Rossini or to Monteverdi. He has found themes that interested him, seemed to him worthy of the best treatment that it is in him to give. He has clothed those themes with garments of purely Rousselian fashioning. He has cast the whole into a mold which, while it is conventional, shows also (especially in the adagio and the climax of the first movement) an original reaction of a master mind upon that mold. So doing he has created a work which is Roussel and nothing else under the sun."

[COPYRIGHTED]

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

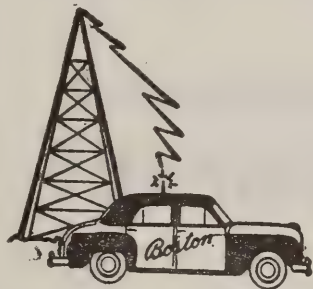
Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

Presented for Your Pleasure by



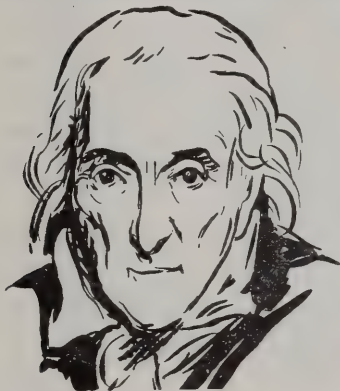
The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.



REFUGEE

He Helped Mozart

“ONE of Mozart's most valuable associates was a New York grocer,” Delver Forfax asseverated. “Fantastic? Yes, but absolutely true. It would be hard to find a real life character with a more fantastic history. Listen.

“Besides selling such items as tea and ‘pigtail’ tobacco, this person also became known as keeper of a bookshop. His knowledge of contemporary and classical literature won him the influential friendship of the distinguished New York author of *A Compendious Lexicon of the Hebrew*

Language. We all know this scholar in another connection. He was Clement Moore, who also wrote *'Twas the Night Before Christmas*.

“The Italian Literature collection of the New York Public Library was started with books from Mozart's colleague. Wallack's Theatre, which once stood at Church and Lombard Streets, was originally built with funds raised by him. Prominent Knickerbocker families, such as the Onderdoncks, were tutored by him in Italian language and literature.

“He was a transient resident of Philadelphia, and spent some years in Sunbury, Pennsylvania. There he was by turn a merchant, bookseller and tutor — and a constant victim of unlucky circumstances. He bitterly gave the town the nickname of ‘Where They Bury the Sun.’

“To sum him up, Mozart's associate was a man of note. Or, rather, he was a man of notes — promissory notes. The number of pages of his memoirs is perhaps equalled by the number of such documents he signed with the best of motives (at least in his own view) and the worst of consequences. He was constantly trapped by sharpers and pursued by constables. In fact, he settled in America to escape constables in England. He had become embroiled in the financial affairs of the Italian Opera in London, to which he had fled from peccadillos with the Vienna Opera.

“This was the poet who wrote the libretti that inspired Mozart to write three of his best operas — *Don Giovanni*, *Le Nozze di Figaro*, and *Così Fan Tutte*. He was Lorenzo da Ponte.

“In his old age he promoted opera in New York (where he raised money for the Italian Opera House that became Wallack's Theatre); and also presented his company in Philadelphia.

“And, as befell Mozart, his grave has been lost. At the age of 86, in the year 1836, he died in New York, and was buried in an unmarked grave in a cemetery adjoining St. Patrick's Old Cathedral. This burying ground ceased to be used. All remains were transferred to Calvary Cemetery.”

"HAROLD IN ITALY," SYMPHONY IN FOUR MOVEMENTS WITH VIOLA SOLO, *Op.* 16

By HECTOR BERLIOZ

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

"Harold en Italie, Symphonie en IV parties avec un alto principal, Op. 16," was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl). At five performances following, the soloist was Franz Kneisel, then concertmaster of the Orchestra: February 13, 1886, December 8, 1888, February 6, 1892, November 2, 1895, February 4, 1899; December 5, 1903 (viola, Mr. Férir), January 26, 1907 (viola, Mr. Férir), March 4, 1911 (viola, Mr. Férir), March 13, 1915 (viola, Mr. Férir), November 14, 1919 (viola, Frédéric Denayer), April 24, 1942 (viola, Louis Bailly), February 19, 1943 (viola, Jean Lefranc), November 10, 1944 (viola, William



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800



T HIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The NEW ENGLAND MUTUAL Life Insurance Company of Boston

The first mutual life insurance company chartered in America — 1835

Primrose), January 3, 1947 (Jascha Veissi), November 28, 1947 (Joseph de Pasquale), January 11, 1952 (William Primrose — conducted by Ernest Ansermet).

The orchestration requires 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons*, 3 trombones and tuba (or ophicleide), timpani, tambourines, cymbals, triangle, harp and strings. There is an indication in the score that the solo player "should be placed at the front of the stage, near the audience and removed from the orchestra." The score is dedicated to Humbert Ferrand.

BERLIOZ tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold*. Hence the title, '*Harold en Italie*.' As in the *Symphonie Fantastique*, a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *Symphonie Fantastique*, the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

contrasted both in movement and character and without any interruption of the development." The text of Byron's *Childe Harold* is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's *Harold in Italy* began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *Symphonie Fantastique* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!*"

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET · BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

BOUND VOLUMES of the

Boston Symphony Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

"Some weeks after this vindictory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

" 'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me with-

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

out speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

Adolphe Boschot, who has applied the suspicious eye of the sleuth as well as the scrutinizing eye of the scholar to the writings of Berlioz, is constrained to doubt the narrative up to this point. There are indications that Paganini was not present at the concert of December 22, and that Berlioz may have met him in the year previous. Berlioz's biographer is disposed to ask, as Berlioz did, why Paganini, who obviously wanted nothing more than a show piece for the viola and who was well qualified to write one, should have turned to the composer least qualified for such a task. Perhaps "Berlioz thought what an excellent thing it would be if Paganini were to play the viola in a work of his, and then, or later, imagined the rest of the story." So Ernest Newman sums up Boschot's attitude in his own invaluable edition of the Memoirs, and counters that if Paganini had not even made a specific request of Berlioz, *La Gazette Musicale* would hardly have been able to make this announcement unchallenged on January

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

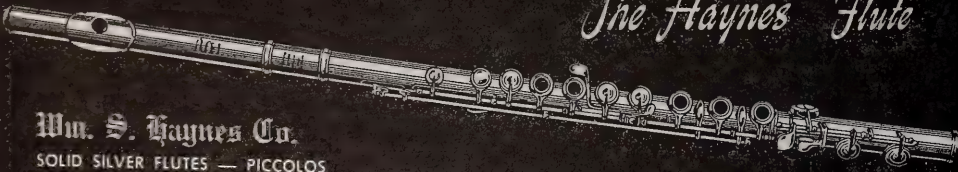
417 WESTMINSTER STREET
PROVIDENCE, R. I.

26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.'" Since a large part of Berlioz's statements will never be tracked down for final verification, it may be wisest to rest on the observation that Berlioz leans to magnification rather than distortion, that even when duly discounted, his narrative remains characteristic and interesting. The verities are not greatly disturbed.

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled "*Les Derniers Instants de Marie Stuart*," as including a chorus, orchestra, and viola solo, and as affording the public its first opportunity to hear Paganini play upon this instrument.

If Paganini read this notice, he may well have wondered what was becoming of his request for a Viola Concerto, a vehicle where he and he only would be the center of attention. But Berlioz was not tailoring his musical plans to Paganini, Mary Stuart, or anyone else. He was meeting the problem of a marriage between the solo viola with all its peculiar characteristics and the orchestra. His incomparable orchestral instincts may have warned him away from the usual solo and tutti alternation, the display passage work of the concerto style. The magic of color, the dark hues of the "alto," were necessarily intermittent, were matched and interwoven with the surrounding instruments only when a natural confluence brought this about. For

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
10-14 Piedmont Street, Boston 16, Mass.

the most part, Berlioz's viola is a distinct voice like a spectator to the scene, sympathetic to its mood, now as a leading voice, now in an evocative background of arpeggios. Berlioz worked into his score usable, stored-up theme fragments: one he had intended for his *Rob Roy* Overture, others gleaned from his travels in Italy (although presumably his own). His sketches took symphonic proportions and grew into four movements. He referred to his project in letters simply as a "symphony." Its local allusions and its unsymphonic features seemed still to call for something programmatic, whereupon he borrowed his title from Byron.

Berlioz has nothing to say in his Memoirs about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz did not bother with Paganini's admonition against rests. His incomparable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief — that it is most surely lost by over-insistence and displayful passage work.

Paganini did not hear it until December 16, 1838. It was another *Conservatoire* concert. Berlioz conducted both the *Fantastique* and the *Harold in Italy* Symphonies. The strange outcome of the performance should never be described except in his own words:

Telephone KEnmore 6-6823		offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.
FRANK McCANN <i>Limousine & Taxi Corp</i> 60 KILMARNOCK STREET BOSTON		

FOR:
 Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.
 Registered: Interstate Commerce Commission.

Ken. 6	{ 6823
	{ 6824
	{ 2600

T. O. Metcalf Co.		
LETTER PRESS	PRINTING	PHOTO OFFSET
BOSTON 10, MASS.		
51 MELCHER STREET	::	Telephone: HANCOCK 6-5050

"Paganini was present; and I will now give the history of the famous occurrence of which so many contradictory versions exist, and about which so many unkind stories have been circulated.

"As I have already said, I composed *Harold* at the instigation of Paganini. Though performed several times during his absence, it had not figured at any of my concerts since his return; he therefore was not acquainted with it, and heard it that day for the first time.

"The concert was just over; I was in a profuse perspiration, and trembling with exhaustion, when Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely lost his voice, and unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying. He made a sign to the child, who got up on a chair, put his ear close to his father's mouth, and listened attentively.

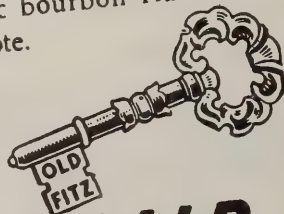
"Achilles then got down, and, turning to me, said, 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset him, and that if he did not restrain himself he should go down on his knees to thank you for it.' I made a movement of incredulous embarrassment at these strange words, but Paganini, seizing my arm, and rattling out, 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. I need not describe my stupefaction; I relate the facts, that is all.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality



OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Distillery, Inc., Louisville Ky



FULL BERKSHIRE FESTIVAL PROGRAMS

At TANGLEWOOD
LENOX, MASS.

The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust*, with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3*, the *Piano Concerto No. 5* ("Emperor") with Claudio Arrau as soloist, and the *Fifth Symphony*.

2nd week (Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit*, *Les Eolides*, *Les Djinns* (piano soloist, Vera Franceschi), *Symphony in D minor*; Sunday aft. (Charles Munch) — Debussy, *Ibéria*; Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony*.

3rd week (Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz*; Prokofieff, *Sixth Symphony*; Strauss, *Don Juan*; Elgar, "Enigma" Variations. Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2*.

4th week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout*, Dvorak,

Violin Concerto (soloist, Ruth Posselt); Sibelius, *Symphony No. 2*.

5th week (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture*, *The Royal Hunt and Storm* from *The Trojans*, *Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum*. Sunday aft. (Charles Munch) — Gluck, *Alceste Overture*; Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2*.

6th week (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture*; Piston *Fourth Symphony*; Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony*; Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast*, the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony*, K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella*, a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder*, Mozart's *Symphony in B flat*, K. 319, Ravel's *Mother Goose Suite*, and Strauss' *Der Bürger als Edelmann*.

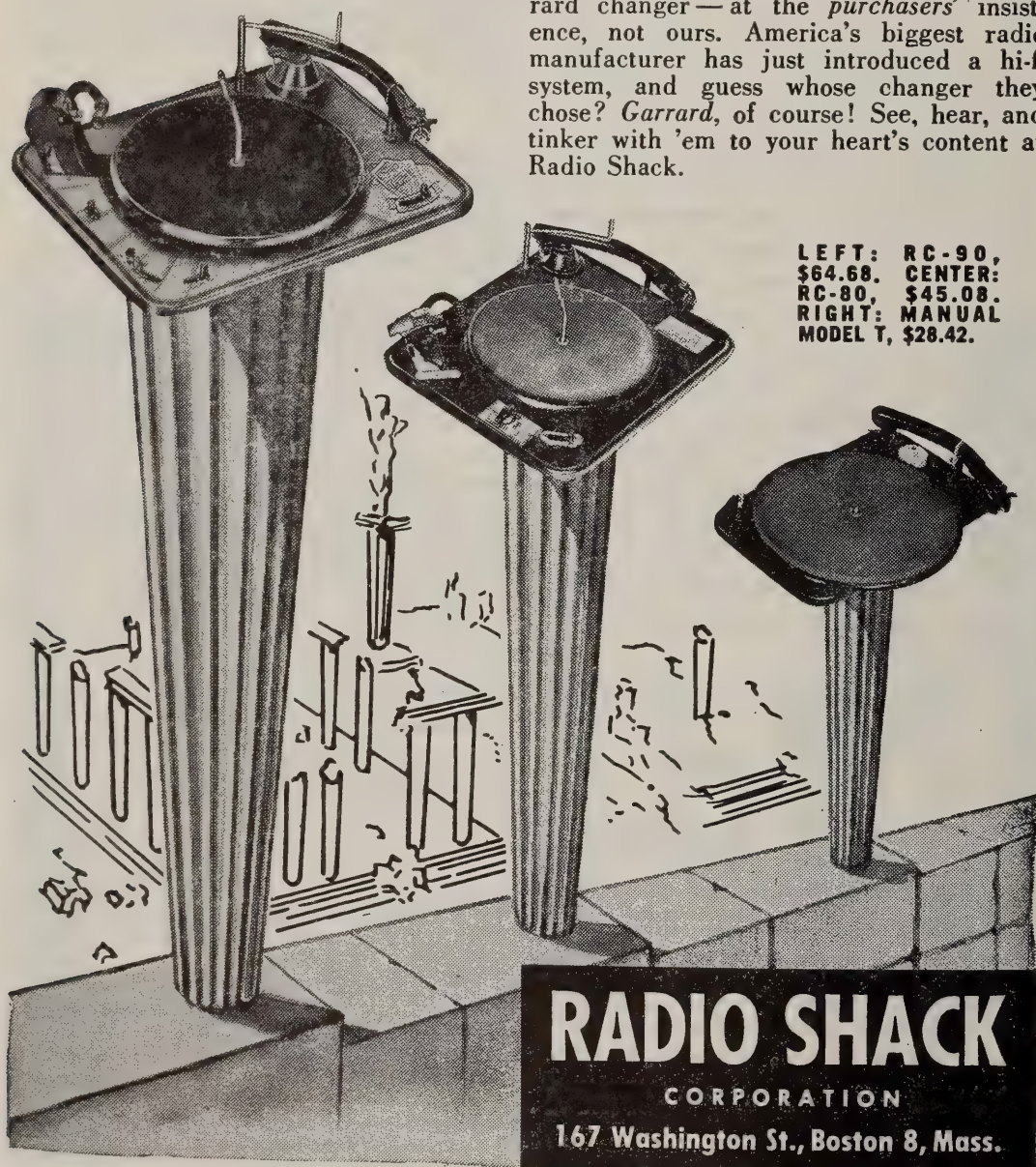
The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at 33 $\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

"On going out into the bitter cold in this state of white heat, I met Mr. Armand Bertin on the boulevard. There I remained for some time, describing the scene that had just occurred, caught a chill, went home, and took to my bed, more ill than before.

"The next day I was alone in my room, when little Achilles entered, and said, 'My father will be very sorry to hear that you are still ill; and if he were not so unwell himself, he would have come to see you. Here is a letter he desired me to give you.' I would have broken the seal, but the child stopped me, and saying, 'There is no answer; my father said you would read it when you were alone,' hastily left the room.

"I supposed it to be a letter of congratulations and compliments, and, opening it, read as follows:

'My dear friend,

'Beethoven is dead, and Berlioz alone can revive him. I have heard your divine compositions, so worthy of your genius, and beg you to accept, in token of my homage, twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the enclosed. Your most affectionate friend.

'Nicolò Paganini.

'Paris, December 18, 1838.'

"I know enough of Italian to understand a letter like this. The unexpected nature of its contents, however, surprised me so much that I became quite confused in my ideas, and forgot what I was doing. But a note addressed to M. de Rothschild was enclosed, and, without a thought that I was committing an indiscretion, I quickly opened it, and read these few words in French:

'Sir,

'Be so good as to remit to M. Berlioz the sum of twenty thousand francs which I left with you yesterday.

'Yours, etc., Paganini.'

"Then only did the truth dawn on me, and I must evidently have grown quite pale, for my wife coming in at that moment, and finding me with a letter in my hand and a discomposed face, exclaimed,

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

NINTH CONCERT OF THIS SERIES

TUESDAY EVENING, APRIL 27, at 8:30 o'clock

'What's the matter now? Some new misfortune? Courage! we have endured as much before.'

" 'No, no; quite the contrary.'

" 'What, then?'

" 'Paganini.'

" 'Well, what of him?'

" 'He has sent me — twenty thousand francs.'

" 'Louis! Louis!' cried Henrietta, rushing distractedly in search of my son, who was playing in the next room. 'Come here! come with your mother; come and thank God for what He has done for your father.' And my wife and child ran back together and fell on their knees beside my bed, the mother praying, the child in astonishment joining his little hands beside her. O Paganini! what a sight! . . . Would that he could have seen it! . . .

"My first impulse, as may well be imagined, was to answer his letter, since it was impossible for me to leave the house. My reply has always seemed to me so inadequate and so far from what I really felt, that I dare not reproduce it. Some situations and feelings are quite overwhelming!

"Paganini's noble action soon became known in Paris, and for the next two days my room was the rendezvous of numerous artists all eager to see the famous letter, and learn the particulars of so strange an event. All congratulated me; one, indeed, showed a certain jealousy, not of me, but of Paganini. 'I am not rich,' he said, 'or I would willingly have done as much.' He was a violinist; and it is the only example I know of a spirit of honourable envy. Afterwards came out all the remarks, detractions, anger, and falsehoods of my enemies, the transports of delight and triumph of my friends, the letter I received from Jules Janin, his splendid article in the *Journal des Débats*, the abusive language with which I was honoured by certain low wretches, the scandalous insinuations against Paganini, the letting loose and the clashing of a score of good and evil passions.*

"In the midst of all this agitation and impetuous feeling, I was boiling over with impatience at not being able to leave my bed. At last, at the end of the sixth day, I felt a little better, and, unable longer to contain myself, I dressed, and ran off to the Néothermes, Rue de la Victoire, where Paganini was then living. They told me he was alone in the billiard-room. I went in, and we embraced without a word. After some minutes, as I was stammering out I know not what in the way of thanks, Paganini — whom I was able to understand in the empty room — cut me short with these words:

" 'Don't speak of that. No, not another word. It is the greatest pleasure I have ever felt in my life. You will never know how your music affected me; it is many years since I have felt anything like it. . . . Ah! now,' added he, as he brought down his fist on the billiard-table with a violent blow, 'none of the people who cabal against you will dare to say another word, for they know that I am a good judge.' . . .

"Having discharged my debts, and finding myself still in possession

* Some accused Paganini of making a grand gesture of generosity to offset a reputation for closeness. Others intimated that Paganini was reaping undue glory by acting as intermediary for an anonymous donor, perhaps Bertin. There has been no evidence to cast legitimate doubt upon Paganini's integrity in the affair.

of a considerable sum, my one idea was to spend it in the way of music. 'I must,' I said to myself, 'leave off all other work, and write a masterpiece, on a grand new plan, a splendid work, full of passion and imagination, and worthy to be dedicated to the illustrious artist to whom I owe so much.'

He decided to compose a symphony with voices upon "the sublime and ever-novel theme of Shakespeare's *Romeo and Juliet*." He wrote it "in seven months, never pausing for more than three or four days out of every thirty." Meanwhile Paganini could not leave the Riviera on account of his health. He died on November 25 of the following year (1840). Whether by circumstance or disinclination, he never played in the *Harold in Italy* Symphony.

[COPYRIGHTED]



Bequests made by will
to the
BOSTON SYMPHONY ORCHESTRA, INC.
will help to
perpetuate a great musical tradition.

Such bequests are exempt from estate taxes.

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

554 BEACON ST., BOSTON

Tel. CO 6-7859

LOIS LAUTNER

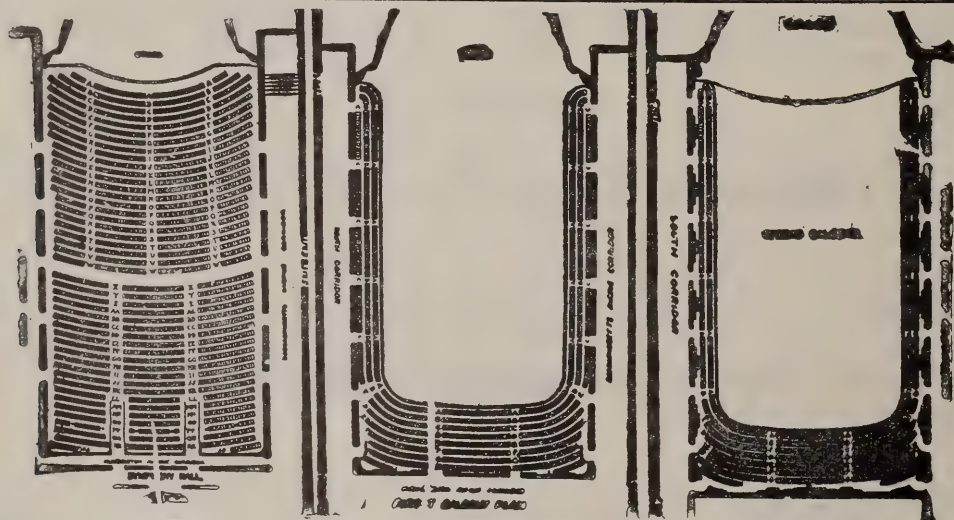
Scholarship Pupil of ARNOLD SCHOENBERG

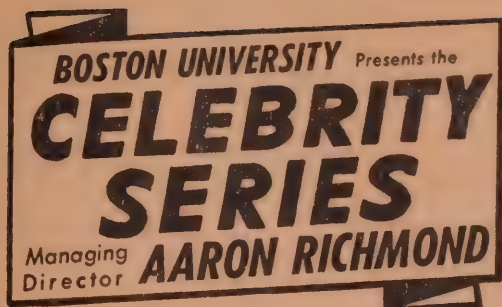
Instruction in

Harmony, Counterpoint

Solfège, Composition

CO 6-0137





Announcement 1954-'55

Symphony Hall * Jordan Hall
Boston Opera House

A VARIED SEASON OF DISTINCTION

The enormous increase in the number of Celebrity Series Subscriptions is due to

THE PRE-EMINENCE OF THE ATTRACTIONS
and the

ADVANTAGES TO SERIES SUBSCRIBERS who:
 Select Their Own Series — Secure Choicest Locations
 Save up to 50% over box-office prices

Receive privileges for important events not on the series.

➔ SELECT 7 — \$18.50, \$15.25, \$11.75, \$8.50

Only one starred event may be included in the series. Mail order renewals and new applications now being received at subscription office, 143 Newbury St.

QUARTETTO ITALIANO Sun. Aft., Oct. 17
 Hundreds were unable to buy even stage seats at their performance this year.

***PHILADELPHIA ORCHESTRA**, Eugene Ormandy, Conductor ... Mon. Eve., Oct. 25
 An audience demonstration rarely equalled in Symphony Hall followed this season's concert. Prog: Tchaikovsky 5th: Stravinsky "Firebird" Suite: Prokofieff Classical Symphony

CASADESUS Sun. Aft., Nov. 14
 In the top rank of present-day keyboard masters.

***AMSTERDAM CONCERTGEBOUW ORCHESTRA**, Eduard van Beinum, Cond.
 Sun. Aft., Nov. 28
 Often called the greatest orchestra on the continent. Van Beinum "one of the most skillful and polished conductors we have heard." — Olin Downes.

IRMGARD SEEFRIED Thur. Eve., Dec. 9
 Leading singer of the Vienna State Opera and Metropolitan Opera, Seefried is now recognized also as one of the foremost concert singers in the world.

ROBERTA PETERS Sun. Aft., Jan. 16
 The first Symphony Hall concert by the prima donna coloratura of the Metropolitan Opera; her vivacious personality, rare vocal attainments and showmanship promise an exciting afternoon. Her varied program will include several coloratura arias with flute.

ZADEL SKOLOVSKY Sun. Aft., Jan. 23
 His great success as soloist with the Boston Symphony this year augurs well for this brilliant pianist's first Boston concert.

***HEIFETZ** Sun. Aft., Feb. 13
I MUSICI Wed. Eve., Feb. 16
 First American tour of twelve solo performers which many connoisseurs believe is the finest of Italian chamber orchestras.

ROBERT SHAW CHORALE Sun. Aft., Mar. 6
 Many subscribers have been anxiously waiting for the return to Boston of this superb group of 60 singers and instrumentalists.

TRIO DI TRIESTE Sat. Eve., Mar. 12
 Three superlative instrumentalists, performing without scores, who have received extravagant praise wherever they have appeared.

SOLOMON Sun. Aft., Mar. 27
 Universally admired as one of the supreme interpretive pianists of the day.

RUBINSTEIN Sun. Aft., Apr. 10

VIENNA CHOIR BOYS Sun. Eve., Apr. 17
 Recent television and motion picture appearances have made them an even greater concert attraction.

BALLET THEATRE Eve. in early May
 A magnificent American ballet company, fresh from European and South American successes, with acknowledged great dancers in a new repertory.

EXTRA EVENT (Prices: \$6, \$5, \$4, \$3, \$2.50)

BERLIN PHILHARMONIC ORCHESTRA Thurs. Eve., Mar. 24
 Under the baton of Wilhelm Furtwangler, one of the most distinguished of present-day virtuoso conductors, the Berlin Philharmonic has a position of pre-eminence among the world's symphony orchestras.

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.

*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH



THE BALDWIN PIANO COMPANY

160 BOYLSTON STREET, BOSTON

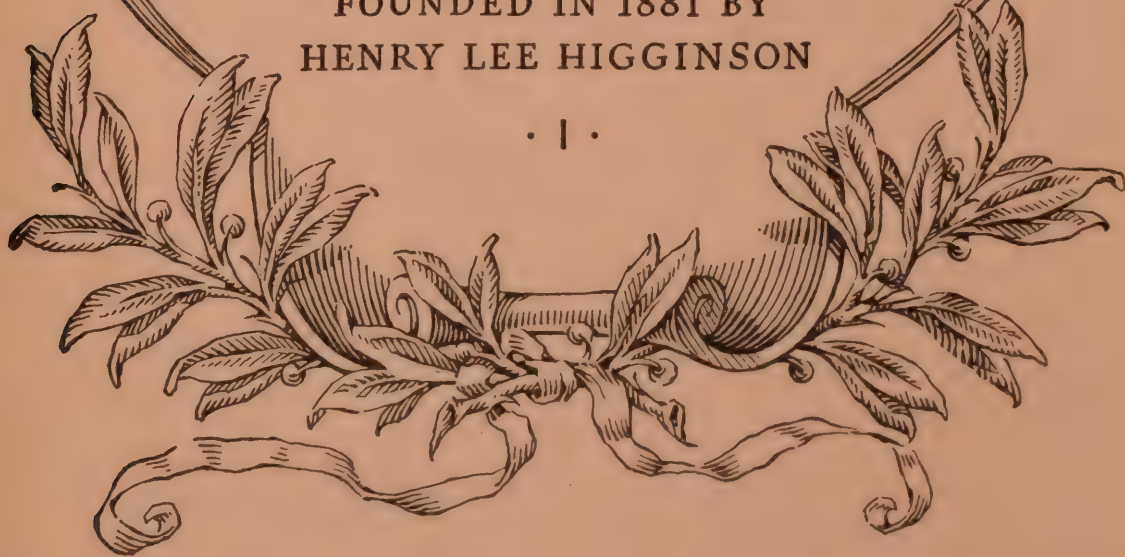
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• | •



SEVENTY-THIRD SEASON

1953-1954

Tuesday Evening Series

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

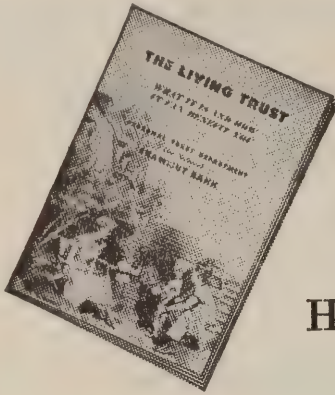
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

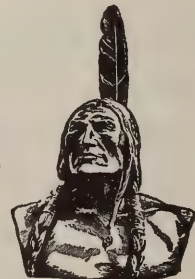
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

*Charles Munch
Broadcast Prospects
Final Open Rehearsal
Summer Concerts*

*Chamber Concerts at Tanglewood
Berkshire Music Center
Exhibitions*

CHARLES MUNCH

Charles Munch, at the conclusion of the present season, will fly to France to conduct several concerts there, notably in Paris and in his native Strasbourg. After the six weeks' Berkshire Music Festival which ends in mid-August, he will again return to Europe and will conduct at the Edinburgh Festival.

Mr. Munch has written a book entitled *Je suis chef d'orchestre* (*I am a conductor*) and this book is about to be published by the *Edition du Conquistador* in Paris. This book will be part of a series by leading members of each profession, of which Arthur Honegger's contribution *Je suis compositeur* has already appeared. According to present plans, an edition of Mr. Munch's book in English translation will shortly follow.

BROADCAST PROSPECTS

The nationwide symphony broadcasts by the National Broadcasting Company will be made by the Boston Symphony Orchestra beginning next October and extending through the season, according to present plans. The first portion of each Saturday evening concert will be broadcast from 8:30 to 9:30.

The broadcasts of the full program by Station WGBH will continue on Friday afternoons and will also include the second part of the Saturday evening programs.

Announced for next season are the guest conductors Pierre Monteux and Guido Cantelli, the soloists Claudio Arrau, Joseph Szigetti, Isaac Stern, Robert Casadesus, Margaret Harshaw, and Irmgard Seefried.

FINAL OPEN REHEARSAL

There will be an extra Open Rehearsal next Thursday evening at 7:30, when Beethoven's Ninth Symphony will be under final preparation for the close of the season. The proceeds of this Rehearsal benefit the Orchestra's Pension Fund.

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



experienced traveler

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

SUMMER CONCERTS

The 69th season of the Pops will open in Symphony Hall on Tuesday evening, May 4, and continue through July 2, with concerts each night and on Sundays in May. This will be the 25th year of Arthur Fiedler as the Pops Conductor.

The season of free concerts on the Charles River Esplanade will follow the close of the Pops season, with concerts on Mondays, Tuesdays, and Wednesdays through six weeks.

During this same period the enlarged schedule of the Berkshire Festival at Tanglewood will be fulfilled, with chamber orchestra concerts on Friday evenings and concerts by the full orchestra in the Shed on Saturday evenings and Sunday afternoons. The season is to extend through August 15.

Charles Munch will conduct the greater part of the Festival although Pierre Monteux will conduct the concerts on July 11 and 17; and Jean Morel on July 24; Richard Burgin August 1. Lukas Foss will conduct in the Theatre on August 6; Mr. Morel on August 12.

When Charles Munch conducts the principal choral works of Berlioz in the Shed, the soloists will be as follows: for the *Damnation of Faust* (the opening Shed concert July 10), Eleanor Steber, Soprano, David Poleri, Tenor, Donald Gramm, Baritone, Martial Singher, Bass. The choruses from Harvard and Radcliffe, returning from a western tour, will visit Tanglewood for the first time as a body to join in this performance.

The tenor in the performance of *Romeo and Juliet* on July 31 will be John McCollum and the baritone Nicola Moscona. Miss Steber will appear with the orchestra in *Nuits d'Été* on August 7. The tenor for the *Te Deum* on the same program will be David Poleri, who will likewise take the single solo part in the *Requiem*, on the closing afternoon. This closing performance will be dedicated to the memory of Serge Koussevitzky. William Primrose will take the viola solo part in *Harold in Italy* on July 25.

Further soloists engaged for the Shed series are: the pianists Claudio Arrau (Beethoven *Fifth Concerto*), Vera Franceschi (Franck *Les Djinns*), Leo Smit (Copland *Concerto*), and Nicole Henriot (Ravel *Concerto*); the violinists Ruth Posselt (Dvorák *Concerto*) and Zino Francescatti (Beethoven *Concerto*). E. Power Biggs will be the organist in the C minor Symphony of Saint-Saëns.

(Continued on page 32)

Double your
record listening
pleasure...



with the new

RCA VICTOR HIGH FIDELITY "Victrola" Phonograph

and RCA Victor
High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

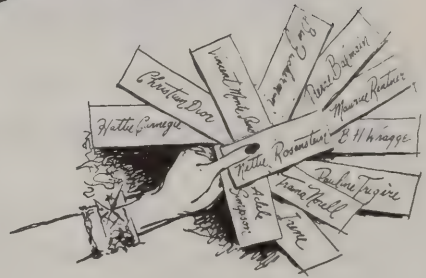


RCA VICTOR
mks. ®

RADIO CORPORATION OF AMERICA

Filene's

French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.



Mr. Steppington Really Enjoys Tax Days

Tax Days are not circled in black on Mr. Steppington's calendar. That's when he and Mrs. S. are enjoying a well-earned vacation. For Old Colony Trust Company has taken the sting out of Tax Days.

Mr. Steppington's personal investments, as well as those of his business, are being handled by Old Colony. Acting as Custodian, Old Colony not only relieves him of all routine care of securities, but also keeps income tax data, so that preparation of his returns is made much easier for him and his tax man.

Why not enjoy these services yourself? Send for the free booklet, "Custodianship of Your Property."



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Ninth Program

TUESDAY EVENING, APRIL 27, at 8:30 o'clock

WAGNER....."Good Friday Spell" from "Parsifal," Act III

MILHAUD "La Création du Monde"

RAVEL....."Daphnis et Chloé," Ballet, Suite No. 2
Lever du jour — Pantomime — Danse Générale

INTERMISSION

SCHUBERT.....Symphony in C major, No. 7

- I. Andante; Allegro ma non troppo
 - II. Andante con moto
 - III. Scherzo
 - IV. Finale
-

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding
of their dreams . . . thanks to the wise
guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious
services. Do use our Bride's Preference List to
record your wishes and patterns in china,
silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

"GOOD FRIDAY SPELL" FROM "PARSIFAL"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed his "*Parsifal*" ("*Eine Bühnenweihfestspiel*") between 1877 and 1879, finishing the complete score in January, 1882. It was first produced at Bayreuth, July 26, 1882. The "*Charfreitagszauber*," in fact the whole third act, had been performed in June by the *Wagnerverein* in Berlin. The "Good Friday Spell" was first performed by the Boston Symphony Orchestra November 10, 1882, when Mr. Henschel, the conductor, repeated it in the same concert.

This excerpt calls for the following orchestra: 3 flutes, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

THOUGHTS of an opera on the legend of Parsifal were considered by Wagner through the greater part of his career. He was long familiar with the poem on "Parzival" by Wolfram von Eschenbach, the minstrel of the thirteenth century, and the "Perceval" of Chrétien de Troies of the twelfth century. But it was in 1857, while "Tristan" was afoot, that his intentions first crystallized into the plan for "Parsifal," to be completed many years later. In the spring of that year Wagner's friends the Wesendoncks established him in a "refuge"



IT IS TIME

Spring time . . .

time for new perspectives

and new clothes . . . we have a

freshly inspired collection

to fit your spring-fresh point

of view.

Hurwitch Bros.

twenty newbury

for creative work, the so-called "*Asyl*," a small house on their estate near Zurich. "The garden was breaking into leaf," wrote Wagner in "*Mein Leben*," "the birds were singing, and at last on the roof of my little house I could rejoice in the fruitful quiet I had so long thirsted for. I was filled with it when suddenly it came to me that this was Good Friday, and I remembered the great message it had once brought me as I was reading Wolfram's '*Parzival*.' . . . That ideal figure now came into my mind with overwhelming force, and, setting out from the Good Friday idea, I quickly conceived an entire drama, the main features of which I immediately and very briefly noted down in three-act form."

The episode of the "*Charfreitagszauber*" has been thus set forth in the evocative words of Lawrence Gilman:

"Parsifal, after long and grievous wandering under Kundry's curse, arrives at Monsalvat on Good Friday. He is clad in black armor, his visor down, and he bears the sacred Lance. Gurnemanz, now old and sorrowful, greets him as a stranger. He tells the black knight that the day is Good Friday, and Parsifal, thrusting his spear into the ground,



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm,
Rubies and
Sapphires 58
incl. tax

actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.
Members Million Dollar Round Table Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

BOSTON 10, MASSACHUSETTS

75 FEDERAL STREET

Hubbard 2-4900
Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

lays his shield and sword beneath it, removes his helmet, and kneels in silent prayer before the sacred Lance. Then Gurnemanz knows him for the dumb, uncomprehending fool whom he had dismissed in anger from the temple long years before. Gurnemanz informs him of the evil that has befallen the Knights of the Grail, and Parsifal is overcome with grief. Kundry and Gurnemanz restore him by gentle ministrations, Kundry bathing his feet and drying them with her long hair, while Gurnemanz anoints his head with holy oil, blesses him, and hails him as lord and sovereign of the Grail.

"Parsifal baptizes Kundry; and she, the grave and humble penitent, who through the ages and her many incarnations could only tempt and laugh and mock, now bows her head and weeps.

"Parsifal turns his head, and gazes in gentle ecstasy upon the sweet peacefulness of the Spring woods and the meadows radiant in the morning light. 'How fair the meadow is today!' he says to Gurnemanz. 'It is Good Friday's spell, my lord!' says Gurnemanz; and he explains to Parsifal that the radiant beauty of the landscape is a sign of all Creation's tender gratitude to the Redeemer on this day of sacrifice and love, when the flowers of the field, watered by sacred dew — the tears of all repentant sinners — lift up their heads, and glow with thankfulness and joy.

"The concert version of the Good Friday Spell, for orchestra alone, begins with the solemn passage in which Gurnemanz, deeply moved, greets Parsifal as the sovereign and savior of the Grailhood. We hear, first, Parsifal's own theme, proclaimed majestically by the brass. This is followed by an extraordinarily beautiful and expressive version of

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event — a birth, a change in the value of assets, a new law — can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Dropped shoulders
 . . . *slimmest* waist
 . . . *full, full* skirt
 in fine rayon
 faille lined with
 iridescent rayon
 taffeta. Misses'
 sizes 10 to 18 in
 navy or black

29.90



Chandler's
 BOSTON and BELMONT

The coat that looks
 like a dress . . . one
 of the fascinating
 ideas of this Spring!
 We sketch one from
 many smart ver-
 sions.

COAT DEPARTMENT
 THIRD FLOOR

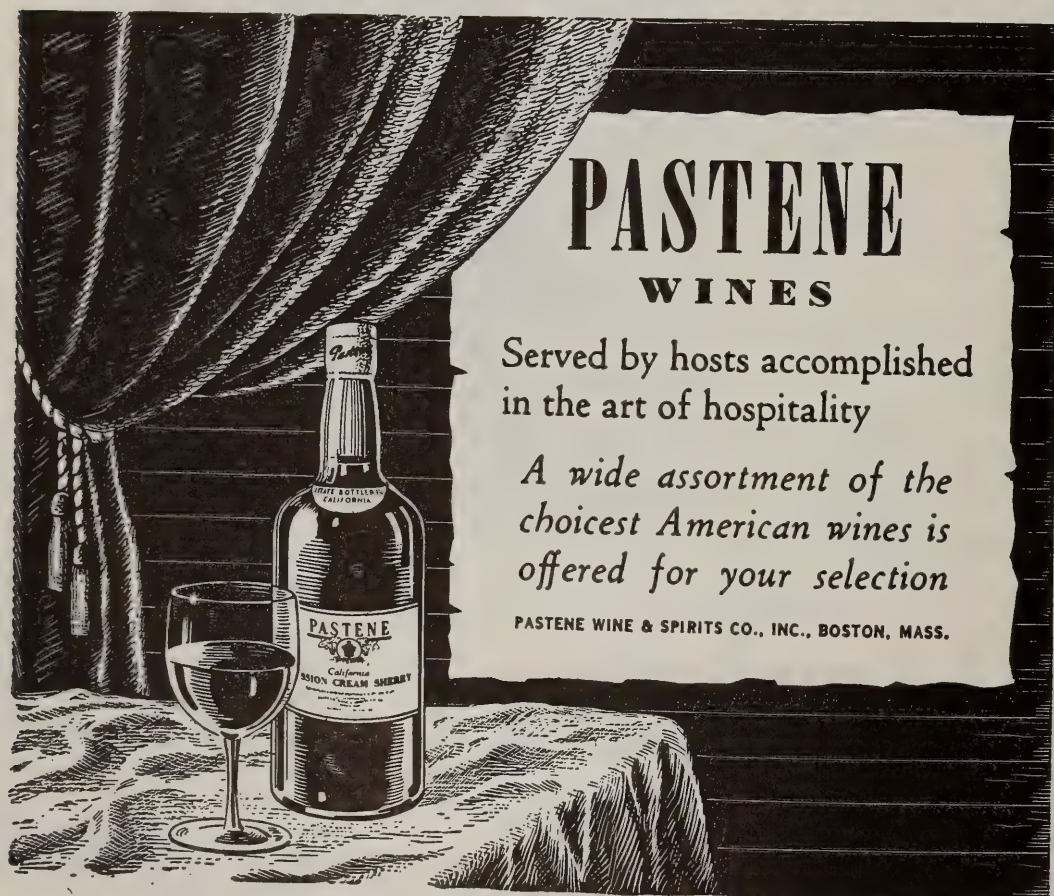
the motive of Promise, sometimes called the theme of the Guileless Fool, associated with the mystical Prophecy of the coming of the stainless simpleton, who, through the enlightenment of compassion, will deliver the Grailhood from its woe.

"This passage, beginning in the strings, horns, and woodwind, ascends through one of those progressive intensifications, of which only Wagner knew the secret, to a climax of hieratic grandeur for the full orchestra, culminating in the rising sixths of the Grail theme.

"This superb passage — one of the most exalted and magnificent in all Wagner — is followed, after a series of long-held chords, diminuendo, for the wind, by the measures that accompany Parsifal's baptism of Kundry. We hear in the strings and wind, pianissimo, the motive of Baptism, and, succeeding it, the motive of Faith, at first in the woodwind, then in the muted strings. As the baptized Kundry bows her head and weeps, the motive of Faith becomes the poignant motive of Penitence (muted strings, *Sehr langsam*).

"As Parsifal turns and gazes on the tranquil loveliness of the fields and woods and meadows, the music of the Good Friday Spell begins with the enamoring melody that is sung by the oboe in B major (*Sehr ruhig, ohne Dehnung*, 3-4) over a murmuring of the muted strings and sustaining harmonies of the horns and woodwind: music of ineffable tenderness, yet penetrated with a subtle emotion of remembered pain, as if the music were shadowed by the recollection of some assuaged but unforgettable grief."

[COPYRIGHTED]



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS ... standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES
*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS
Vice President & Treasurer

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL
investment Counsel

CHARLES K. COBB
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER
Vice President & Trust Officer

CARL J. GILBERT
Treasurer, Gillette Company

FRANCIS GRAY
Trustee

FRANCIS C. GRAY
President

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE
Trustee

ROBERT M. P. KENNARD
Vice President & Trust Officer

EDWARD F. MACNICHOL
Vice President & Secretary

EDWARD H. OSGOOD, JR.
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER
*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

LA CRÉATION DU MONDE, BALLET

By DARIUS MILHAUD

Born in Aix-en-Provence on September 4, 1892

Milhaud's "The Creation of the World" was composed in 1923, music for a ballet designed by Blaise Cendrars and Fernand Léger. The ballet was first produced by the Ballets Suédois in Paris. It was produced by the Ballet Theatre in New York in 1939 under the title *Black Ritual* with choreography by Agnes de Mille at the Lewisohn Stadium. Leonard Bernstein conducted it in concert form with the New York City Symphony November 19, 1945. Charles Munch presented it in this form at the Berkshire Festival July 26, 1953.

The orchestration consists of 2 flutes and piccolo, oboe, 2 clarinets, saxophone in E-flat, 2 trumpets, horn, bassoon, trombone, piano, timpani, and the following percussion: snare drum, metal block and wood block, cymbals, tambourine, bass drum and cymbal. The string instruments consist of 2 solo violins, a cello and a bass. (The saxophone is scored as if to replace the violas and in their range.)

EVEN from his earliest days in Paris, Milhaud has been attracted by popular dance rhythms as material for his music. He then visited the music halls of that city with his companions of the "Six" and freely borrowed ideas. He wrote tangos in Brazil during the First World War and the liking for them persisted in his later music. He



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-3800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

16th Annual Loan Exhibition

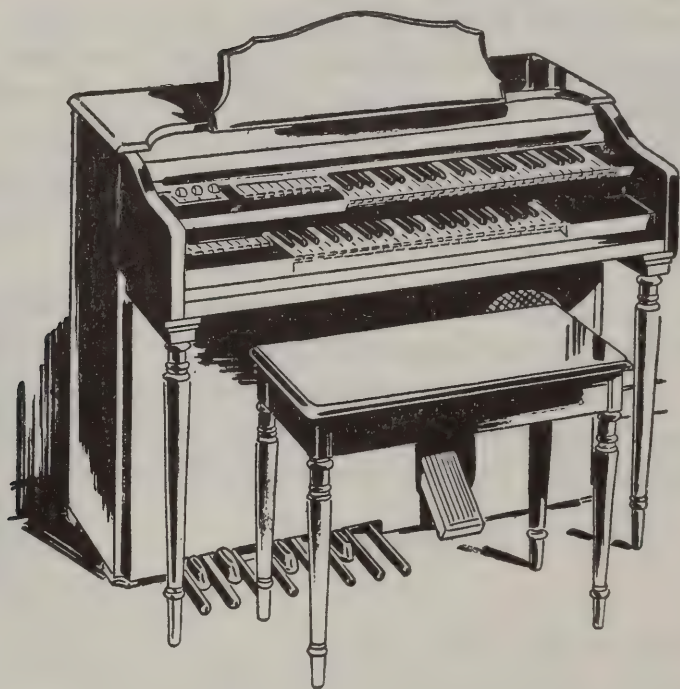
Contemporary Needlepoint and Crewel Work

April 27 through April 30 — 10:30 to 5:00

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston 16

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

***P**AINE* *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

composed the ballet *Le Boeuf sur le Toit* on his return from Brazil to Paris in 1919, about a speak-easy before he had seen one. He heard the first jazz bands in a London suburb and wrote his "shimmy," *Caramel Mou*, in 1920.

Visiting the United States for the first time in 1922, he investigated New York's Harlem and made newspaper headlines by openly praising jazz before it had become the fashion with our symphonists to swear allegiance to that idiom. A result was *La Création du Monde*, composed in the following year for a ballet of Blaise Cendrars. Jazz is freely exploited in this score by a chamber orchestra of comparable size.

It seems plain enough, although the composer does not admit it in so many words in his fascinating autobiography (*Notes sans Musique*), that in those years he was by no means averse to a *succès de scandale*. It can be further inferred that his interest in jazz for his own purposes cooled off after jazz had become symphonically sound.

[COPYRIGHTED]

fine shoes for every member of the family



Thayer McNeil

boston and welllesley

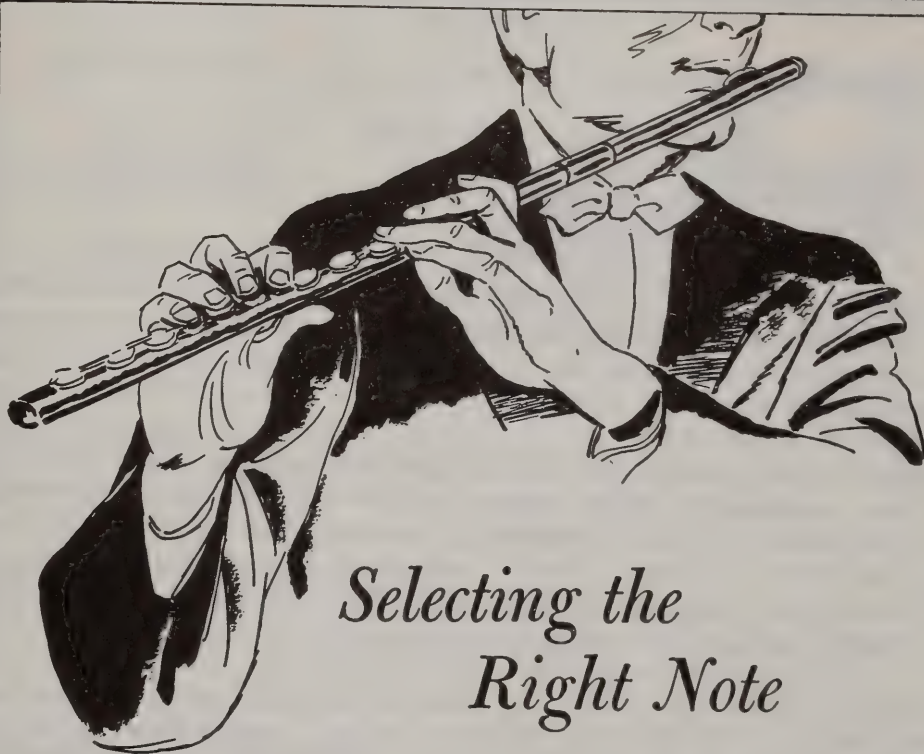


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

DAPHNIS ET CHLOË — BALLET IN ONE ACT — ORCHESTRAL
FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

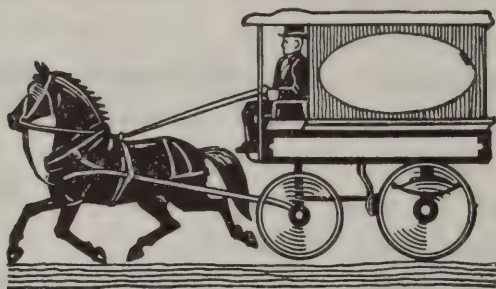
RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals



Red Label Soft Shell Crabs , 3 3/4 oz. tin	Each
The gourmet's delight — delectable Maryland soft shell crabs ready to crumb or dip in batter and fry in your favorite way. The flavor is exceptionally delicate. Packed 3-4 in the tin.	\$.99
Fru Frett Wafers , 5 1/4 oz. pkg.	.89
The most delicious little Swiss biscuits we have ever tasted. Wafer-type, in fancy shapes about the size of an almond in the shell, with a wonderful milk-chocolate-and-crushed-almond filling. About 32 to the pkg.	
Red Label Waf-R Roll Cheese , 8 oz. roll	.50
A Canadian cheese with a robust tang, shaped into a cylinder 7 1/2 inches long and 1 1/2 inches in diameter. Slices easily into neat rounds for canapes or cheese tray.	
Embassy French Baby Corn , 3 1/2 oz. jar	.89
Such <i>tiny</i> ears of corn — about 1 1/2 inches long! — marinated in fine tarragon vinegar. Chill. Serve as appetizers, like pickles, or as a garnish for cold plates and tossed salads.	
Epicure Albacore Tuna Fish , 5 oz. jar	.53
White-meat tuna of splendid quality and flavor, for <i>special</i> salads, sandwiches and creamed dishes. (Try it in a newburg with ripe olives and sauteed mushrooms.)	
Red Label Pitted Purple Plums , 17 oz. tin (3 for 85¢)	.29
Halves of luscious, unpeeled purple plums, the stones removed, packed in a deliciously fruity syrup. Chill and serve as you would apricots or other tart-sweet fruit.	
Red Label Creamed Carrot Soup , 13 oz. tin (3 for 91¢)	.31
Brand new, made expressly for Pierce's, this delicate cream soup with the color of muted sunshine is excellent served hot or chilled. Top it with a sprinkling of chopped parsley.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner



Telephone Dept.: KE nmore 6-7600 or BE acron 2-1300

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as “a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

“The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

“Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale.”

There were late revisions. If Ravel’s date of 1907† is indeed cor-

† The date is surprising. Diaghileff’s Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began “*Daphnis et Chloé*.” Roland-Manuel thinks that Ravel made a “mistake of two years” in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel’s dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel’s first sketches for “*Daphnis et Chloé*” were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment “lifts” and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

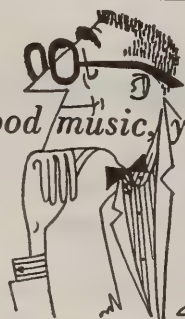
For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KEnmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

Banking in the Back Bay

Our two offices in the Back Bay — one in Copley Square and the other at Boylston Street and Massachusetts Avenue — provide well-rounded banking and safe deposit facilities to the residents, professional people and business concerns of this district.

COPLEY SQUARE OFFICE **587 Boylston Street**

Modern in appearance and equipment, this commodious new office provides banking rooms outstanding in arrangement and attractiveness.

MASSACHUSETTS AVENUE OFFICE

Cor. Massachusetts Ave. and Boylston St.

This office, erected in 1905, has been completely renovated with a layout designed for the greater comfort and convenience of our patrons.

At both offices we have tried, by means of historical and nautical decorations, to create an unusual and attractive atmosphere for those doing business with us.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: State and Congress Streets
Union Trust Office: 24 Federal Street

Member Federal Deposit Insurance Corporation



rect, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the re-

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
... moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

hearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

[COPYRIGHTED]



KINGSLEY a new pattern in LENOX CHINA

its grey overcasts in complete harmony with a table mating of sterling. Rimmed in platinum—with a wide band of green-grey—and starflowers blossoming on its white center.

Place setting **\$21.95**

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with saffron rice . . . Indian relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

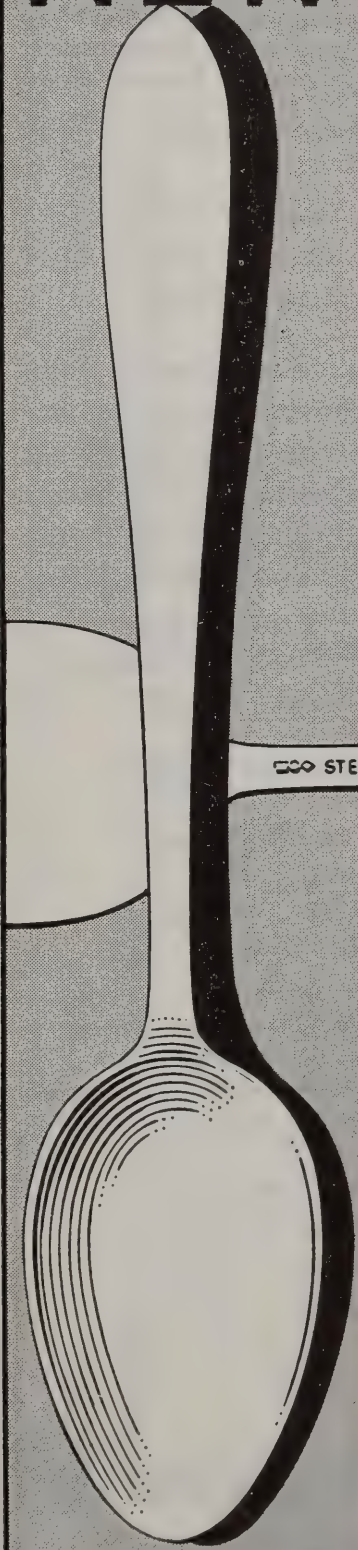
Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken broiled . . . served on sword and flamed with brandy.

\$2.50

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's

An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight

(A place setting includes luncheon knife and fork, soup spoon, salad fork, teaspoon and butter knife.)

"Pointed Antique" — \$39.75

Sterling silver may be purchased through the Shreve Convenient Payment Plan.

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including Saturdays) Telephone: COmmonwealth 6-2970

SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

This posthumous symphony was composed in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

IT was 115 years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

The theme in its original shape is an insipid reiteration of tonic and dominant — as characterless as some of Beethoven's early sketches for his finally pregnant themes. Schubert, apparently, was achieving a new power of discrimination, was outgrowing certain facile habits of spinning a good idea too thin, habits no doubt engendered in the uncritical glow of endless *Biedermeierisch* evenings and *Schubertiaden*



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.



Since

1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

1853—1953



STEINWAY...

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

in and about Vienna. But here there is a new mettle; one shoot of lyric florescence begets another; instead of the spectre of redundancy, which would be fatal in so long a work, there is the profuse fertility, the unexpected twist to lift the discourse again and again to a new and rarefied plane. "The second subject, reached, as usual in Schubert by a very simple *coup de théâtre*, starts in a minor key in which it is not going to settle. This glorious theme veers round towards the normal key of the dominant G major; whence, however, it wanders away into the most wonderful of all Schubert's unorthodox digressions; a *locus classicus* for the imaginative use of trombones in a pianissimo. This passage, which derives from the introduction, and leads to a triumphant climax in G major, is so masterly in design as well as in poetic power that it is incomparably more like a new art-form than a failure to execute an old one. Many of Schubert's outwardly similar digressions are weaknesses, but every case must be taken on its individual merits; and nothing will induce me to believe that Beethoven would have tolerated a word against this passage in its present position if he had lived to see it.

"The Coda is in quicker tempo, and has the energy to make a

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

BOUND VOLUMES of the *Boston Symphony* *Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

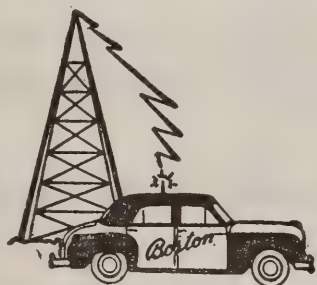
"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KENmore 6-5010

Radio Controlled Taxicabs
Safe Courteous Drivers

You can wear your Diamond Tiara...



... or any precious jewel of yours, secure in the knowledge that if it's lost, strayed or stolen, its value will be reimbursed ... provided you were foresighted enough to protect it with one of our Jewelry Floater policies. So safe ... so easy to do ... quite inexpensive, too! Get in touch with your Employers' Group agent ... today.

The EMPLOYERS' GROUP Insurance Companies



THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.
AMERICAN EMPLOYERS' INSURANCE CO.
THE EMPLOYERS' FIRE INSURANCE CO.

110 MILK ST.
BOSTON 7, MASS.

*For Fire, Casualty and Marine Insurance or Fidelity and Surety Bonds,
see your local Employers' Group Agent, The Man With The Plan*

(Continued from page 4)

CHAMBER CONCERTS AT TANGLEWOOD

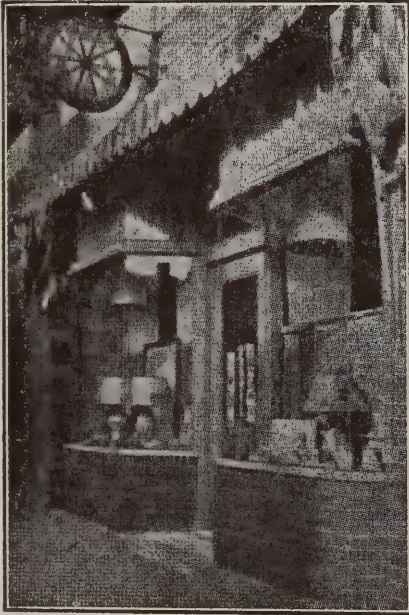
Following a tradition established by the late Elizabeth Sprague Coolidge who made possible a series of chamber concerts at Tanglewood each summer, this custom will be continued with concerts each Wednesday evening in the Theatre Concert Hall through the six weeks of the season. The performing groups will be as follows: Claudio Arrau and the Bel Arte Trio in a Beethoven program on July 7; the Albeneri Trio on July 14; the Zimmler Sinfonietta in a program of Vivaldi, Stravinsky, and Rossini on July 21; the Griller String Quartet on July 28; the Kroll String Quartet on August 4; and Zino Francescatti in a program of violin sonatas on August 11.

BERKSHIRE MUSIC CENTER

The school maintained by the Boston Symphony Orchestra at Tanglewood will be in session through the six weeks of the Festival. The activities of the large student body will produce many performances: orchestral, choral, operatic and in chamber music and solo recitals to which all who join the Society of Friends of the Berkshire Music Center will be invited.

EXHIBITIONS

Through the courtesy of Mr. Joseph V. McMullan of New York, an exhibition of rare oriental rugs loaned by the Fogg Art Museum of Harvard University is now on view in the gallery. An exhibition of sculpture in hard wood by Camille Torno Speyer also continues.



SPRING AND SUMMER DRESSES

LAMPS AND SHADES

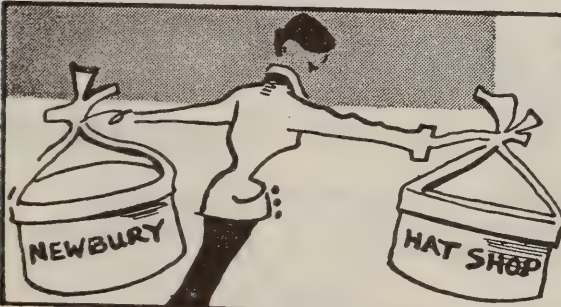
WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



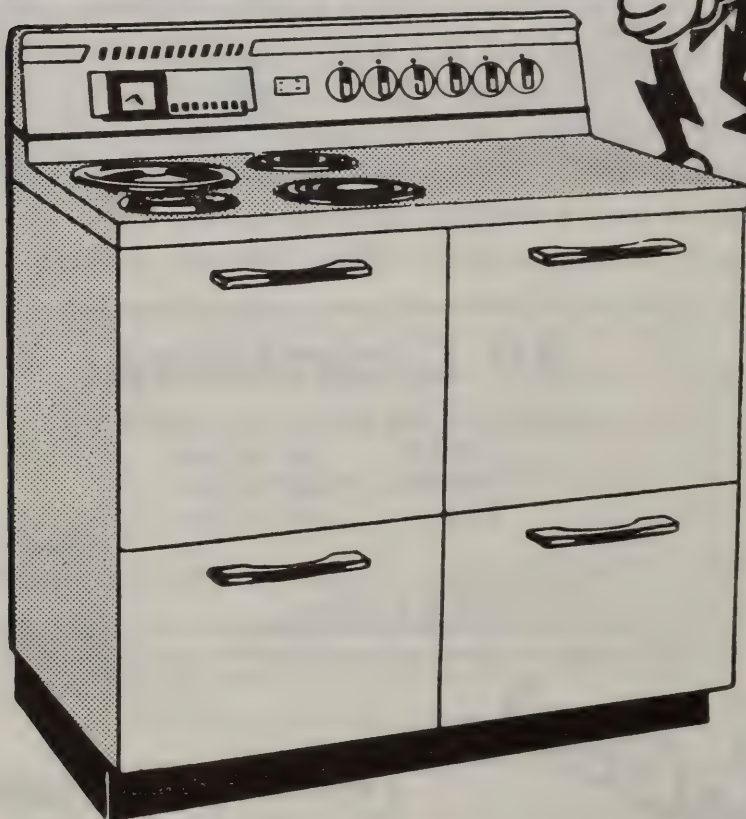
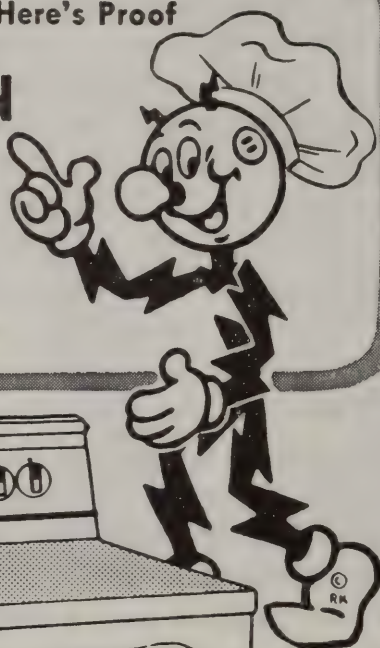
VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

splendid climax; a marked contrast to most of Schubert's codas, which are apt to collapse with a frank gesture of exhaustion. Here the movement ends with an apotheosis of the Introduction.

"The slow movement, in A minor, after establishing its indomitable march-rhythm in a few wintry bars of introduction, sets out bravely with a heart-breaking show of spirit in adversity. The burden of the song goes, with Schubert's characteristic half-Italian pathos, into the major mode. There is an energetic sequel, marching along in the same rhythm and with the same brave figures.

"The Second Subject is a broad working out of a serene melody of consolation, in F major. The return from this to A minor is famous as one of the simplest and most romantic passages ever written for horns. They toll like a bell haunted by a human soul; and when the First Subject returns there is a new trumpet-part that enlivens and deepens the pathos. The energetic continuation is worked up to a great climax from which the reaction, after a dramatic pause, is intensely tragic: and then the Second Subject enters in A major, with radiant new colours and a flowing accompaniment which continues even through the returning passage (where clarinets now replace the

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

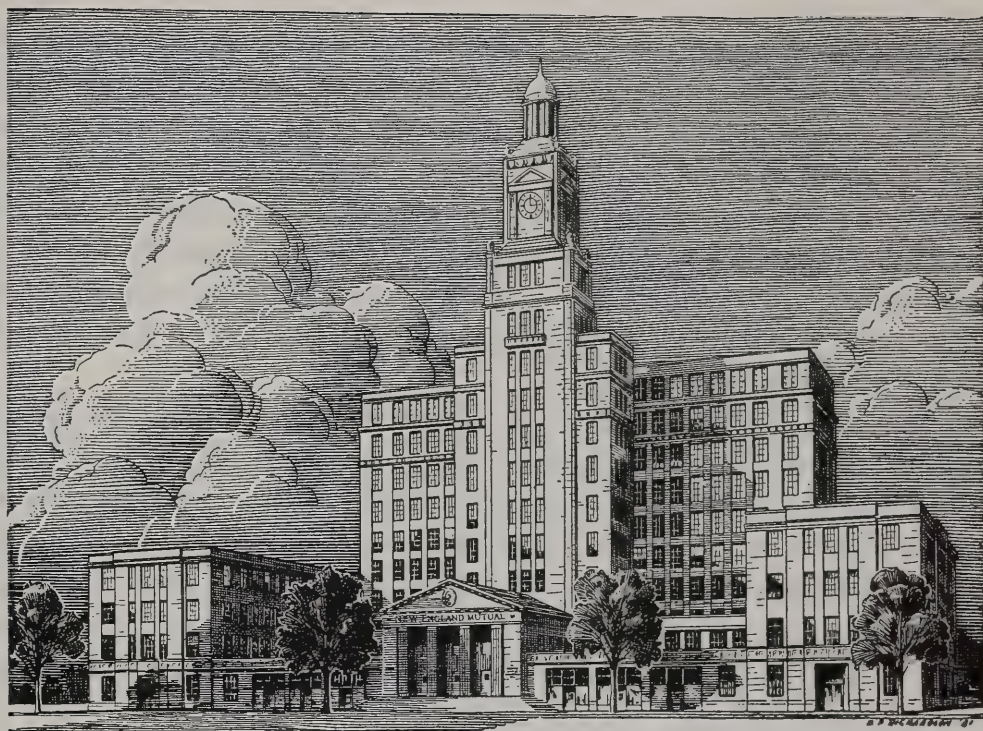
LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050



THIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The NEW ENGLAND MUTUAL



*Life Insurance
Company of Boston*

The first mutual life insurance company chartered in America — 1835

horns). Then fragments of the First Subject are built up into a mournful Coda; even the burden of the song being now in the minor mode.

"The Scherzo yields to nothing in music as regards the perfection and freedom of the treatment. Like the Scherzo of Beethoven's Ninth Symphony, the main body of the movement is in miniature but highly organised sonata-form. The variety of rhythm throughout is inexhaustible. As for the Trio, it is a huge single melody (in 'binary' form with repeats, as usual) — one of the greatest and most exhilarating melodies in the world.

"The truest lover of Schubert confesses that he would not wish the Unfinished Symphony to have a typical Schubert finale. But Schubert wrote two finales which are typical Schubert without being his typical finales. These two are the finale of the string quintet and the finale of this Symphony. Possibly we might add a third, also in C major: the finale of the Grand Duo that ought to have been a symphony. And, of course, there are other finales that have magnificent themes and passages, notably in the three great string quartets. But these two finales are such as nobody can accuse of being weaker than the rest of the works. The finale of the C major Symphony is in fact an example of grotesque power fully as sublime as the griffin which

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600



The Haynes Flute

Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

118-14 Piedmont Street, Boston 16, Mass.

NEW ENGLAND CONSERVATORY OF MUSIC

CONCERT BY CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*

Beethoven Overture and incidental music: *Egmont*

Eleanor Davis, soprano, of the Faculty

Tchaikovsky Serenade for Strings in C major

Rimsky-Korsakov Suite from *Tsar Sultan*

THURSDAY EVENING, MAY 6, IN JORDAN HALL, AT 8:30 P.M.
Tickets without charge on application to the Dean's Office at the Conservatory

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

HARRY STRAUSS (1928-1931)

LOUIS SCHWARTZ

CHARLES SHERMAN

HARVEY I. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Ruskin described so splendidly in the chapter on the Grotesque Ideal in Volume III of 'Modern Painters.'

"The two themes of its First Subject set up a very energetic spin which, like all Schubert's openings, promises well, but which does not, to people who know their Schubert, offer any security that it will maintain its energy in the tropical ease of its composer's mood after he has got through the three other movements so triumphantly. And indeed Schubert had a narrow escape here! If ever a powerful piece of music had a backbone to it, that backbone is the sublimely grotesque main theme of the Second Subject, arising so inevitably and so astonishingly out of the four premonitory repeated notes of the horn, and stretching itself *ad infinitum* while the violins madly turn somersaults with a persistent figure. This was the passage which, when Mendelssohn rehearsed it with the London Philharmonic, caused the players to giggle and behave so badly that he had to withdraw the work; and even within living memory it roused the pedagogue and blinded the humorist in that great musician, Hans von Bülow. Well, it is to be hoped that we know better now. But here is what happened in Schubert's autograph — he had got as far as the four premonitory notes of the horns; and then he dashed off into a schoolmasterly little



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

fugue from which the only possible reaction would have been a schoolboy's practical jokes. By good luck almost unique in Schubert's short career, he lost interest in this project before he had written nine bars of it — or perhaps the real gigantic inspiration came before he developed interest in the frivolity which he had started. Whatever the mental process was, it cannot have taken three-quarters of a minute: the dingy little fugue-subject was struck out before the answer had well begun; the danger was past, and instead of a weak facility, we have the momentum of a planet in its orbit."

[COPYRIGHTED]

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the
Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whisky Distillery, Inc., Louisville Ky

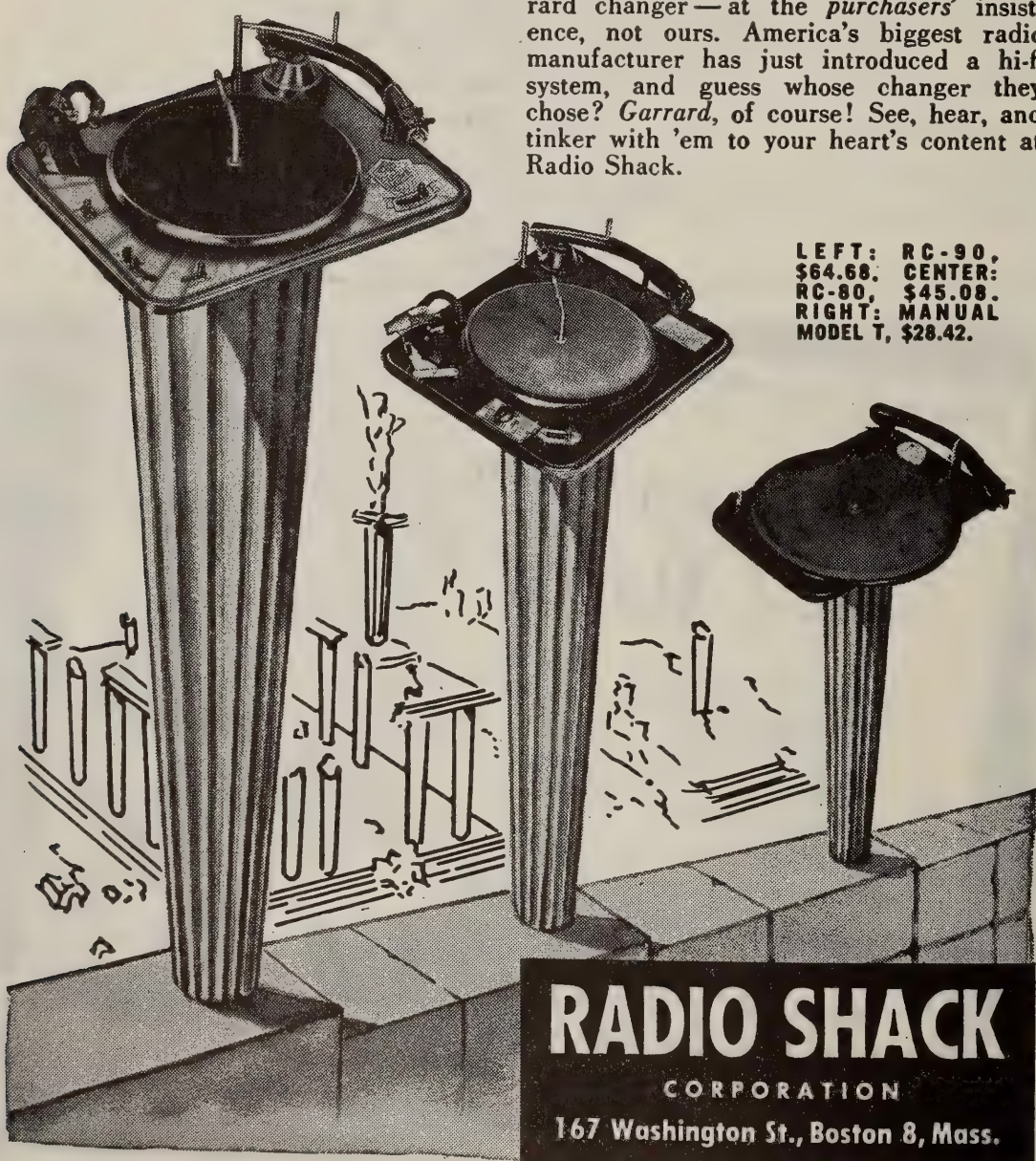


The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at $33\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

SYMPHONY HALL, BOSTON

SEVENTY-FOURTH SEASON, 1954—1955



Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*



Nine Concerts

TUESDAY EVENING SERIES

at 8:30

OCTOBER 12

JANUARY 25

NOVEMBER 2

FEBRUARY 15

NOVEMBER 23

MARCH 15

DECEMBER 21

APRIL 12

APRIL 26



This year's season ticket holders have an option until May 15 to retain their seats for next season (Payment to be made by *September 15*).

Renewal subscription cards for signature have been sent to all present season ticket holders.

There will be six OPEN REHEARSALS
(Dates to be announced)

G. E. JUDD, *Manager.*

LIST OF WORKS

Performed in the Tuesday Evening Series

DURING THE SEASON 1953-1954

- BARTÓK.....Dance Suite for Orchestra
II November 17
- BEETHOVEN.....Piano Concerto No. 2, in B-flat major, *Op.* 19
Soloist: GRANT JOHANNESEN
III December 15
Symphony No. 5, in C minor, *Op.* 67
V February 2
- BERLIOZ.....Excerpts from "The Damnation of Faust," *Op.* 24
VI March 2
"Harold in Italy": Symphony with Viola Solo, *Op.* 16
Soloist: JOSEPH DE PASQUALE
VIII April 13
- BRAHMS.....Symphony No. 2, in D major, *Op.* 73
I October 13
Variations on a Theme of Joseph Haydn, *Op.* 56A
IV January 5
- COWELL.....Hymn and Fuguing Tune, No. 3
(*First performance in Boston*)
V February 2
- ELGAR.....Variations on an Original Theme, *Op.* 36
VI March 2
- FRANCK.....Suite from "Psyché," Symphonic Poem
V February 2
- HANDEL.....Concerto in F major, for Two Wind Choirs and Strings
I October 13
- HAYDN.....Violoncello Concerto in D major
Soloist: PAUL TORTELIER
IV January 5
Symphony No. 101 in D major ("The Clock")
II November 17
Symphony in G major, No. 88
VII March 23
- IBERT.....Concerto for Flute and Orchestra
Soloist: DORIOT ANTHONY
VI March 2
- MAHLER.....Adagio from the Tenth Symphony
III December 15
- MENDELSSOHN.....Concerto for Violin and Orchestra in E minor, *Op.* 64
Soloist: NORMAN CAROL
VII March 23
- MILHAUD....."La Création du Monde"
IX April 27
- MOZART.....Symphony in D major, "Paris" K. 297
VIII April 13
- RAVEL....."Le Tombeau de Couperin," Suite
I October 13
"Daphnis et Chloé," Ballet, Suite No. 2
IX April 27

ROUSSEL.....	Symphony No. 3 in G minor, <i>Op.</i> 42	VIII April 13
SAINT-SAENS.....	Symphony No. 3, in C minor (with organ), <i>Op.</i> 78	Organ: E. POWER BIGGS
		IV January 5
SCHUBERT.....	Symphony No. 7 in C major	IX April 27
SIBELIUS.....	Symphony No. 2, in D major, <i>Op.</i> 43	VII March 23
STRAUSS.....	"Tod und Verklärung," Tone Poem, <i>Op.</i> 24	V February 2
STRAVINSKY.....	Dances Concertantes	III December 15
TCHAIKOVSKY.....	"Romeo and Juliet," Overture-Fantasia	I October 13
	Italian Capriccio, <i>Op.</i> 45	III December 15
	Symphony No. 6 in B minor, "Pathétique," <i>Op.</i> 74	II November 17
WAGNER.....	A Faust Overture	VI March 2
	"Good Friday Spell" from "Parsifal," Act III	IX April 27

PIERRE MONTEUX conducted on February 2

FERENC FRICSAY conducted on November 17

RICHARD BURGIN conducted on December 15 and March 23

- THE BOSTON SYMPHONY CONCERT BULLETIN
- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM



The Boston Symphony Orchestra

PUBLICATIONS

offer to advertisers wide coverage of a special group of discriminating people. For both merchandising and institutional advertising they have proved over many years to be excellent media.

Total Circulation More Than 500,000

For Information and Rates Call :: MRS. DANA SOMES, *Advertising Manager*
Tel. CO 6-1492, or write: Symphony Hall, Boston 15, Mass.

To the —

Friends of the Boston Symphony Orchestra

I have been asked by the Trustees to express their gratitude to the members of our Society for their loyal support of the Orchestra this season.

Without such support, continuation of the Orchestra would be impossible. The list of these Friends as of April 5, 1954, is bound into this program book as a permanent record.

The sole and earnest purpose of the Society of Friends of the Orchestra is to provide the best in orchestral music to the greatest possible number, and all who care to join in furthering this object are invited to enroll as members. There is no minimum membership fee and checks made out to Boston Symphony Orchestra and forwarded to Symphony Hall, Boston, constitute enrollment without further formality.

PALFREY PERKINS

*Chairman, Friends of the
Boston Symphony Orchestra*

Friends of the Boston Symphony Orchestra

List of Members for Season of 1953-1954

Boston Members

- Mr. Edwin I. Abbot
Mr. and Mrs.
Charles C. Abbott
Mrs. Gordon Abbott
Mr. and Mrs.
James D. Abbott
Dr. John A. Abbott
Mr. and Mrs.
A. Howard Abell
Dr. W. H. Abelmann
Mrs. Pennell N. Aborn
Mr. Arnold L. Abrams
Mrs. Herbert Abrams
C. F. Adams, Jr.,
Foundation
Miss Clara A. Adams
Miss Eleanor D. Adams
Miss Fanny M. Adams
Mrs. John Adams
Mr. Robert M. Adams
Mr. and Mrs.
Thomas B. Adams
Mrs. Winslow H. Adams
Mrs. Albert Adelson
Mr. Jack Adelson
Miss Dora L. Adler
Mr. Herman Adler
Mrs. George R. Agassiz
Mrs. Maximilian Agassiz
Mr. Herbert M. Agoos
Miss Clarinda B. Akeroyd
Mr. and Mrs. George Alberts
The Rev. and Mrs.
Raymond Albright
Mr. and Mrs.
Otto A. Alcaide
The Alden Press
Mrs. Stephen P. Alden
Mrs. Talbot Aldrich
Mrs. William T. Aldrich
Mrs. Peter P. Alexander
Miss Louisa R. Alger
Mrs. Arthur W. Allen
Mr. Donald G. Allen
Miss Eleanor W. Allen
Miss Elizabeth Allen
Mrs. Frank G. Allen
Mr. and Mrs.
G. Howard Allen
Mrs. Harold A. Allen
Dr. and Mrs. Henry F. Allen
Miss Hildegard Allen
Miss Mary N. Allen
Mrs. Paul Hastings Allen
Mr. and Mrs. Philip R. Allen
Miss Ruth Allen
Mrs. Thomas E. Allen
Miss Una L. Allen
Mrs. George R. Alley
Allied Container
Corporation
Mrs. Charles Almy
Miss Helen J. Almy
Mrs. Francis J. Oliver Alsop
Mr. and Mrs. Manuel Alter
Mrs. Martin Altmann
Mrs. Henry B. Alvord
Mrs. John S. Ames
Mrs. Oakes I. Ames
Mr. and Mrs.
Stephen B. Ames
Mrs. Theodore G. Ames
Mrs. William H. Ames
Mr. Roger Amory
Mrs. William Amory
Mr. Arthur J. Anderson
Anderson-Coffey Co., Inc.
Miss Helen Anderson
Mrs. Lloyd D. H. Anderson
Miss Marion Anderson
Mr. and Mrs.
O. Kelley Anderson
Miss Elizabeth H. Andrews
Mrs. J. C. Angus
Anonymous
Mrs. Harold Ansin
Miss Margaret Anthony
Mr. B. Earle Appleton
Miss Helen Appleton
Mrs. W. Cornell Appleton
Mrs. R. S. Archer
Mr. and Mrs.
W. C. Archibald
Mr. James R. Armington
Mrs. Lewis A. Armistead
Mrs. Harold Greene Arnold
Miss Margaret F. Arnold
Mrs. Jesse M. Aronson
Arter Grinding
Machine Company
Mr. Charles N. Arthur
Mrs. Harold D. Ashe
Mr. Gifford W. Asher
Mr. Holt Ashley
Miss Lydia A. Ashmead
Mr. Aaron Astrin
Mrs. Jonathan H. Atkinson
Mrs. Henry L. Atwell
Mrs. David E. Atwood
Miss Eleanor C. Atwood
Miss Harriet W. Atwood
Miss Marguerite Atwood
Miss Melanie Avery
Mr. Alan S. Axelrod
Mrs. Charles F. Ayer
Mrs. Frederick Ayer
Mrs. James B. Ayer
Mrs. John P. Ayer
Mrs. W. P. F. Ayer
Mr. Charles L. Ayling
In Memory of
Mrs. James Ayres
Mr. and Mrs.
Courtlandt W. Babcock
Mrs. Francis M. Babson
Mrs. R. W. Babson
Bachrach, Inc.
Mrs. Louis Fabian Bachrach
Dr. and Mrs.
Theodore L. Badger
Mr. and Mrs.
Samuel L. Baer
Mrs. Francis A. Bagnall
Miss J. Marjorie Bailey
Mr. and Mrs.
Sherwood E. Bain
Mrs. Bart W. Baird
Mr. Allen N. Baker
Mrs. Hamilton W. Baker
Mrs. Roland M. Baker
Mrs. Talbot Baker
Dr. Franklin G. Balch
Mrs. Franklin G. Balch, Jr.
Mrs. E. A. Baldwin
The Rev.
G. Graham Baldwin
Mr. Robert Baldwin
Dr. Eric G. Ball
Miss Margaret S. Ball
Professor and Mrs.
Edward Ballantine
Miss Edith Bangs
Miss Ernestine C. Banker
Mr. Talcott Banks, Jr.
Mrs. George W. Barber
Mr. and Mrs.
Richard H. Barbour
Mr. Harrison R. Barker
Mr. and Mrs.
John Barker, Jr.
Miss Phyllis F. Barker
Mr. Charles L. Barlow
Mr. and Mrs. John Barnard
Mr. and Mrs. William
Lambert Barnard
Dr. and Mrs.
Benjamin A. Barnes
Mrs. Joel M. Barnes
Mrs. Winchester Barnes
Mrs. Howard J. Barnet

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mr. John S. Barnet
Mr. and Mrs.
S. J. Barnet
In Memory of
Sara Herman Barnet
Dr. J. Dellinger Barney
Mr. Leonard Baron
Dr. and Mrs. Joseph S. Barr
Mrs. W. Emerson Barrett
Mrs. William A. Barron
Mr. and Mrs. Ralph Barrow
Mr. P. H. Barrows
Mrs. Thomas Barrows
Mrs. John Sedgwick Barss
Mrs. Fraser Barstow
Mrs. Carl Barth
Mr. and Mrs.
Arthur L. Bartlett
Mrs. Charles W. Bartlett
Miss Elizabeth M. P.
Bartlett
Mrs. George W. Bartlett
Miss Grace E. Bartlett
Miss Mary Bartlett
Mrs. Matthew Bartlett
Mrs. Nelson S. Bartlett
Mrs. E. F. W. Bartol
Mrs. John W. Bartol
Mrs. Robert S. Barton
Mrs. J. Colby Bassett
Miss Josephine Bassett
Mrs. George L.
Batchelder, Jr.
Mrs. Laurence Batchelder
Miss Mary E. Batchelder
Mrs. Henry B. Batchelor
Miss Almira W. Bates
Miss Eleanor Bates
Mrs. George E. Bates
Miss Josephine B. Bates
Miss Miriam F. Bates
Mrs. Oric Bates
Mrs. Roy Elliott Bates
Mrs. Meredith Bauer
Mrs. Helen Wood Bauman
Miss Isabel S. Baxter
Mr. and Mrs.
Jesse B. Baxter
Mrs. Boylston A. Beal
Mr. and Mrs.
Thomas P. Beal
Mrs. William DeFord Beal
Miss Ann B. Beale
Mrs. Harry C. Beaman
Bearings Specialty Company
Mrs. A. T. Beatey
Mr. and Mrs.
Bancroft Beatley
Mrs. Ralph Beatley
Miss Winifred M. Beck
Miss Dorothy K. Becker
Mrs. G. W. Becker
Mr. Frank M. Beckerman
- Mrs. Ralph G. Beckett
Miss Jane Beckman
Miss Eleanor W. Beebe
Mrs. Lawrence Beebe
Miss Sylenda Beebe
Mr. Irving R. Beiman
Mr. Ernest H. Belanger
Miss Gertrude C. Belcher
Dr. and Mrs. J. Frank Belin
Mrs. Robert E. Belknap
Mrs. Arthur W. Bell
Mr. Walter C. Bell
Mrs. A. Farwell Bemis
Mr. and Mrs. Alan C. Bemis
Mrs. H. H. Bemis
Mr. and Mrs.
John R. Bemis
Mrs. George W. Benedict, Jr.
Mr. Manson Benedict
Mr. A. E. Benfield
Miss Frances Z. T. Benner
Mrs. J. C. Bennett
Mr. and Mrs.
Martin Bennett
Dr. and Mrs.
Robert E. Bennett
Mrs. Samuel C. Bennett
Mrs. Arthur S. Bennink
Mrs. Robert Bennink
Mrs. G. E. Benson
Mrs. Philip Benson
Miss Sylvia P. Benson
Miss Joan Bentinck-Smith
Mrs. William Bentinck-Smith
Miss Priscilla Somes Bentley
Mr. Richard A. Berenson
Dr. and Mrs.
Martin A. Berezin
Miss Eleanor Berg
Mr. George H. Berger
Mrs. Isabel Kuntz Berger
Mr. Walter George Bergman
Emma and David Berkman
Mrs. Bernard W. Berkowitch
Mr. and Mrs.
A. W. Berkowitz
Mr. Abram Berkowitz
Mr. Gerald A. Berlin
Mrs. Anna C. Berman
Mr. and Mrs.
George A. Bernat
Mr. and Mrs. Paul Bernat
Mrs. David W. Bernstein
Mr. Eliot L. Bernstein
Mr. and Mrs.
Maurice J. Bernstein
Mr. and Mrs.
Milton Bernstein
Miss Tessie S. Bernstein
Miss Ruth Berow
Professor and Mrs.
C. Harold Berry
Mr. Aaron Beshansky
- Mr. Harry W. Besse
The Bettinger Corporation
Mr. William E. Biddle, Jr.
Mr. Lawrence O. Bidstrup
Dr. and Mrs.
Frederick S. Bigelow
Mr. and Mrs. Nelson Bigelow
Mrs. V. Stoddard Bigelow
Mrs. Alexander H. Bill
Mr. Bernard N. Biller
Miss Bernice W. Billings
Bingham, Dana and Gould
Miss Emily V. Binney
Mr. Edwin Binney, 3rd
Dr. and Mrs. Horace Binney
Mr. and Mrs.
Charles Sumner Bird
Mrs. Francis W. Bird
Mr. and Mrs. Harold S. Bird
Mrs. R. W. Bird
Mrs. Paul H. Birdsall
Miss Ernestine Birnbaum
Miss Jessie M. Bishop
Miss Mildred E. Bixby
Mr. Everett H. Black
Mrs. S. Bruce Black
Mrs. Taylor Black
Dr. and Mrs.
Leo A. Blacklow
Mrs. Arthur Blake
Mr. and Mrs. Francis Blake
Mr. and Mrs.
Harley T. Blake
Miss Maude D. Blake
Mrs. Archibald Blanchard
Miss Mary W. Blatchford
Dr. and Mrs. Allen D. Bliss
Mrs. Clarence R. Bliss
Mr. and Mrs. Henry M. Bliss
Mrs. John H. Blodgett
Mrs. Robert E. Blood
Mr. Daniel Bloomfield
Charles P. Blouin, Inc.
Mrs. Thomas S. Blumer
Mrs. Charles H. Boardman
Mrs. Robert Waldo Boas
Mrs. Arlie V. Bock
Miss Ligita Bode
Mrs. Ronald V. C. Bodley
Mr. and Mrs.
Sherman P. Bodwell
Miss Helga Boes
Miss Pauline Bohn
Mr. and Mrs. John E. Boit
Miss Catherine M. Bolster
Mrs. Marshall Bolster
Mrs. Stanley M. Bolster
Mrs. D. S. Bond
Miss Helen Lee Bond
Mr. and Mrs.
Antony Bonvalot
Miss Rhoda C. Bonville
Mr. Vincent V. R. Booth

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Miss Leah A. Borden
 Mrs. John Bordman
 Mr. Christian E. Born
 Mr. and Mrs. Mark Bortman
 Dr. and Mrs.
 Henry Boruchoff
 Boshco, Inc.
 Miss Gertrude M. Bosien
 Mrs. A. D. Bosson
 Boston Envelope Company
 Boston Filter Company, Inc.
 Boston Insulated Wire and
 Cable Co.
 Boston Music Company
 Boston Transformer
 Company
 Boston University College
 of Music
 Mrs. John T. Bottomley
 The Rev. C. R. Boucher
 Mr. Cleo W. Boudreau
 Mr. James G. Bournazos
 Miss Mary E. Boutelle
 Mrs. Herbert L. Bowden
 Miss Mary O. Bowditch
 Dr. Edward L. Bowles
 Miss Barbara Boyagian
 Miss Margaret Boyd
 Mr. Charles Boyden
 Miss Elva R. Boyden
 Miss Helen M. Boyer
 Mr. and Mrs.
 Gerald W. Brace
 Mrs. Gamaliel Bradford
 Mrs. F. J. Bradlee, Jr.
 Mrs. Henry G. Bradlee
 Mr. and Mrs.
 Henry Bradlee, Jr.
 Mrs. Reginald Bradlee
 Mrs. Ralph Bradley
 Mrs. Walter H. Bradley
 Mr. Ernest A. Bragg, Jr.
 Miss Lena E. Bragg
 Mrs. W. C. Bramhall
 Mrs. E. D. Brandeggee
 Mrs. Carl Brandt
 Mr. J. S. Braunig
 Mrs. Anthony Brayton
 Miss Charlotte Brayton
 Mrs. David A. Brayton
 Dr. T. Berry Brazelton
 Mr. and Mrs.
 Frederick Brech
 Mr. Paul B. Breck
 Mr. William M. Breed
 Mrs. J. Lewis Bremer
 Miss Sarah F. Bremer
 Mrs. Theodore G. Bremer
 Mr. and Mrs.
 Herbert Bremner
 Mr. Allen W. Brennan
 Mr. and Mrs.
 Donald G. Brennan
 Mr. and Mrs.
 Harry D. Brenner
 Mrs. Kenneth M. Brett
 Mr. Benjamin F. Brettler
 Mrs. Basil Brewer
 Mrs. Charles Brewer
 Mr. George F. Brewer
 Mr. and Mrs.
 John D. Brewer, Jr.
 Mr. and Mrs.
 George W. W. Brewster
 Dr. and Mrs.
 Henry H. Brewster
 Mrs. J. F. F. Brewster
 Mr. and Mrs. William
 Edwards Brewster
 Mr. David Bridgham
 In Memory of
 Clarissa A. Briggs
 Mrs. George Wright
 Briggs, Sr.
 Mr. Henry P. Briggs
 Mrs. Dwight S. Brigham
 Mrs. F. Gorham Brigham
 Mrs. Frank L. Brigham
 Mr. and Mrs.
 Lewis A. Brigham
 Mr. and Mrs. Louis L. Brin
 Mr. and Mrs. Virgil C. Brink
 Mr. Bartol Brinkler
 Miss Phoebe Bronkhorst
 Mrs. Arthur B. Brooks
 Mrs. Arthur H. Brooks
 Mrs. Edward Brooks
 Mr. John G. Brooks
 Mr. Lawrence G. Brooks
 Miss Marion Haskell
 Brosseau
 Michael Brotman Company,
 Inc.
 Mr. Charles N. Brower
 Miss Dorothy A. Brown
 Mrs. Edwin P. Brown
 Mr. and Mrs.
 George R. Brown
 Mr. and Mrs.
 Gordon S. Brown
 Mr. and Mrs. John
 Nicholas Brown
 Mr. and Mrs. LaRue Brown
 Mr. and Mrs. Louis E. Brown
 Mrs. Mabel Wolcott Brown
 Mrs. Philip L. Brown
 Miss Sylvia Brown
 Mrs. Theodore E. Brown
 Mrs. Thomas Gilbert Brown
 Brown-Wales Company
 Mrs. A. Page Browne
 Miss Cynthia E. Browne
 Miss Katherine L. Bruce
 Miss Marjorie M. Bruce
 Miss Flora Allen Bryant
 Mrs. John Bryant
 Miss Mary L. Bryant
 Dr. Edwin B. Buchanan
 Buck Printing Company
 Mrs. Earle Buckingham
 Mrs. Walter S. Bucklin
 Miss Alice E. E. Buff
 Miss Ellen T. Bullard
 Mr. John C. Bullard
 Mr. and Mrs.
 John M. Bullard
 Mr. and Mrs.
 John M. Bullitt
 Mrs. Austin T. Bunker
 Dr. and Mrs. John P. Bunker
 Mrs. Philip E. Bunker
 Mrs. Philip H. Bunker
 Mrs. Benjamin Bunshaft
 Mr. John E. Burchard
 Miss Barbara D. Burdick
 Mr. and Mrs.
 George E. Burdick
 Mr. R. Burdon-Muller
 Mrs. Herbert R. Burgess
 Mr. and Mrs.
 C. Rodgers Burgin
 Mrs. E. J. Burke
 Miss Martha J. Burke
 Mrs. Roger M. Burke
 Mr. and Mrs.
 Arthur Burkhard
 Mrs. W. A. Burnham
 Mr. Hugh Burr
 Miss Linda F. Burr
 Miss Elizabeth Burrage
 Miss Jean Burrage
 Miss Sally Burrage
 Mr. H. F. Burroughs
 Mrs. Ethel M. Burton
 Mrs. Jessie F. Burton
 Mrs. George A. Bushee
 Business Equipment
 Corporation
 Mrs. F. Wadsworth Busk
 Miss Marion E. Buswell
 Mrs. Morgan Butler
 Mr. William E. Butler
 Dr. and Mrs.
 Douglas E. Butman
 Mr. Frederic C. Butterfield
 Mrs. Stedman Buttrick, Jr.
 Dr. and Mrs. R. K. Byers
 Mrs. Henry G. Byng
 Cabot Foundation
 Mr. Charles C. Cabot
 Mrs. Chilton R. Cabot
 Mr. Godfrey L. Cabot
 Godfrey L. Cabot, Inc.
 Mrs. Harry D. Cabot
 Mr. and Mrs.
 Henry B. Cabot
 Mr. and Mrs. Paul C. Cabot
 Mrs. Sewall Cabot

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Mr. and Mrs.
Thomas D. Cabot
Mrs. Walter M. Cabot
Mr. and Mrs. Sidney Cahan
Mrs. Norman Cahners
A. S. Campbell Company,
Inc.
Mr. Bushrod H. Campbell
Mr. John C. Campbell
Mrs. Wallace M. Campbell
Mr. John J. Canavan
Dr. and Mrs.
Bradford Cannon
Mrs. Beatrice Carlson
Mr. C. E. Carlson
Miss Elsie P. Carlson
Miss Lennie Carlson
Mr. George W. Carmichael
Mr. and Mrs.
Raymond S. Carman
Mr. Charles Roslyn Carney
Carpenter Manufacturing
Company
Mr. Arthur Carr
Miss Cornelia P. Carr
Mrs. Houghton Carr
Mr. Houghton Carr, Jr.
Mrs. John P. Carr
Mrs. Henry G. Carroll
Mr. Joseph Carson, Jr.
Mrs. Albert P. Carter
Miss Bernadetta R. Carter
Mrs. George T. Carter
Mrs. Hubert Lazell Carter
Mr. and Mrs.
Lyndall F. Carter
In Memory of Mrs.
Philip Walton Carter
Mrs. Roscoe A. Carter
Miss Ruth N. Carter
Miss Sylvia Carter
Mr. Charles F. Cashman
Mr. and Mrs.
Paul DeWitt Caskey
Miss Catherine E. Castle
Mr. R. Bruce Castle
Mrs. Robert D. Castle
Miss H. Belle Cates
Mrs. A. G. Catheron
Mr. and Mrs. Charles Caverly
Mrs. Alfred Cavileer
Mr. Alfred Cavileer, Jr.
Mr. Robert P. Cavileer
Mr. Boardman H. Chace
Mrs. Herbert P. Chadbourne
Miss Doris H. Chadwick
Mr. M. Howard Chalfen
Mr. and Mrs.
Richard S. Chamberlain
Mrs. William E.
Chamberlain
Mrs. Winthrop W.
Chamberlain
- Mr. and Mrs.
Cary J. Chamberlin
Dr. Dorothy B. Chamberlin
Miss Florence Chandler
Mr. and Mrs.
H. Daland Chandler
Mr. H. Raymond Chandler
Mrs. John Chandler
Mrs. Henry M. Channing
Mrs. E. Barton Chapin
Mr. H. C. Chapin
Miss Marion L. Chapin
Miss Marjorie Chapman
Mrs. Walter G. Chard
Mr. and Mrs.
Buchanan Charles
Charles River Broadcasting
Company
Miss Alda Charney
Mr. Alfred E. Chase
Miss Alice P. Chase
Mrs. Barbara S. Chase
Mr. E. Sherman Chase
Mrs. Frederic H. Chase
Miss Helen B. Chase
Miss Martha Chase
Miss Mary E. Chase
Mrs. V. D. Chase
Mrs. William F. Chase
Checker Taxi
Mr. David I. Checkoway
Dr. David Cheever
Mrs. David Cheever, Jr.
Mrs. Hyman Cherenson
Mr. Gilbert R. Cherrick
Mrs. A. D. Chesterton
Mrs. Thomas W. Chesterton
Miss Inez W. Chick
Miss Helen T. Chickering
Miss Isabelle Childerhose
Miss Emily C. Childs
Mrs. K. Schuyler Choate
Mr. and Mrs.
Robert B. Choate
Miss Abby W. Christensen
Miss Elizabeth C. Church
Mr. and Mrs.
Elliott B. Church
Mr. Frederic C. Church
Mrs. Edward D. Churchill
Mrs. J. M. B. Churchill
Dr. and Mrs. James L. Chute
Mrs. Samuel Cikins
Mrs. Elizabeth F. Cilley
Mr. and Mrs.
William H. Claflin, Jr.
Mrs. Miles N. Clair
Mrs. Clift Rogers Clapp
Mr. David F. Clapp
Mrs. Dudley Clapp
Mrs. George A. Clapp
Mrs. George D. Clapp
Miss Mary A. Clapp
- Mrs. Nathaniel D. Clapp
Mr. and Mrs. Philip F. Clapp
Mr. Roger E. Clapp
Mrs. Elizabeth E. Clark
Miss Ethel Damon Clark
Mrs. Frank M. Clark
Mrs. G. F. Clark
Miss Gladys Clark
Mr. John Alden Clark
Mrs. Lincoln Clark
Mr. and Mrs. Paul F. Clark
Mr. and Mrs.
Philip M. Clark
Mrs. Theodore Clark
Miss Edith C. Clarke
Mr. and Mrs.
Edward B. Clarke
Mr. James R. Clarke, Jr.
Mr. C. Comstock Clayton
Mr. Calvin W. Clayton
Miss Eleanor Clebnik
Miss Esther M. Clement
Mr. and Mrs.
Lindsay Cleveland
Miss Gretchen Clifford
Mrs. Walter B. Clifford
Mrs. Alice S. Clough
Mr. A. F. Clyde
Mr. Charles K. Cobb
Mr. Charles K. Cobb, Jr.
Miss Isabel C. Cobb
Miss Madeline W. Cobb
Miss Louise Coburn
Mr. and Mrs.
William H. Coburn
Miss Mary McKay Cochran
Mrs. Russell S. Codman
Mr. William B. Coffin
In Memory of Winthrop
Coffin
Mrs. George W. Coggeshall
Mr. Willard G. Cogswell
Mrs. Bernard C. Cohen
Mr. and Mrs. Eli A. Cohen
Mr. and Mrs.
Herman B. Cohen
Mr. Israel Cohen
Professor Morris Cohen
Miss Rose S. Cohen
Dr. Sidney Cohen
Miss Sophia B. Cohen
Mr. and Mrs. Haskell Cohn
Miss Florence Colby
Mr. and Mrs. A. H. Cole
Mr. Howard W. Cole
Miss Nancie L. Cole
Miss Ruby H. Cole
Mrs. Alfred F. Coleman
Mr. Joseph A. Coletti
Mr. V. U. Coletti-Perucca
Mr. and Mrs.
Charles Collens
Mrs. George W. Collier

Colonial Tanning Co.
Mr. and Mrs.

Horatio Colony
Mrs. Henry F. Colt
Miss Elizabeth W. Colwell
Miss Mary A. Comer
Mr. and Mrs.

Daniel F. Comstock, Jr.

The Comtor Company
Mrs. Gilman W. Conant

Miss Susan Conant
Miss Louise Condit
Mrs. Harrison F. Condon, Jr.

Miss Frances Congdon
Miss Margaret Conklin
Miss Elizabeth A. Connors

Control Engineering
Corporation
Mr. and Mrs.

Parker Converse
Dr. and Mrs. Charles Cook
Mrs. C. S. Cook, Jr.
Mr. W. Lawrence Cook
Mr. and Mrs.

G. Gardner Cook
Mrs. John S. Cooke
Mr. Richard Cooke
Miss Ellen W. Coolidge
Miss Elsie W. Coolidge
Mrs. John G. Coolidge
Mrs. John T. Coolidge
Mrs. Julian L. Coolidge
Mrs. Russell Coolidge
Mr. and Mrs.

T. Jefferson Coolidge
Mr. W. O. Cooney
Mr. and Mrs.

Harry D. Cooper
Mr. and Mrs.
Maurice L. Cooper
Dr. and Mrs. Oliver Cope
Mr. and Mrs.

Charles T. Copeland
Mr. Ronald W. Cordingley
Mrs. Harold D. Corey
Miss Linda E. Corey
Mrs. Ward I. Cornell
Mr. and Mrs.

Charles E. Cotting
Miss Clara V. Cottle
Mr. William D. Cotton, Jr.
Mrs. E. Harriet Couch
Miss Harriet Dale Couch
Miss Sarah Thorn Couch
Mr. William Couch
Mr. William Henry Couch
Mr. Jeremiah F. Coughlin
Mr. Hans W. Courant
Miss Elsie R. Cowdrey
Charles M. Cox Trust
Miss Eleanor L. Cox
Mr. Ernest W. Cox
Mrs. Gardner Cox

Miss Laura Cox
Mrs. Charles S. Cox
Miss Jane Coyle
Miss Mary Florence Coyne
Miss Ellen M. Crane
Mrs. Mary K. Craven
Miss Mary L. Crawshaw
Mr. Roger D. Creelman
Miss Lucy C. Crehore
Mr. and Mrs.

Albert M. Creighton
Mrs. Albert M. Creighton, Jr.
Mrs. Bartow Crocker
Mrs. Bigelow Crocker
Mrs. Bigelow Crocker, Jr.
Mrs. C. Thomas Crocker, III
Mr. Douglas Crocker
Mr. Ernest C. Crocker
The Rev. and Mrs.

John Crocker
Mr. and Mrs.
Lyneham Crocker
Mrs. Samuel E. M. Crocker
Mr. and Mrs.

U. Haskell Crocker
Mr. David C. Crockett
Mrs. Arthur P. Crosby
Mrs. S. V. R. Crosby
Mrs. William Crosby
Mrs. Bronson Crothers
Miss Margaret Crowell
Mrs. Francis B.
Crowninshield
Mrs. Thomas St. Clair
Cuddy
Mr. and Mrs.

Charles K. Cummings
Miss Margaret Cummings
Miss Isabel Cummins
Mrs. Alan Cunningham
Mr. Benjamin Cunningham
Mrs. Edward Cunningham,
Jr.
Mrs. I. Coolidge Cunningham
Miss Mary Cunningham
Mrs. Psuedora Cunningham
Dr. Sidney Curelop
Curran-Morton of Lowell,
Inc.

Mrs. Guy W. Currier
Mrs. Edith Roelker Curtis
Miss Eleanore Curtis
Miss Frances G. Curtis
Dr. and Mrs. G. W. Curtis
Mrs. Greeley S. Curtis
Miss Harriot S. Curtis
Mrs. Louis Curtis
Mrs. Louis Curtis, Jr.
Miss Margaret Curtis
Miss Mary Curtis
Mr. Stephen Curtis
Mr. and Mrs.

Frederic H. Curtiss

Miss Alice L. Cushing
Miss Dorothea Cushing
Mrs. George M. Cushing
Mrs. Winthrop Cushing
Miss Elizabeth Cushman
Mrs. Elton G. Cushman
Mrs. H. E. Cushman
Mr. Leonard Cushman
Mr. and Mrs.

Norman Cushman
Mrs. Rufus C. Cushman
Mrs. Charles M. Cutler
Miss Elisabeth A. Cutler
Mr. and Mrs.

G. Ripley Cutler
Mrs. Henry F. Cutler
Mr. and Mrs. Myer L. Cutler
Mr. Robert Cutler
Miss Esther C. Cutter
Mr. R. Ammi Cutter
Mrs. John Cutter
Mr. Richard Cutter

In Memory of C. S. D.
Mrs. George B. Dabney
Mrs. John W. Dacey
Mrs. Fred A. Dakin
Miss Ruth B. Dalrymple
Mr. John N. Dalton
Mrs. Marshall B. Dalton
Dr. William Dameshek
Mr. J. Linfield, Damon
Mr. Herman Dana
Miss Sylvia P. Dana
Mr. and Mrs. Edward Dane
Dr. and Mrs.

Ernest B. Dane, Jr.
Mr. John Dane, Jr.
Mrs. Hazel Danforth
Miss Margaret Danforth
Mrs. Nicholas W. Danforth
Miss Mabel Daniels
Mrs. Richard E. Danielson
Mrs. Carl F. Danner
Miss Barbara E. Danskin
Miss Elizabeth H. Darling
Mrs. Nelson J. Darling, Jr.
Mrs. Philip J. Darlington
Miss Mary D. Davenport
Mr. Stanley Davenport
Mr. William B. Davenport,
Jr.

Miss Bernice W. Davidson
Dr. Charles S. Davidson
Mrs. Charles W. Davidson
Mr. George W. Davidson
Miss Betsy J. Davis
Mrs. Edward Kirk Davis
Mrs. J. J. Davis
Mr. John F. Davis, Jr.
Mrs. Livingston Davis
Mrs. Lincoln Davis, Jr.
Mrs. William L. Davis

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Dr. and Mrs.
Archibald T. Davison
Miss Amy Davol
Mrs. Charles W. Davol
Mrs. Frank A. Day, Jr.
Mrs. Munroe Day
Mr. and Mrs.
C. Bradford Dean
Miss Hazel Dean
Mrs. James Dean
Mrs. Dorothea Dean
Miss Dorothy L. Deane
Miss Elizabeth C. Dearborn
Dr. Albert I. DeFriez
Mrs. Thaddeus C. DeFriez
Mr. and Mrs.
Robert DeGiacomo
Judge and Mrs.
Frank S. Deland
Duchess Anna
deLeuchtenberg
Miss Ethel S. deMille
Mrs. John C. deMille
Miss A. L. Demorest
Mrs. Henry S. Dennison
Mrs. G. P. Denny
Mrs. Philip Y. DeNormandie
Mrs. Robert L.
DeNormandie
Mrs. G. Ellis Densmore
Mr. and Mrs.
Charles Devens
Devonshire Associates
Mrs. Bradley Dewey
Mr. Henry B. Dewey
Mrs. Lewis Dexter
Mrs. Robert L. Dexter
Dr. and Mrs. Samuel Dexter
Mrs. William Dexter
Mr. S. Sydney DeYoung
Mrs. John M. Dick
Mr. and Mrs.
Norman S. Dillingham
Miss Barbara Dillon
Miss Esther Dimick
Mrs. William H. Dimick
Mr. and Mrs.
Lee A. Dimond
Miss Vera diStefano
Mrs. Merton F. Dixon
Mrs. N. P. Dodge
Mr. Robert G. Dodge
Mr. Paul Doguereau
Mr. Richard Dolbear
Mr. Paul Doleman
Mrs. Malcolm Donald
Dr. Gordon Donaldson
Mrs. Wallace B. Donham
Mrs. Leo Donlan
John Donnelly and Sons
Mr. and Mrs.
Alfred Donovan
Mr. Arthur T. Dooley
- Mrs. Eben S. Doolittle
Miss Lillian Dorion
Mr. Robert S. Dorup
Mr. and Mrs.
Charles H. Douglass
Miss Nona M. Dougherty
Mrs. Sterling Dow
H. J. Dowd Company, Inc.
Mrs. Cutler B. Downer
Mr. and Mrs.
Jerome I. H. Downes
Dr. John Godwin Downing
Mrs. Phyllis G. Downing
Miss Margaret Dowse
In Memory of Elsa M.
Jacobson
Mr. John R. Doyle
Mr. and Mrs.
Eben S. Draper
Draper Top Company
Mr. F. Otis Drayton
Miss Louisa L. Dresel
Mrs. George A. Drew
Mrs. Jesse A. Drew
Miss Lucy B. Drew
Mrs. Ruth Drew
Mrs. Carl Dreyfus
Mrs. Edwin J. Dreyfus
Mr. Philip Drinker
Mr. Arthur Drinkwater
Mrs. Edgar J. Driscoll
Miss Katherine L. Driscoll
Mrs. William R. Driver
Mrs. Sydney Drooker
Mr. John Druker
In Memory of Harry Dubbs
Mr. and Mrs.
William H. Drury, Jr.
The Rev. and Mrs.
Frank E. Duddy
Mr. and Mrs.
James S. Duesenberry
Mrs. Mark M. Duff
Miss Daphne F. Dunbar
Miss Helen L. Duncklee
Mrs. Horace C. Dunham
Miss Marjorie H. Dunham
Mr. and Mrs.
Edward W. Y. Dunn
Mr. and Mrs.
William W. Dunnell, Jr.
Miss Elizabeth G. Durkee
Durkee-Mower, Inc.
Miss Josephine Durrell
Miss Catharine H. Dwight
Miss Laura M. Dwight
Miss Margaret Dwight
Dr. Richard W. Dwight
Dr. T. F. Dwyer
Mr. Robert L. Dyette
- Mrs. Marcy Eager
Eagle-Ottawa Leather
Company
Mr. and Mrs.
Henry C. Eames
Mr. and Mrs.
Edward H. Earle
Miss Louise S. Earle
Miss Mabel L. Earle
The Eastern Company
Mr. and Mrs.
James S. Eastham
Mrs. Melville Eastham
Mrs. Roger K. Eastman
Eastover, Inc.
Miss Blanche E. Eaton
Mr. Charles F. Eaton, Jr.
Mrs. John M. Eaton
Miss Wilhelmina Eaton
Mr. Willard H. Eaton
Mrs. Edward R. Eberle
Mr. Adrian E. Eckberg
Miss Mary Louise Eddy
Miss Ruth N. Eddy
Mr. and Mrs. L. U. Edgehill
Dr. George H. Edgell
Mrs. W. D. Edmonds
Mr. William S. Edsall
Mr. and Mrs.
David F. Edwards
Miss Esther P. Edwards
Dr. and Mrs.
Martin Edwards
Miss Mary N. Edwards
Mrs. Neilson Edwards
Mrs. Henry Ehrlich
Mr. and Mrs.
Richard A. Ehrlich
Mrs. Lee Einstein
Mr. and Mrs.
Philip Eiseman
Mrs. Samuel Eisenberg
Mrs. A. W. Eldredge
Miss Lois W. Eldridge
Mr. and Mrs. Rudolph Elie
Miss Mary Caroline Eliot
Mr. and Mrs. Samuel Eliot
Mrs. John M. Elliot
Mr. John M. Elliot
Miss Eleanor Elliott
Miss Harriette M. Ellis
Miss Kate Ellis
Mrs. William V. Ellis
The Ellison Foundation
Mrs. Eben H. Ellison
Miss Helen T. Elms
Mrs. Alfred W. Elson
Miss Augusta C. Ely
Miss Edith W. Emerson
Miss Mabel E. Emerson
Miss Minnie L. Emerson
Mrs. Forrest S. Emery
Mr. H. Wendell Endicott

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mrs. Henry Endicott
Mr. Samuel C. Endicott
Mr. Lewis R. Engel
Mrs. A. Grew English
Mrs. William D. English
Mr. Edward T. Englund
Mrs. Richard Engstrom
Mrs. Eben M. Enroth
In Memory of Mrs. Grace Eosue
Mr. Nicholas Eosue
Mrs. Henry A. Erhard
Ernst and Ernst
Mr. and Mrs. Roger Ernst
Miss Ellen Burfield Esau
Mrs. Gustavus J. Esselen
Mr. Ferdinand Euler
Mrs. Augustus Hemenway Eustis
Mrs. David J. Evans
Mrs. Willard E. Everett
In Memory of Alexander B. Ewing
- Fabric Research
Laboratories, Inc.
In Memory of Enrico E. Fabrizio
Mrs. Harris Fahnestock, Jr.
Mrs. Murry N. Fairbank
Mrs. H. G. Fairfield
Fairhaven High School
Senior Orchestra
Miss Alice Falvey
Mrs. Wallace Falvey
Miss Savina Farina
Mrs. Eliot Farley
Mr. James W. Farley
Mrs. James W. Farley
Mr. and Mrs. Jarvis Farley
Dr. and Mrs.
Dana L. Farnsworth
Miss E. Mabel Farquharson
Miss Eleanor E. Farrar
Miss Frances Farrell
Miss Grace Farrell
Mrs. Oliver Farrington
Mr. Chester Lawrence Farwell
Mrs. Paul Faude
Mrs. James M. Faulkner
Mr. and Mrs.
Richard M. Faulkner
Miss Eliza H. Faunce
Mrs. Henry H. Faxon
Mrs. Henry M. Faxon
Dr. and Mrs.
Nathaniel W. Faxon
Mr. A. D. Fay
Fay Foto Service
Mr. Peter W. Fay
Mrs. Richard D. Fay
Mrs. S. Prescott Fay
- Mr. and Mrs. Willis W. Fay
Miss Catherine Fehrer
In Memory of Elihu T. Feinberg
Mr. and Mrs. Max Feldberg
Mr. Louis Feldman
Mr. Moses D. Feldman
Miss Charlotte Fellman
Felton and Son, Inc.
Mrs. Frederic L. Felton
Mrs. W. Sidney Felton
Miss Pauline Fenno
Miss Eleanor Ferguson
Stanley W. Ferguson, Inc.
Mrs. Frank M. Ferrin
Mrs. Cyrus Y. Ferris
The Rev. Theodore P. Ferris
Dr. and Mrs.
Ronald M. Ferry
Mr. Hart Fessenden
Fibre Leather Manufacturing Company
Miss Alma E. Field
Mrs. Fred T. Field
Mr. and Mrs.
Andrew B. Fielding
Wm. Filene's Sons Company
Mrs. Simma Finard
Dr. Jacob Fine
Mrs. Milton A. Fine
Dr. and Mrs.
Nathan H. Fink
Dr. Maxwell Finland
Miss Mabel G. Finlay
Mr. E. Philip Finn
Miss Kathryn Claire Finn
Mr. John G. Finneran
Miss Anna G. Fiore
First National Stores
Miss Hazel A. Firth
Dr. Louis Fischbein
Miss Margaret A. Fish
Miss Damie Rose Fisher
Miss Edith P. Fisher
Mrs. Jack L. Fisher
Mr. L. Antony Fisher
Mrs. Augustus H. Fiske
Mrs. Gertrude S. Fitch
Miss Ada M. Fitts
Master Charles K. Fitts, Jr.
Master Daniel Hewitt Fitts
Miss Grace W. Fitts
Mrs. Stephen S. Fitzgerald
Miss Beth Flanagan
Mr. and Mrs. J. P. Flanigan
Miss Marie C. Flannelly
Mrs. Joseph Fleischer
Mrs. Theodore Fleisher
Mrs. Arthur W. Fletcher
Mrs. Charles H. Flood
Miss Marjorie C. Fogg
Mrs. Gertrude A. Foley
Mr. Henry E. Foley
- Mr. and Mrs.
Maurice J. Foley
Mr. and Mrs.
George L. Foote
Mrs. Alexander Forbes
Mr. and Mrs. Allan Forbes
Mr. Edward W. Forbes
Mr. and Mrs.
F. Murray Forbes, Jr.
Mrs. Lois W. Forbes
Mrs. Ralph E. Forbes
Miss Jessie W. Ford
Mr. John M. Ford
Mr. Joseph P. Ford
Miss Jane Forsell
Miss Margaret Forster
Miss Frances Forte
Miss Dorothy R. Foster
Mrs. Hatherly Foster
Miss Edith Foster
In Memory of Reginald C. Foster
Miss Sarah H. Foster
Mrs. Herbert C. Fowler
Mr. Alan Fox
Miss Edith M. Fox
Mrs. Harold Fox
Mr. Isidor Fox
Miss Marion Fox
Mr. Walter S. Fox, Jr.
Miriam and William Fox
Mrs. G. Tappan Francis
Mrs. Irving Frankel
Miss Lina H. Frankenstein
Mrs. A. Alfred Franks
Mrs. Amherst D. Frazier
Mrs. Frederick W. Frazier
Dr. and Mrs. A. S. Freedberg
Mr. and Mrs.
Arthur H. Freedberg
Mr. Hiram Freedman
Mrs. Myron Freedman
Mr. and Mrs.
Samuel Freedman
Mr. James W. Freeman
Mr. and Mrs. John Freeman
Mrs. George Edward French
Miss Hannah D. French
Mrs. Gertrude T. Fretz
Mrs. Helene Freundlich
Mr. Fritz Friedland
Mr. and Mrs.
Israel Friedlander
Mr. and Mrs.
Philip J. Friedlander
Miss Elizabeth W. Friedman
Miss Elsie T. Friedman
Mr. and Mrs.
Nathan H. Friedman
Miss Sophie M. Friedman
Mrs. Joseph Friedman
Mr. and Mrs.
Simon Friedman

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Friends, Patent Division, U.S.
 Shoe Machinery Co.
 Miss Kate Friskin
 Mrs. Emilie R. Frost
 Miss Evelyn P. Frost
 Mrs. George Frost
 Mrs. Harold L. Frost
 Mr. and Mrs.
 Horace W. Frost
 Miss Eugenia B.
 Frothingham
 Mrs. Langdon Frothingham
 Mrs. Louis A. Frothingham
 Miss Anna D. Fry
 Dr. and Mrs.
 Claude M. Fuess
 Mr. and Mrs.
 Alvan T. Fuller
 Mrs. Lon Luvois Fuller
 Miss Alice E. Fulton
 Miss Ruth E. Funk
 Miss Elizabeth Fyffe

 Mr. Arthur Gabelnick
 Dr. Irvin George Gahm
 Mrs. James E. Gale
 Mr. Walter H. Gale
 Mrs. Rollin M. Gallagher
 Mrs. William W. Gallagher
 Mr. David B. Galloway
 Mrs. William Albert Gallup
 Mrs. John Galt
 Dr. and Mrs.
 James L. Gamble
 Mr. R. H. Ives Gammell
 Mrs. Charles W. Gammons
 Mrs. Arnold L. Ganley
 Mrs. Harry Ganz
 Dr. and Mrs.
 Robert Norton Ganz
 Mrs. Edgar Garceau
 Mrs. Leslie E. Garde
 Miss Olive P. Garde
 Mr. and Mrs. R. H. Gardiner
 Mr. and Mrs.
 Charles S. Gardner
 Miss Ethel R. Gardner
 Mrs. G. Peabody Gardner
 Mrs. Marjorie H. Gardner
 Miss Mary A. Gardner
 Miss Annette Garel
 Miss Eleanor Garfield
 Mr. Stephen Gargilis
 Dr. Samuel L. Gargill
 Miss Louise Garland
 Mr. Arnold Garrison
 Mrs. William L. Garrison, Jr.
 Mrs. Bernard F. Garrity
 Miss Florence M. Garrity
 Miss Edith M. Gartland
 Mr. Morris Gass
 Mr. and Mrs.
 Richard S. Gates

Mr. A. M. Gaudin
 Mr. Geoffrey Gaulkin
 Mrs. Clyde Gay
 Mr. Heinrich Gebhard
 Mr. and Mrs.
 Leslie N. Gebhard
 Mr. and Mrs.
 Simon H. Geilich
 General Box Company
 Mr. and Mrs.
 Sumner M. Gerstein
 Mr. and Mrs.
 George W. Gethro
 Mr. Frank Gfroerer
 Mr. and Mrs. Henry S. Gibbs
 Mrs. Kirkland H. Gibson
 Mr. Robert P. Giddings
 Mrs. Fred J. Giduz
 Mrs. Henry W. Giese
 Mrs. Carleton S. Gifford
 Miss Rosamond Gifford
 Miss Jeannette Giguere
 Miss Clara C. Gilbert
 Miss Helen C. Gilbert
 Mrs. Edward J. Gildea
 Miss Louise Giles
 Mrs. A. Victor Gilfoy
 Dr. Benjamin Gill
 Dr. and Mrs. Luke Gillespie
 Mr. and Mrs. Fernand Gillet
 Gillette Safety Razor
 Company
 Mrs. Herman Gilman
 Miss Margaret E. Gilman
 Mr. and Mrs. Roger Gilman
 Mr. and Mrs.
 Alfred P. Ginsberg
 Mr. and Mrs.
 Harry Ginsburg
 Mrs. Joseph S. Ginsburg
 Mr. and Mrs.
 William M. Ginsburg
 Mr. and Mrs.
 H. J. Ginsburgh
 Mr. and Mrs.
 A. Murray Ginzberg
 Rabbi Roland B. Gittelsohn
 Miss Helen M. Glasle
 Mr. Hyman S. Glass
 Mrs. Harry Glassburg
 Mr. Henry H. Glazer
 Mr. Edward H. Gleason
 Mr. and Mrs.
 Hollis T. Gleason
 Mr. and Mrs.
 Kenneth E. Gleason
 Miss Marie R. Gleeson
 Globe Plan, Inc.
 Globe Ticket Company of
 New England
 Miss Nura Globus
 Mr. George Glover
 Mrs. Nelson Glover

Mr. William H. Glover
 Mr. E. F. Gnonng
 Mr. Edward Gnonng
 Mrs. Paul M. Goddard
 Miss Ruth Goddard
 Mr. Howard Goding
 Miss Susan Godoy
 Miss Blanche I. Goell
 Dr. Harold P. Golan
 Mr. and Mrs. Samuel Gold
 Mr. and Mrs. Alan Goldberg
 Mr. Alan B. Goldberg
 Mr. Alfred L. Goldberg
 Mr. and Mrs.
 Benjamin Goldberg
 Mr. and Mrs.
 Harold S. Goldberg
 Mr. and Mrs.
 Louis R. Golden
 Mr. and Mrs.
 Charles Goldman
 Mr. Charles M. Goldman
 Mr. and Mrs.
 P. Kervin Goldman
 Mr. and Mrs.
 Sumner Goldman
 Mr. Forrest J. Goldsmith
 Dr. and Mrs.
 Walter Goldstein
 Mrs. Joel A. Goldthwait
 Mrs. P. W. Goldthwaite
 Miss Jean L. Gomez
 Mrs. R. L. Goodale
 Miss Isabel F. Goodenow
 Miss Charlotte E. Goodfellow
 Mrs. Albert Goodhue
 Mrs. L. Cushing Goodhue
 Mr. Harry A. Goodman
 Mrs. Joseph Goodman
 Mr. and Mrs.
 Reuben E. Goodman
 Miss Constance Goodrich
 Mrs. Wallace Goodrich
 Mr. Harold N. Goodspeed
 Mrs. Frederic S. Goodwin
 Mr. and Mrs.
 Harry M. Goodwin
 Mr. and Mrs. R. E. Goodwin
 Miss Sarah S. Goodwin
 Mr. and Mrs. S. Philip Gopen
 Mrs. A. L. Gordon
 Miss Elizabeth M. Gordon
 Miss Mary E. Gordon
 Mrs. Stanley G. Gordon
 Miss Susan D. Gordon
 Mr. and Mrs. Harry N. Gorin
 Miss Vera Gorovitz
 Mrs. C. Lane Goss
 Miss Eleanore P. Gould
 Dr. and Mrs.
 G. Philip Grabfield
 Miss Marianne Graetzer
 Mr. F. A. Gragg

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Miss Louise Graham
 Mrs. Isabella Grandin
 Mrs. John L. Grandin, Jr.
 Mrs. Richard M. Grandin
 Mrs. Arthur E. Grannis
 Mr. and Mrs. Albert F. Grant
 Mr. Alfred H. Grant
 Mrs. Elizabeth O. Grant
 Mrs. Russell R. Grant
 Miss Charlotte Grantz
 Mr. Benjamin Grassi
 Miss Marie L. Grassie
 Mrs. Bowman Graton
 Mr. and Mrs.
 Louis C. Graton
 Mrs. Clara E. Graver
 Miss Bertha St. J. Graves
 Mrs. Edward C. Graves
 Mrs. John L. Graves
 Miss Linda F. Graves
 Mrs. Charles H. Gray
 Miss Fanny Fay Gray
 Mr. and Mrs. Francis C. Gray
 Mr. Reginald Gray
 Great Atlantic & Pacific Tea
 Co.
 Mr. and Mrs.
 Julian F. Greeley
 Mr. Edward S. Green
 Mr. Ellis J. Green
 Mr. Joseph L. Green
 Mr. Philip E. Green
 Mrs. C. Nichols Greene
 Mrs. Henry Copley Greene
 Mr. and Mrs. I. Lloyd Greene
 Mr. and Mrs.
 Jerome D. Greene
 Mrs. Theodore A. Greene
 Mr. Victor Greene
 Mr. George C. Greener
 Miss Elizabeth Greenleaf
 Miss Elizabeth C. Greenleaf
 Mrs. Robert B. Greenough
 Miss Virginia M. Greenwood
 Mr. and Mrs. Don S. Greer
 Miss Eva Jo Gregg
 Miss Agnes Gregory
 Mrs. Edward W. Grew
 Mrs. Henry S. Grew
 Miss Leslie Grinnell
 Mr. Merrill Griswold
 Mr. Roger Griswold
 Mrs. Paul Groover
 Mr. Casper M. Grosberg
 Mrs. Harold K. Gross
 Grossman Family Trust
 Mr. Frank Grossman
 Mrs. Julius Grossman
 Mrs. Edward R. Grosvenor
 Mrs. Charles S. Grover
 Mrs. Leopold Gruener
 Miss Shirley M. Guertin
 Mrs. S. E. Guild

Miss Marie E. Guillet
 Mrs. Paul K. Guillow
 Mrs. Trygve Gunderson
 Miss Signhild V. Gustafson
 Mr. and Mrs.
 Sidney Guttentag

 Miss Rose Haas
 Miss Elsa M. Hackebarth
 Mr. C. W. Hadley
 Mr. and Mrs.
 Theodore C. Haffenreffer
 Mr. H. Frederick Hagemann,
 Jr.
 Mr. John A. Hahn
 Mrs. William Haible
 Mr. and Mrs. Harry P. Hale
 Mrs. Richard K. Hale
 Mrs. Richard W. Hale
 Mrs. Rufus F. Hale
 Mrs. Whitney Hale
 Miss Adah F. Hall
 Miss Anna Hall
 Miss Constance Hall
 Mrs. Frederick R. Hall
 George D. Hall Company
 Mrs. H. S. Hall
 Mr. John L. Hall
 Mrs. Joseph A. Hall
 Mrs. L. A. Hall
 Miss Emily Hallowell
 Mrs. John W. Hallowell
 Mr. N. Penrose Hallowell
 L. H. Hamel Leather
 Company
 Mr. Stanley A. Hamel
 Miss Elizabeth V. Hamilton
 Miss Esther Hamilton
 Mrs. J. R. Hamlen
 Mrs. R. Cushing Hamlen
 Mrs. Robert T. Hamlin
 Miss Elizabeth M. Hammond
 Judge and Mrs.
 Franklin T. Hammond
 Mrs. Harold W. Hammond
 Mrs. Samuel Hammond
 Mr. Edmund M. Hanauer
 Mrs. Samuel S. Hanflig
 Miss Elizabeth A. Hanley
 Mrs. George Hannauer
 Mrs. Lawrence H. Hansel
 Mr. Reginald W. Hanson
 Mrs. Edward Harding
 Mr. Francis A. Harding
 Mrs. Goodwin W. Harding
 Miss Katherine Hardwick
 Miss Blanche E. Hardy
 Miss Mary Caroline Hardy
 Mr. Vinton O. Harkness
 Miss Jean Harper
 Mr. Elihu M. Harris
 Miss Jacqueline R. Harris

Mrs. William G. F. Harris
 Mrs. Norman Harrower
 Mrs. Arthur W. Hartt
 Miss Mary A. Hartwell
 Miss Maude A. Hartwell
 Harvard Glee Club
 Mrs. Carroll S. Harvey
 Mrs. Elbert A. Harvey
 Mr. and Mrs.
 Bartlett Harwood
 Mrs. Herbert E. Harwood
 Mrs. Hugh Harwood
 Mrs. Sydney Harwood
 Mr. Abraham Haskell
 Miss Marian R. Haskell
 Mr. Alpheus Haskins
 Mrs. Charles H. Haskins
 Mr. and Mrs. G. L. Haskins
 Mr. R. J. Hastie
 Mrs. A. Abbott Hastings
 The Reverend A. Abbott
 Hastings
 Lily and Baird Hastings
 Mrs. Merrill G. Hastings
 Mr. T. Mitchell Hastings, Jr.
 Mr. and Mrs.
 Francis W. Hatch
 Mr. and Mrs.
 Francis W. Hatch, Jr.
 Miss Ruth Hatch
 Miss Mary Jane Hathaway
 Miss Florence E. Hatheway
 Mrs. John B. Hawes
 Miss Laura Hawkins
 Hawkridge Brothers
 Company
 Mrs. Leslie D. Hawkridge
 Mrs. Frank W. Hawley
 Mrs. George Hawley
 Miss Margaret A. Hayden
 Mr. Sherman S. Hayden
 Miss Christine Hayes
 Miss Muriel S. Haynes
 Mrs. William Haynes-Smith
 Mrs. Harry T. Hayward
 Mrs. Howard S. Hayward
 Miss Charlotte Hazen
 Mr. and Mrs.
 Harold L. Hazen
 Mrs. Isabel H. Healey
 Mrs. Charles S. Heard
 Mr. and Mrs.
 Hamilton Heard
 Mrs. Bigelow Heath
 Mrs. H. B. Hebbard
 Mr. and Mrs.
 Albert Heckbert
 Miss Lucia R. Hedge
 Mrs. William R. Hedge
 Mr. Maurice D. Heinkopf
 Mr. and Mrs. Harold Heins
 Mrs. Arthur William
 Heintzelman

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mr. Enos E. Held
Miss Mary Hellstrom
Mr. S. J. Helman
Mr. and Mrs.
Leland D. Hemenway
Mrs. Harriet Sterling
Hemenway
Mr. and Mrs.
R. G. Henderson
Miss Joanna A. Henry
Miss Laura Henry
Mr. and Mrs.
Andrew H. Hepburn
In Memory of Hennie A.
Herman
Dr. Louis Hermanson
Miss Phroe Hernan
Miss Louise E. Herrick
Mr. Abraham Herourt
Mrs. Christian A. Herter
Mrs. William Herwitz
Mrs. Ludwig Herzberg
Mr. Robert F. Herzberg
Dean and Mrs.
Paul M. Herzog
A. H. Hews and Company,
Inc.
Mr. Bernard C. Heyl
Miss Madeleine Heyman
Mrs. Chester D. Heywood
Mr. Sidney B. Heywood
Mr. and Mrs.
Edwin W. Hiam
Dr. William F. Hickey, Jr.
Dr. and Mrs. F. H. Higgins
Mrs. John W. Higgins
Mr. and Mrs.
Richard R. Higgins
Mr. and Mrs.
F. L. Higginson
Miss Dorothy E. Hildreth
Mrs. Adams S. Hill
Mrs. Arthur D. Hill
Mr. Clarence H. Hill
Mrs. Converse Hill
Mrs. E. Heath Hill
Miss Laura Hill
Mrs. Lawson T. Hill
Mrs. Ruth M. Hill
Mr. Thomas M. Hill
Mr. Herbert L. Hiller
M. and Mrs.
George E. Hills
Mrs. Hugh S. Hince
Mrs. E. Sturgis Hinds
Mr. and Mrs. H. V. Hines
Dr. Crawford H. Hinman
Mr. Eugene M. Hirshberg
Mrs. Henriette Hirshman
Mr. David L. Hixon
Hixon Electric Company
Mr. and Mrs.
Richard B. Hobart
Mr. and Mrs.
Beecher Hobbs
Mr. and Mrs.
Conrad Hobbs
In Memory of
Jane Whitman Hobbs
Mr. Walter L. Hobbs
Mrs. George F. Hodder
Mr. and Mrs.
Harold D. Hodgkinson
Mr. and Mrs.
Chester A. Hoefer
Mr. Rudolph Hoefler
Mrs. Charles Hoffbauer
Mrs. Jacques Hoffmann
Miss Mary A. Hogan
Miss Patricia Hogan
Miss Joyce Hoisington
Mrs. Donald Holbrook
Miss Edith C. Holbrook
Miss Elizabeth L. Holbrook
Mrs. Charles M. Hollander
Mr. Gerhard L. Hollander
In Memory of
Malcolm H. Holmes
Mrs. Edward J. Holmes
Mrs. Edward O. Holmes, Jr.
Mrs. Hector M. Holmes
Mrs. John Parker Holmes
Miss Madalene D. Holt
Miss Katharine A. Homans
Miss Marian J. Homans
Home Owners Federal
Savings & Loan
Association
Miss Adelaide Homer
Mrs. Donald T. Hood
Mrs. James R. Hooper
Mrs. Wilford L. Hoopes
Mr. and Mrs.
Gerald W. Hopkins
Mr. and Mrs.
Robert H. Hopkins
Mr. and Mrs.
Mark M. Horblit
Mr. and Mrs.
Maurice H. Horblit
Miss Mary E. Horgan
E. B. Horn Company
Mrs. Henry Hornblower
Miss Isabelle Horning
Miss Phyllis A. Horsman
Miss Barbara Horton
Mrs. Sol Horwitz
Miss Ann Horwood
Mrs. Murray P. Horwood
Miss Phoebe Lee Hosmer
Mr. Roy S. Houck
Mrs. B. K. Hough
Miss Audrey C. Houghton
Mrs. Clement S. Houghton
Miss Constance Houghton
Mrs. Henry G. Houghton
Miss Mabel E. Houghton
Mrs. Charles F. Hovey
Mr. and Mrs.
Jack G. Hovey
A. T. Howard Company
Miss Jean V. Howard
Mr. and Mrs.
Dudley R. Howe
Mr. Forest W. Howe
Mr. Henry S. Howe
Mr. James C. Howe
Miss Jeanette Hart Howe
Mr. M. A. DeWolfe Howe
Mrs. Russell Howell
Dr. and Mrs.
William W. Howell
Mrs. Osborne Howes
Mr. and Mrs.
David H. Howie
Miss Edith A. Howland
Mrs. John S. Howland
Mrs. Llewellyn Howland
Miss Mildred R. Howland
Mr. Alexander E. Hoyle
Dr. Eliot Hubbard, Jr.
Mrs. Henry V. Hubbard
Miss Hope Hubbard
Mr. Ralph K. Hubbard
Miss Elinor L. Hughes
Mrs. George Forbes Hughes
Mrs. H. Maurice Hughes
Mr. John H. Hughes
Mr. and Mrs.
Howard E. Hugo
Mrs. Eugene J. V. Huiginn
Private Charles E. Hull
Mr. Blackmer Humphrey
Mr. and Mrs.
Homer C. Humphrey
Miss Mary Ethel Hunneman
Mr. Robert I. Hunneman
Mrs. Arnold W. Hunnewell
Mr. Francis
Welles Hunnewell
Mrs. Hollis Hunnewell
Miss Priscilla P. Hunnewell
Mr. William P. Hunnewell
Mrs. Jerome C. Hunsaker
Mr. and Mrs.
Albert B. Hunt
Mrs. E. J. B. Huntoon
Mrs. John C. Hurd
Mrs. Newell Hurd
Mrs. B. Hurvitz
Dr. J. M. Hutcheson, Jr.
Mrs. C. Hutchins, Jr.
Miss Ethel Hutchinson
Mrs. Norman Hutton
Mr. Emery I. Huvos
Mr. Joseph Hyams
Mrs. H. Stanley Hyde
Hyman Brothers, Inc.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mrs. Frederick T. Iddings
 Mrs. Percy C. Idell
 Dr. Joseph Igersheimer
 Miss Gertrude M. Ingall
 Mr. George A. Ingalls
 Mrs. Edward Ingraham
 Miss Ivy F. Inman
 Miss Minnie M. Inman
 Internacio (Wool) Inc.
 International Business
 Machines Corporation
 Miss Emilia Ippolito
 Miss Marion R. Irvine
 Miss Blanche F. Irving
 Mr. Kenneth L. Isaacs
 Mr. Israel Dok Isenberg
 Mrs. William Ittmann

 Mrs. Edwin E. Jack
 Mrs. James R. Jack
 Miss Annie H. Jackson
 Mr. and Mrs.
 Henry B. Jackson
 Mrs. James Jackson
 Mr. and Mrs.
 James Jackson, Jr.
 Mrs. Robert H. Jackson
 Mr. Samuel R. Jackson
 Mr. Ivan S. Jacobs
 Miss May Jacobs
 Mrs. William Jacobson
 Mr. James Jacques
 Mr. and Mrs. Louis L. Jaffe
 Mrs. William James
 Mr. William James
 Miss Helen M. Jameson
 Mrs. J. B. Jamieson
 Dr. and Mrs.
 Charles A. Janeway
 Mrs. Benjamin F. Jaques
 Mrs. Herbert Jaques
 Mrs. Richard E. Jeffery
 Mrs. Charles S. Jeffrey
 Miss Alice C. Jenckes
 Mr. David B. Jenkins
 Mr. James L. Jenks, Jr.
 Mr. and Mrs.
 Charles S. Jenney
 Miss Elizabeth H. Jenney
 Mrs. Warren Jenney
 Mr. and Mrs.
 E. Morton Jennings, Jr.
 Miss Eleanor M. Jennings
 Mr. William Paul Jensen
 Mrs. Pliny Jewell, Jr.
 Mr. T. E. Jewell
 Mr. and Mrs.
 T. Edson Jewell, Jr.
 In Memory of Howard
 Clifton Jewett, M.D.
 Dr. Pierre Johannet
 Mrs. Herman Johanson
 Miss Adeline Mary Johnson

Mrs. Charles B. Johnson
 Mrs. David S. Johnson
 Mr. E. C. Johnson
 Professor Edith C. Johnson
 Mr. and Mrs.
 Edwin G. Johnson
 Miss Elizabeth Johnson
 Miss Florence E. Johnson
 Mrs. Frederick Johnson
 Mr. and Mrs.
 George Blake Johnson
 Miss Harriet E. Johnson
 Mrs. John W. Johnson, Jr.
 Mrs. Peer P. Johnson
 Mr. Ralph W. Johnson
 Mrs. Raymond B. Johnson
 Miss Winifred H. Johnstone
 Mrs. Arthur M. Jones
 Mr. Charles H. Jones, Jr.
 Miss Dorothy Jones
 Mrs. Durham Jones
 Miss Eleanor H. Jones
 Miss Eleanor P. Jones
 Mrs. Francis R. Jones
 Miss Helen L. Jones
 Miss Helen T. Jones
 Mrs. J. Arthur Jones
 Mr. Lawrence L. Jones
 Miss Margaret H. Jones
 Mr. Paul Jones
 Mr. R. Carroll Jones
 Miss Ruth L. Jones
 Mr. and Mrs.
 W. St. Clair Jones
 Miss Mary R. Joslin
 Mr. and Mrs.
 Mark R. Jouett
 Mr. Benjamin Joy
 Mr. C. Frederick Joy, Jr.
 Miss Gladys T. Joyce
 Mr. Tucker Joyce
 Mr. A. Bradford Judd
 Mr. George E. Judd

 In Memory of
 Carl J. Kaffenburgh
 Mrs. Hetty L. R.
 Kaffenburgh
 Mrs. Albert S. Kahn
 Mrs. George Kahn
 Mrs. Benjamin A. Kaiser
 Mr. Roger R. Kalanian
 Mrs. Lewis W. Kane
 Mr. Alexander Kantor
 Mr. and Mrs.
 Jacob J. Kaplan
 Mr. and Mrs. Joseph Kaplan
 Mr. Anthony J. Kapus
 Mr. and Mrs. L. H. Karelis
 Mr. Matthew C. Kartch
 Mrs. Max L. Kates
 Mr. Walter Kates
 Mr. and Mrs. Max Katz

Mr. and Mrs. Robert A. Katz
 Mr. and Mrs.
 Morris Katzman
 Mr. and Mrs.
 Earle B. Kaufman
 J. G. Kaufman Company
 In Memory of
 Mitchell B. Kaufman
 Mitchell B. Kaufman
 Charitable Foundation
 Mrs. Norman B. Kaufman
 Mr. Richard L. Kaye
 Mrs. John L. Keedy
 Mrs. Laurence M. Keeler
 Mr. and Mrs.
 Joseph H. Keenan
 Mrs. H. Nelson Keene
 Miss Ethel M. Keese
 Mrs. Harold C. Keith
 Mr. Jean R. Keith
 Mr. Preston B. Keith
 Mr. Harrison Keller
 The Reverend and Mrs.
 Howard P. Kellett
 Mrs. John J. Kelley
 Miss Mary Jane Kelley
 Mrs. Shaun Kelly
 Miss Frances W. Kelsey
 Miss Helen M. Kelsey
 Miss Mildred A. Kemp
 Mr. Henry P. Kendall
 Miss Thelma M. Kenison
 Kenmore Hotel
 Mrs. Robert M. P. Kennard
 Mr. Clement Kennedy
 Mr. Parker H. Kennedy
 Kennedy's Inc.
 Mrs. Everett E. Kent
 Mrs. Ira Rich Kent
 Kenway, Jenney, Witter
 and Hildreth
 Mrs. Shirley K. Kerns
 Mrs. H. Kerr-Blackmer
 Mr. and Mrs.
 John A. Kessler
 Mrs. Kenneth D. Ketchum
 Mr. and Mrs.
 Phillips Ketchum
 Miss Margaret W. Kettell
 Miss Dorothy E. Keyes
 Miss Mary S. Keyes
 Keystone Charitable
 Foundation
 Mr. and Mrs. H. V. Kibrick
 Mr. I. S. Kibrick
 Mrs. Henry P. Kidder
 Mrs. Paul Killiam
 Mrs. Charles H. Kimball
 Mr. and Mrs. Chase Kimball
 Mrs. Fred Nelson Kimball
 Mrs. Walter E. Kimball
 Mr. and Mrs. Franklin King
 Mrs. Gilbert King

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mr. and Mrs.
Henry Parsons King
Mr. William King
Mrs. William F. King
Mrs. E. W. Kingsbury
Mrs. William
Abbot Kinsman
Miss Katrina Kipper
Mrs. Malcolm C. Kirkbride
Mrs. George H. Kirkpatrick
Mrs. Samuel Kirstein
Mrs. W. R. Kitchel
Mrs. Edward H. Kittredge
Mrs. Francis B. Kittredge
Mrs. Louis H. Klebenov
Mrs. Arthur Klein
Miss Elise Klein
Mrs. Herbert H. Klein
Klein-Farris Company, Inc.
Mr. J. Louis Kline
Mr. and Mrs. Harry J. Klotz
Mrs. F. W. Knauth
Miss Linnea E. Kneller
Mr. Carl E. Kneuert
Mr. and Mrs.
W. S. Knickerbocker
Miss Dorothy C. Knight
Miss Mildred Knowles
Dr. W. Eugene Knox
Miss Selma Koehler
Miss Doris Koopman
In Memory of
Annie Liebman Kopf
Mrs. William Koster
Mr. Ernest Kotzian
Mrs. Serge Koussevitzky
Mr. Charles Kovler
Mrs. Gerald M. Kramer
Miss Roslyn E. Kramer
Miss Sara Krivitzky
Mr. J. Frederick Krokyn
Mr. and Mrs. Hans T. Kroto
Mrs. George W. Kuehn
Miss Y. K. Kuhn-Regnier
Mr. Norman E. Kumin
Mr. Daniel Kuntz
Miss Margaret Kyle

Mrs. Charles V. Labovitz
Mr. Edward F. LaCroix
Mrs. Alexander H. Ladd
Miss Aimee L'Africain
Miss Aimee Lamb
Miss Rosamond Lamb
Mr. Robert H. Lamond
Miss Barbara G. LaMont
Mr. Stanley Lampert
Miss Alice E. Lamprey
Mr. Clement R. Lamson
Dr. David Landau
Mr. Albert F. Landrigan

Mr. and Mrs.
Frederick S. Lane
Mrs. Gardiner M. Lane
Miss Helen J. Lang
Miss Margaret
Ruthven Lang
Mr. and Mrs.
William L. Langer
Mrs. Herbert F. Langley
Mrs. Bradshaw Langmaid
La Pointe Machine
Tool Company
Miss Julia Larimer
Miss Elizabeth Lasell
Miss Elizabeth Lathrop
Mr. and Mrs.
Henry A. Laughlin
Mrs. Charles E. Lauriat, Sr.
Miss Carmela F. Lauro
Mrs. Charles H. Lawrence
Mrs. Charles H.
Lawrence, III
Mr. and Mrs.
James Lawrence, Jr.
Mrs. John S. Lawrence
Mr. and Mrs.
Stanley H. Lawton
Mr. William Leach, Jr.
Mr. R. E. Leary
Mrs. Frederic K. Leatherbee
Dr. Paul B. LeBaron
Mrs. Charles E. Lee
Mr. Frank F. Lee
Miss Helene G. Lee
Mrs. Joseph Lee, Sr.
Mrs. Richard M. Lee
Dr. and Mrs. Roger I. Lee
Miss Sylvia Lee
Mr. and Mrs. Frank Leeder
Mrs. Martha W. Leete
Dr. Peter G. Lehndorff
Mr. H. Lehner
Mr. and Mrs.
Royal W. Leith
Miss Elizabeth
Carter Leland
Mr. Henri Lench
Mr. Mortimer Lenk
Mr. Richard Van S. Lenk
Mrs. William G. Lennox
Mr. and Mrs.
Clement Lenom
Miss Adele V. Leonard
Mr. Arthur D. Leonard, Jr.
Mr. and Mrs. Bryan Leonard
Miss Marion Leonard
Mr. Edward C. Lerner
Mrs. H. Frederick Lesh
Mrs. Bernard S. Leslie
Dr. Mark Falcon Lesses
Mrs. Horace H. Lester
Selma and Esther Levenberg

Mr. Herman Leventhal
Miss Edith Wiley Leveroni
Mrs. Harry Levi
Mrs. Abraham Levin
Mr. and Mrs.
Benjamin Levin
Mrs. Colman Levin
Mrs. Francis Levin
Mr. and Mrs. Myer J. Levin
Mrs. Orrin Levin
Mr. and Mrs. A. T. Levine
Mrs. Carlisle N. Levine
Mrs. Harry Levine
Mr. and Mrs. Harry Levine
Miss Iris Levine
Dr. Julius H. Levine
Dr. and Mrs.
Samuel A. Levine
Mrs. Frederick
Jefferson Leviser
Miss Eleanor S. Lewis
Mr. and Mrs.
Frank M. Lewis
Mrs. George Lewis
Mrs. George Lewis, Jr.
Mrs. George Albert Lewis
Miss Lillian K. Lewis
Mr. and Mrs.
George E. Libby
Mr. Harris Baum Libby
Mrs. Louis Libman
Miss Constance E. Linberg
Mr. and Mrs.
Alexander Lincoln
Miss Elizabeth Clay Lincoln
Mrs. Allan P. Lindblad
Miss Edith Lindblom
Miss Ruth Lindblom
Mrs. John H. Lindsey
Miss Letitia H. Linsley
Mr. Davis S. Linton
Mr. Max Lipson
Mr. and Mrs. Sydney Litter
Arthur D. Little Foundation
Mr. Bertram K. Little
Dr. and Mrs. Brian Little
Mrs. Harry B. Little
Mrs. Leon M. Little
Miss Marion O. Little
Mr. and Mrs.
Thomas W. Little
Miss Ruth L. Littlefield
Mr. and Mrs.
Ralph Livingston
Mrs. Rudolf Lob
Mrs. Dunbar Lockwood
Mrs. H. deForest Lockwood
Mrs. Lena W. Lockwood
Dr. Halsey B. Loder
Mrs. D. Morley Lodge
Honorable Henry
Cabot Lodge, Jr.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. George Wood Logan
 Mrs. E. Frothingham
 Lombard
 Mrs. Laurence M. Lombard
 Mrs. Jack I. London
 Mrs. John A. Long
 Mr. David R. Longhi
 Mrs. Robert H. Loomis
 Miss Katharine Lord
 Mrs. W. H. Lord
 Mr. Wilfred Lord
 Mr. and Mrs.
 Atherton Loring, Jr.
 Mrs. Charles A. Loring
 Mrs. Charles G. Loring
 Miss Marjorie C. Loring
 Miss Susan G. Loring
 Mr. Richard Loud
 Mr. Alan D. Lourie
 Mrs. Frederick H. Lovejoy
 Mr. Winslow H. Loveland
 Miss Kathleen M. Lovely
 Mrs. Ernest Lovering
 Mrs. W. Lovering-Holman
 Mrs. Elston Low
 Mrs. F. E. Lowell
 Miss Pauline B. Lubell
 Mrs. Inez M. Lucas
 Miss Mabel Ellen Lucas
 Mr. G. Leroy Luce
 Mr. Stephen B. Luce
 Miss Helen Lumian
 Mrs. Lela A. Lumian
 Mrs. Joseph W. Lund
 Mrs. John A. Lunn
 Mrs. George P. Lunt
 Mr. and Mrs.
 Lea S. Luquer
 Mr. Jonathan Lurie
 Mrs. Reuben L. Lurie
 Miss Alma Lutz
 Mrs. Charles Peirson Lyman
 Mr. and Mrs.
 G. H. Lyman, Jr.
 Mrs. George H. Lyman, Sr.
 Mrs. Harrison F. Lyman
 Mrs. Henry Lyman
 Mrs. Frank A. Lynch
 Miss Blanche E. Lyon
 Mrs. George Armstrong
 Lyon
 Miss Gladys P. Lyons
 Mrs. Nathaniel P. Lyons

M & M Transportation
 Company
 Mrs. W. Russell MacAusland
 Mrs. Leslie MacDill
 Mr. Arch J. Macdonald
 Mr. Hector MacDonald
 Mr. John D. MacDonald
 Miss Ruth MacDonald

Mrs. Walter G. MacDonald
 Dr. and Mrs.
 William J. MacDonald
 Mrs. John MacDuffie, 2nd
 Mr. Joseph N. Mack
 Miss Susan H. MacKay
 Miss Jessie Bell
 MacKenzie
 Miss Mary Jane MacKenzie
 Mrs. Archibald MacLeish
 Mrs. Eldon Macleod
 Mrs. Donald F. MacNaught
 Miss Lizzie Lake MacNeil
 Mr. and Mrs.
 Edward F. MacNichol
 Mr. John R. Macomber
 Mr. and Mrs.
 L. W. Macomber
 Mrs. Warren MacPherson
 Mr. and Mrs.
 Elmore I. MacPhie
 Mr. Leo F. Madigan
 Dr. and Mrs.
 H. Kelvin Magill
 Miss Kathryn B. Magill
 Miss Alice Maginnis
 Miss Elizabeth Maginnis
 Mr. William Norris Magoun
 Mrs. Calvert Magruder
 Mr. Timothy J. Mahoney
 Miss Alice A. Main
 Mr. Donald C. Malcolm
 Mrs. Stephen P. Mallett, Jr.
 Miss B. Buckley
 Mallinckrodt
 Mrs. Leo Mann
 Dr. Eleanor G. Marchand
 Mrs. Richard J. Marcus
 Mr. and Mrs. G. D. Marcy
 Mr. Edward R. Marden
 Mr. and Mrs.
 Philip S. Marden
 Mrs. Robert H. Marden
 In Memory of
 Edward C. Marget
 Mr. and Mrs.
 Bernard Marglin
 Dr. and Mrs.
 Herbert I. Margolis
 Mr. and Mrs.
 Joseph B. Margolis
 Mr. and Mrs.
 George A. Markell
 Mrs. Samuel Markell
 Mr. Robert T. Markson
 Mr. Claude Marlio
 Mrs. Samuel L. Marnoy
 Miss Eleanor Marples
 Miss Alice F. Marsh
 Mr. and Mrs. H. S. Marsh
 Mr. David B. H. Martin
 Mrs. Ford M. Martin

Mr. Joseph A. Martin
 Mr. James Martindale
 Mr. Charles E. Mason, Jr.
 Mr. and Mrs.
 H. Crandall Mason
 Miss H. Florence Mason
 Mrs. Hyman Mason
 Miss Margaret C. Mason
 Mrs. Sydney R. Mason
 Massachusetts Envelope
 Company
 Mr. and Mrs.
 Eugene H. Mather
 Mrs. Philip R. Mather
 Mr. Charles D. Matheson
 Matheson Radio Company,
 Inc.
 Mrs. Alfred Matless
 Mrs. H. N. Matthews
 Mrs. Thomas J. Mavor
 Miss Anna R. Maxwell
 Mr. E. Leon May
 Miss Viola Stacy May
 Mr. Leo Mayer
 Mrs. Pierre Mayer
 Miss Helen Day Maynard
 Mr. Robert W. Maynard
 Mrs. Lawrence S. Mayo
 Miss Lina A. Mayo
 Miss Sylvia Meadows
 Dr. J. Howard Means
 Mr. Frank E. Meehan
 Miss Jane S. Megrew
 Mrs. Joe Vincent Meigs
 Mr. and Mrs.
 Metcalf W. Melcher
 Miss Ida Meltzer
 Mrs. S. Peter Melville
 Mr. Aaron Mendelsohn
 Mr. and Mrs.
 Irving R. Merriam
 Mrs. R. C. Merriam
 Mr. Ezra Merrill
 Mrs. Roger B. Merriman
 Mr. Nestor Merritt
 Mr. and Mrs.
 Frank S. Metcalf
 Mrs. George Putnam Metcalf
 Mrs. Thomas N. Metcalf
 Mr. and Mrs.
 Henry H. Meyer, Jr.
 Dr. Jost J. Michelsen
 Mr. and Mrs.
 Harry S. Middendorf
 Mr. and Mrs. Boris Migliori
 Mrs. Joseph L. Milhender
 Mr. and Mrs.
 Alton L. Miller
 Mr. Arthur Miller
 Charles N. Miller Company
 Mrs. I. Otto Miller
 Mrs. J. F. G. Miller

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. Stanley R. Miller
 Mrs. V. Rogers Miller
 Mrs. Joseph Knowles
 Milliken
 Miss Ruth B. W. Millner
 Miss Dora B. Milstein
 Mrs. Paul Mimart
 Mrs. George R. Minot
 Mrs. Herman A. Mintz
 Dr. Samuel C. Mintz
 Mr. G. Wiley Mitchell
 Miss Gladys O. Mitchell
 Mr. Stewart Mitchell
 Mr. William P. Mitchell
 Mrs. Arthur G. Mitton
 Mrs. Samuel Mixter
 Dr. and Mrs.
 W. Jason Mixter
 Mr. and Mrs.
 Elmer B. Mode
 Mrs. Richard E. Moerschner
 Mr. and Mrs. Harold Molter
 Mrs. Lucille Monaghan
 Dr. and Mrs.
 John P. Monks
 Mr. Fred Monosson
 Mrs. Robert L. Monroe
 Mrs. Hugh Montgomery
 Mrs. James A. Montgomery
 Mr. and Mrs.
 Spencer B. Montgomery
 Mrs. Charles L. Moore
 Mrs. Edward C. Moore
 Miss Eva M. Moore
 George C. Moore
 Wool Scouring Mills
 The J. W. Moore Machine
 Company
 Mr. J. Winston Moore
 Miss M. Edith Moran
 Mr. and Mrs.
 Daniel Mordecai
 Mr. and Mrs.
 Leonard Mordecai
 Mrs. Dorothea Moretti
 Mr. and Mrs.
 Hewitt Morgan
 Mr. Philip M. Morgan
 Mr. Vincent Morgan
 Professor and Mrs.
 Samuel Eliot Morison
 Mr. George A. Morley
 Miss Mary A. Morley
 Mr. and Mrs.
 Charles R. Morris
 Mrs. R. H. Morris
 Mrs. Alva Morrison
 Miss Gertrude Morrison
 Mrs. Robert M. Morrison
 Mr. and Mrs.
 Arthur H. Morse
 Mrs. Charles F. Morse

Miss Charlotte G. S. Morse
 Miss Doris E. Morse
 Mrs. George W. Morse
 Mr. Herbert B. Morse
 Mrs. Herbert B. Morse
 Miss J. G. Morse
 Mr. and Mrs.
 J. Robert Morse
 Mrs. James F. Morse
 Mr. John F. Morse
 Mrs. Julius C. Morse
 Miss Leonice S. Morse
 Miss Marianne Morse
 Mr. and Mrs.
 Robert G. Morse
 Mr. Robert M. Morse
 Mrs. Everett Morss
 Mrs. Henry A. Morss
 Mr. and Mrs.
 Henry A. Morss, Jr.
 Mrs. Noel Morss
 Mr. and Mrs.
 Philip R. Morss
 Mrs. Evelyn H. Morton
 Mrs. Pearl B. Morton
 Mr. and Mrs.
 William F. Morton
 Miss Helen C. Moseley
 Mr. and Mrs.
 Abraham Moskow
 Mrs. F. S. Moulton
 Mr. Jasper R. Moulton
 Mrs. R. B. Moulton
 Mrs. James T. Mountz
 Mr. Penfield Mower
 Mr. and Mrs.
 James A. Moyer
 Dr. and Mrs.
 S. Richard Muellner
 Mr. Stephen P. Mugar
 Mrs. William A. Muller
 Miss Alice H. Mumford
 Mrs. George S. Mumford
 Mrs. George S. Mumford, Jr.
 Mr. J. S. Munro, Jr.
 Mrs. Willis Munro
 Mrs. James A. Munroe
 Mrs. T. B. Munroe
 Miss Margaret
 Munsterberg
 Mr. and Mrs.
 Paul E. Murdock
 Miss Barbara B. Murphy
 Dr. Arthur C. Murray
 Mrs. Henry A. Murray
 In Memory of
 Mrs. Lucy S. Rantoul
 Mr. Robert W. Murray
 Mr. and Mrs.
 Ronald W. Murray
 Mrs. William M. Murray
 Miss Mildred Muscanto

Mrs. William H. Musgrave
 Mr. and Mrs.
 Max I. Mydans
 Mr. and Mrs.
 Charles H. Myers
 Mr. Herbert J. Myers
 Dr. and Mrs.
 Abraham Myerson
 Mr. and Mrs.
 John McAndrew
 Mr. Robert P. McAndrew
 Miss Grace E. McClelland
 Miss Catherine B. McCoy
 Mr. Gus T. McConnell
 Mrs. Stanley McCormick
 Miss Grace S. McCreary
 Mrs. Lewis S. McCreary
 Mr. Hugh McDevitt
 Miss Zorine McDonnell
 Miss Alice McDowell
 Miss Alice McElhiney
 Mr. J. F. McElwain
 Mrs. Walter L. McGill
 Mrs. Holden McGinley
 Mrs. Allyn B. McIntire
 Mrs. Alfred R. McIntyre
 Mrs. E. Rudolf McKay
 Miss L. Frances McKeen
 Miss Emily W. McKibbin
 Mrs. Walter McKim
 Mrs. Elizabeth McKinstry
 Dr. and Mrs.
 John B. McKittrick
 Dr. and Mrs.
 Leland S. McKittrick
 Miss Rebecca W.
 McLanathan
 Miss Mary E. McLean
 Mrs. Hugh D. McLellan
 Mrs. Harold McNeil
 Miss Jean McPhee
 Miss Margaret L. McQuaid
 Mrs. Charles H. McSweeney

 Miss Marcia Nadell
 Mr. J. Maurice Naparstek
 The Right Reverend
 Norman B. Nash
 Mr. Peter H. Nash
 Mr. and Mrs. Israel Nasher
 Mrs. David G. Nathan
 Mr. and Mrs.
 E. Geoffrey Nathan
 Mr. Joseph B. Nathan
 Mrs. Edward Nathanson
 Miss Mabel R. Nathanson
 Miss B. Jeannette Nay
 Miss Esther Nazarian
 Mrs. James A. Neal
 Mrs. S. N. Nectow
 Miss Raymonde Neel
 Mrs. J. Neely, Jr.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mr. and Mrs. Carlisle Neff
 Miss Helen S. Neill
 Miss Dona E. Nelson
 Mrs. Harris J. Nelson
 Mrs. Thacher Nelson
 Mr. and Mrs.
 George D. Newall
 Mr. Cammann Newberry
 Miss Katherine Newbold
 Mrs. James M. Newell
 New England Mica
 Company, Inc.
 Mrs. Charles A. Newhall
 Mrs. Eli Newman
 Mrs. Samuel J. Newman
 The Newman Family
 Mr. and Mrs.
 Edwin M. Newton
 Mr. and Mrs.
 Harland B. Newton
 Miss M. M. Nicholls
 Mr. Acosta Nichols, Jr.
 In Memory of
 Elsie Quincy Nichols
 Miss Helen F. Nichols
 Mrs. Henry J. Nichols
 Miss Lucy Nichols
 Mrs. Malcolm S. Nichols
 Mrs. Rodman A. Nichols
 Mr. N. Grant Nicholson
 Mrs. John T. Nightingale
 Miss Nina Nightingale
 Mrs. Harold L. Niles
 Mr. Louville F. Niles
 Miss Joan Nilson
 Miss Ruby Nilson
 Mr. Philip R. Noble
 Bishop F. S. Noli
 Mrs. Hyman Nollman
 Miss C. Maud Norris
 Mrs. Edward W. Norris
 Miss Ruth E. Norris
 Mrs. Richard D. Northrop
 Mrs. Charles F. Norton
 Mrs. John T. Norton
 Miss Annie Endicott Nourse
 Dr. and Mrs.
 H. Allan Novack
 Mr. and Mrs. Kalman Novak
 Miss Penelope B. Noyes
 Mr. Charles R. Nutter
 Mrs. Robert N. Nye
 Mrs. Theodore H. Nye

 Mrs. Francis J. Oakes
 Miss Dorothy Ocnoff
 Miss Elizabeth W. O'Connor
 Miss Mary C. O'Connor
 Miss Mary Elizabeth
 O'Connor
 Miss Esther Odell
 Mrs. R. H. Odell
 Miss Martha Oestmann

 Dr. W. Richard Ohler
 Dr. and Mrs. Sidney Olans
 Old Corner Book Store
 Mr. Edward Old
 Mr. Lansing Old
 Mr. Randolph Old
 Mr. Otto Oldenberg
 Mrs. Phylis Rome Olian
 Miss Carolyn Olmsted
 Miss Margaret Olmsted
 Mrs. Morris Omansky
 Miss Nora Z. O'Neill
 Mrs. Joseph Oppenheim
 Mr. Karl Oppenheimer
 Mrs. Ethel Oppen
 The Orchestra Pit
 Mrs. William Dana Orcutt
 Mr. Robert C. Orr
 Mrs. Ralph Osborne
 Dr. and Mrs.
 Robert B. Osgood
 Dr. Rudolf Osgood
 Miss Grace M. Otis
 Mrs. Herbert F. Otis
 Mr. James Otis
 Mrs. Richard H. Overholt
 Miss Florence Wood Owen
 Mrs. Frank Sewall Owen
 Mrs. Wilfred Owen

 Miss Marjorie T. Packard
 Miss Ruey Packard
 Mrs. Louis F. Paddison
 Miss Elizabeth A. Page
 Miss Elizabeth J. Page
 Mr. and Mrs. Willis H. Page
 Mrs. Richard S. Paige
 Mrs. Frank C. Paine
 The Reverend
 George L. Paine
 Miss Grace D. Paine
 The Misses Jessie G. and
 Elsie M. Paine
 Mrs. John A. Paine
 Mr. John B. Paine, Jr.
 Mr. and Mrs.
 Richard C. Paine
 Miss Ruth H. Paine
 Mr. and Mrs. Stephen Paine
 Mrs. John G. Palfrey
 Mrs. Franklin H. Palmer
 Miss J. G. Palmer
 Pan American Airways
 System
 Mrs. F. J. Pancoast
 Mr. and Mrs. Ernst Panenka
 Mr. John Pappas
 Mr. Thomas A. Pappas
 Mrs. A. M. Pappenheimer
 Miss Delfina Parenti
 Mrs. Roswell Parish
 Mrs. Charles E. Park
 Mrs. Edward C. Park

 Miss Marion E. Park
 Mrs. Augustin H. Parker, Jr.
 Parker Charitable
 Foundation
 Mrs. Cortlandt Parker
 Mrs. Edward M. Parker
 Miss Eleanor Gilbert Parker
 Mrs. Francis T. Parker
 Miss Harriet F. Parker
 Mr. Haven Parker
 Mrs. J. Harleston Parker
 Mrs. Robert B. Parker
 Mrs. William Stanley Parker
 Mrs. John Parkinson
 Mrs. Francis Parkman
 Miss Mary Parlett
 Mrs. John W. Parshley
 Mrs. George A. Parson
 Mrs. Brackett Parsons
 Miss Dorothy A. Parsons
 Mrs. Ernst M. Parsons
 Mr. and Mrs.
 Talcott Parsons
 Mr. Sal Pascuito
 Mr. Claude E. Patch
 Mr. and Mrs. Isaac Patch
 Miss Mary Jane Patch
 Mrs. Loomis Patrick
 Miss Esther E. Patterson
 Mrs. James E. Patton
 Dr. Eleanor Pavenstedt
 Miss Amelia Peabody
 Mr. Francis W. Peabody
 Mrs. Harold Peabody
 Mr. and Mrs.
 Robert E. Peabody
 Mrs. W. Rodman Peabody
 Mr. Julius J. Pearl
 Mrs. Roswell T. Pearl
 Miss Content M. Pearmain
 Mrs. H. G. Pearson, Sr.
 The Reverend and Mrs.
 Charles R. Peck
 Mr. and Mrs.
 Alexander I. Peckham
 Miss Katharine E. Peirce
 Miss Mildred G. Peirce
 Mr. Charles O. Pengra
 Mr. and Mrs. B. W. Pepper
 Mr. John B. Pepper
 Mrs. Lawrence F.
 Percival, Sr.
 Miss Alice Sherburne
 Perkins
 Mrs. Charles B. Perkins
 Miss Charlotte C. Perkins
 Mr. and Mrs. Harley Perkins
 Mr. and Mrs.
 John F. Perkins
 Mrs. M. D. Perkins
 Dr. and Mrs.
 Palfrey Perkins

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mrs. Thomas Nelson Perkins
 Miss Elisabeth B. Perlmutter
 Miss Lena G. Perrigo
 Mrs. John Perrin
 Mrs. Arthur Perry
 Mrs. Carroll Perry
 Mr. Donald P. Perry
 Miss Edith M. Perry
 Mrs. Edward K. Perry
 Mrs. Henry H. Perry
 Miss Jacqueline M. Perry
 Dr. and Mrs. Lewis Perry
 Mrs. Louise S. G. Perry
 Professor Ralph Barton Perry
 Mrs. Roger A. Perry
 Mr. and Mrs. Constantin A. Pertzoff
 Mrs. Alex C. Peters
 Mr. and Mrs. Max Petersen
 Mr. and Mrs. Arthur R. Peterson
 Mr. and Mrs. Lester M. Peterson
 Mrs. Charles H. Pettit
 Mrs. Franklin T. Pfaelzer
 Mrs. Karl S. Pfaffman
 Mr. and Mrs. George J. Pfannenstiehl
 Mrs. John S. Pfeil
 Miss Marguerite Pfliegaar
 Mrs. Mildred C. Phelps
 Mrs. Merchant E. Philbrick
 Mrs. John C. Phillips
 Mrs. Whitmarsh Phillips
 Hon. and Mrs. William Phillips
 Mrs. Leslie Pratt Phinney
 Mrs. Richard D. Phippen
 Dr. and Mrs. Walter G. Phippen
 Mrs. Cadis Phipps
 Miss Natalie Wells Pickering
 Mr. C. Marvin Pickett, Jr.
 Mr. and Mrs. Carl E. Pickhardt, Jr.
 Mr. and Mrs. Dudley L. Pickman
 Mr. Edward M. Pickman
 Mr. Edward Franklin Pierce
 Mr. George W. Pierce
 Mr. Henry L. Pierce
 Miss Louisa Q. Pierce
 Mrs. John Pieroni
 Mrs. Paul J. W. Pigors
 Dr. and Mrs. Charles G. Pike
 Mr. Eugene W. Pike
 Mrs. Samuel H. Pillsbury
 Mrs. W. R. J. Planten
- Pine-Wood Plastic Co., Inc.
 Miss Bertha P. Piper
 Miss Dorothy S. Piranian
 Mrs. W. Bruce Pirnie
 Miss Giovannina M. R. Piscitello
 Professor and Mrs. Walter Piston
 Mr. John P. Pitcherale
 Miss M. Elizabeth Pitman
 Mr. and Mrs. Paul R. Plant
 Miss Charlotte Podolsky
 Dr. W. W. Point
 Polaroid Corporation
 Mr. Ralph Pollan
 Dr. and Mrs. E. M. Pollard
 Miss Alice F. Poor
 Mr. and Mrs. George R. Poor
 Dr. and Mrs. Alfred Pope
 Dr. and Mrs. Carlyle Pope
 Miss Isabel Pope
 Mrs. Wilmot T. Pope
 Mr. and Mrs. Frederic T. Poras
 Mrs. A. Kingsley Porter
 Mrs. Alex S. Porter
 Mr. Alexander B. Porter
 Mr. George W. Porter
 Mr. Julian F. Porter
 Miss Marguerite Porter
 Mr. W. Edwin Porter, Jr.
 Miss Carolyn L. Posey
 Mrs. John R. Post
 Miss Constance W. Potter
 Mrs. John Briggs Potter
 Mrs. Murray A. Potter
 R. J. Potvin Shoe Co.
 Mr. John L. Powell
 Mrs. Edward P. Powers
 Mrs. George H. Powers
 Mrs. Margaret W. Powers
 Miss Mary M. Prall
 Dr. George C. Prather
 Mrs. Burleigh L. Pratt
 Mr. and Mrs. Edwin H. B. Pratt
 Mrs. Frederick S. Pratt
 Mr. and Mrs. H. W. Pratt
 Mrs. Louis Mortimer Pratt
 Miss Mabel F. Pratt
 Mrs. W. Elliott Pratt
 Miss Helen C. Pray
 Miss Rosalia Preble
 Mrs. Michael T. Prendergast
 Miss Marendra E. Prentis
 Miss Minnie A. Prescott
 Miss Alice A. Preston
 Mrs. Kendall Preston
 Mr. Roger Preston
 Mr. and Mrs. William M. Preston
- Mr. and Mrs. Edward W. Pride
 Mrs. John Pridgeon
 Miss Annie E. Priest
 Mrs. Morton P. Prince
 Dr. Richard A. Prindle
 Miss Joyce Prior
 Mrs. Charles A. Proctor
 Mr. and Mrs. Edward O. Proctor
 Mrs. George N. Proctor
 Mr. and Mrs. Thomas Emerson Proctor
 Miss Joan Projansky
 Mr. and Mrs. Jacob A. Prombain
 Dr. and Mrs. Curtis Prout
 Mrs. Henry B. Prout
 Mrs. Lewis I. Prouty
 Mrs. Henri Prunaret
 Mrs. S. W. Prussian
 Mrs. Adella Prussman
 Mr. Ernest Pulsifer
 Mr. and Mrs. C. Phillips Purdy
 Miss Hazel M. Purmort
 Mrs. John C. Purves
 Mrs. A. L. Putnam
 Miss Augusta N. Putnam
 Mrs. F. Delano Putnam
 Mrs. George Putnam
 Mrs. George J. Putnam
 Miss Louisa H. Putnam
 Dr. Marian C. Putnam
 Miss Miriam Putnam
 Mrs. Theresa Putnam
- Mr. and Mrs. Thomas Quarles
 Mr. and Mrs. Samuel T. Quint
- Mrs. John Rabaiotti
 Mr. and Mrs. Irving W. Rabb
 Mrs. Sidney R. Rabb
 Mr. Jacob Rabinowitz
 Radcliffe Choral Society
 Mr. David N. Radin
 Mr. Ephraim Radner
 Mrs. Stuart Ragland, Jr.
 Mrs. B. Harrison Ragle
 Mrs. Grace E. Rambeau
 Mrs. Norman F. Ramsey
 Miss Bertha Ramseyer
 Mrs. C. Theodore Ramseyer
 Miss Elizabeth S. Ramseyer
 Mrs. C. Irving Rand
 Miss Frieda Rand
 Miss Katharine Rand
 Miss Eleanor E. Randall
 Mr. Larcom Randall

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Miss Alice L. Rankin
Miss Harriet C. Rantoul
Mrs. Theresa S. Ratschesky
Miss Beatrice Ravven
Miss Eleanor Raymond
Mr. and Mrs.
 Fairfield E. Raymond
Mrs. O. P. Raymond
Miss Rachel C. Raymond
Reading Music Department
Mrs. Eugene Tryon
 Redmond
Mrs. Franklin A. Reece
Reed and Barton
 Corporation
Miss Mabel S. Reed
Mrs. Paul R. Reed
Mrs. A. William Reggio
Miss Dolores G. Reguera
Mr. Duncan E. Reid
Miss Margaret G. Reilly
Miss Mary Ellen Reilly
Miss Mary Louise Reilly
Dr. Anna J. Reinauer
Miss Annie Reis
Mr. Frederick F. Rengate
Mrs. Harrison G. Reynolds
Miss Ida G. Reynolds
Mr. and Mrs.
 J. Robert Reynolds
Mrs. Charles A. Rheault
Mrs. Winfred Rhoades
Mr. and Mrs. J. B. Ribakoff
Miss Saidee F. Riccius
Mr. and Mrs. Albert W. Rice
Mrs. Frederick E. Rice
Mr. and Mrs. Harold Rice
Dr. and Mrs.
 William B. Rice
Mrs. Chester F. Rich
Mr. and Mrs.
 Charles O. Richardson
Dr. E. P. Richardson, Jr.
Mrs. Elliott L. Richardson
Miss Laura Richardson
Miss Mabel C. Richardson
Mr. Nicholas Richardson
Miss Ruth K. Richardson
Mrs. J. B. Richmond
Mr. Ralph Riddle
Miss Edith M. Rideout
Dr. and Mrs. Karl Riemer
Mr. and Mrs.
 Joseph Riesman
Mr. and Mrs.
 Julian S. Rifkin
Miss Joan E. Rigby
Mr. John A. Riggs
Miss Mabel Louise Riley
Mrs. Charles P. Rimmer
Mr. and Mrs.
 Lyle R. Ring
In Memory of
 Edward L. Ripley
Mrs. William P. Ripley
Miss Virginia A. Ripley
Dr. Joseph E. F. Riseman
Mr. and Mrs.
 Arthur L. Risley
Mr. and Mrs. Karl Rissland
Miss Carol M. Ritchie
Mr. Charles F. Rittenhouse
Dr. and Mrs. Max Ritvo
Madame Simone Riviere
Miss Josephine B. Roach
Mrs. J. Hampden Robb
Mrs. Russell Robb, Sr.
Miss Phyllis Robbins
Mr. and Mrs.
 Bernard Roberts
Miss Ethel Dane Roberts
Miss Helen J. Roberts
Miss Harriet A. Robeson
Mr. F. N. Robinson
Mr. and Mrs.
 G. Elliott Robinson
Dr. Maxwell Robinson
Mr. Robert S. Rockwell
Dr. Ethel M. Rockwood
Miss Phyllis A. Rodenhiser
Mrs. Oliver H. P. Rodman
Miss Nancy Roelker
In Memory of
 Linda C. Rogers
Mr. George A. Rogers
Mrs. Horatio Rogers
Mr. and Mrs.
 Julian W. Rogers
Mrs. Leslie J. Rogers
Miss Lucy F. Rogers
Miss Marion L. Rogers
Miss Martha Rogers
Mr. Dale Rollins
Mrs. James W. Rollins
Mr. and Mrs.
 Charles A. Rome
The Reverend E. D. Romig
Mrs. Stanley H. Rood
Mr. and Mrs. Edward Rose
Dr. and Mrs. Kurt Rose
Miss Mildred H. Rose
Mrs. David Rosen
Mr. and Mrs.
 Lester E. Rosenberg
Mr. and Mrs.
 Harold H. Rosenfield
Mrs. Louis Rosenthal
Mrs. Morris Rosenthal
Mr. and Mrs.
 Richard Rosenthal
Mr. Harold Rosenwald
Mr. Harold S. Ross
Dr. and Mrs.
 Joseph F. Ross
Dr. and Mrs. R. A. Ross
Mr. and Mrs.
 Thorvald S. Ross
Mr. Seymour Rothchild
Mr. Morris Rothstein
Mr. Paul T. Rothwell
Dr. Wilfred V.
 Rounseville
Mr. Richard D. Row
Mrs. Hartley Rowe
Mrs. George B. Rowell
Mr. James G. Rowell
Mrs. Charles F. Rowley
Miss Florence Rowley
Mr. H. Edmond Rowley
Mr. and Mrs. H. W. Rowse
Mr. Edgar L. Roy
Mr. and Mrs.
 C. Adrian Rubel
Honorable Philip
 Rubenstein
Mr. Henry S. Rubin
Mrs. A. W. Rucker
Mr. and Mrs.
 Alford D. Rudnick
Mr. and Mrs.
 Ralph P. Rudnick
Mrs. John T. Rule
Mrs. John C. Runkle
Mr. Abraham Runstein
Mrs. Allen H. Russell
Mr. Francis B. Russell
Miss Margaret W. Russell
Mrs. Otis T. Russell
Mr. and Mrs.
 Richard S. Russell
Mrs. Robert W. Russell
Mr. Tallman Russell
Mr. and Mrs.
 Edgar C. Rust
In Memory of
 Mrs. William F. Ryan
Mr. Samuel M. Ryburn
Mr. Joseph T. Ryerson, Jr.
Joseph T. Ryerson and Son
Mr. William I. Sabin
Miss Mary L. Sabine
Professor Paul J. Sachs
Mrs. Bernard Sadow
Mr. George A. Sagendorph
Dr. A. Lewis Sagoff
Salada Tea Company
Dr. and Mrs.
 Benjamin Salata
Dr. Kent Salter
Mr. and Mrs.
 Robert C. Saltmarsh
Miss Elizabeth Saltonstall
Honorable and Mrs.
 Leverett Saltonstall
Mr. Nathaniel Saltonstall
Mrs. R. M. Saltonstall
Mr. and Mrs.
 Richard Saltonstall
Mr. and Mrs.
 Robert Saltonstall

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mrs. Robert Saltonstall
Mrs. George E. Sampson
Mr. H. LeBaron Sampson
Miss Helen M. Sampson
Mrs. Mary M. Sampson
Mr. Varoujan Samuelian
Mr. and Mrs.

Ashton R. Sanborn
Mr. C. F. Sanborn
Sanborn Company
Mrs. Harry C. Sanborn
Mrs. Edmund Sandars
Mrs. Hayward Sanders
Mr. and Mrs.

Russell Sanders
Miss Phyllis G. Sanderson
Miss Ruth D. Sanderson
Mr. C. Eliot Sands
Dr. Kenneth F. Sands
Miss Dorothy J. Sanford
Mr. Edward J. Sanger
Mr. Daniel Sargent
Mr. F. Porter Sargent
Miss Grace M. Sargent
Mrs. Harry C. Sargent
Mr. R. B. Sather
Mr. and Mrs.

Albert Savage, Jr.
Mrs. Frank M. Sawtell
Miss Agnes R. Sawyer
Mrs. C. A. Sawyer
Mrs. Donald F. Sawyer
Mrs. F. H. Sawyer
Mrs. Henry B. Sawyer
Mrs. Linda Makanna
Sawyer
Mr. Myer Saxe
Mrs. Robert W. Sayles
Mr. and Mrs.

R. W. Sayles Jr.
Mrs. Garret Schenck, Jr.
Mr. William Lawson
Schermerhorn

Mr. Robert A. Scheuermann
Mr. Edward M. Schiff
Miss Angelina M.
Schigellita
Dr. and Mrs.

J. W. Schirmer
Mrs. Arthur M.
Schlesinger
Mr. and Mrs.

Paul A. Schmid
Miss Elizabeth Schneider
Mrs. William L. Schneider
Mr. James W. Scholpp
Miss Elinor M. Schroeder
Mr. William Schwarz
Miss Theodora B. Scoff
Mr. and Mrs.

George Scotchard
Mrs. Austin W. Scott

Mr. Donald Scott
Mrs. Henry R. Scott
Mrs. T. J. Scourtis
Mrs. John Scrimshaw
Scully Signal Company
Mr. Donald C. Seamans
Mrs. Robert C. Seamans
Mr. Campbell L. Searle
Miss Edith H. Sears
Mrs. Edmund H. Sears
Miss Evelyn Sears
Mrs. Francis P. Sears
Mrs. John B. Sears
Mrs. Richard Sears
Mrs. James D. Seaver
Miss Helen C. Secrist
Mr. and Mrs.

Samuel M. Seegal
Mrs. Albert O. Seeler
Mr. Robert E. Segal
Mr. Melvin R. Seiden
H. J. Seiler Company
Mr. and Mrs.
Samuel Seiniger
Dr. and Mrs. B. M. Selekman
Mrs. W. O. Semple, Jr.
Mr. S. P. Sender
Mr. and Mrs.

Harry Sesnovich
Miss Sarah F. Sessions
Mrs. Henry Seton
E. Settimelli and Sons, Inc.
Mrs. H. R. Sewell
Dr. Lloyd I. Sexton
Mrs. Herbert B. Shaftoe
Dr. Rose Wies Shain
Mr. Alexander Shapiro
Mrs. Carl J. Shapiro
Mr. Melvin I. Shapiro
Mr. Morris Shapiro
Dr. and Mrs.

Reuben Sharenson
Mrs. Clinton H. Shattuck
Dr. and Mrs.

George C. Shattuck
Mrs. Mayo A. Shattuck
Miss Mary E. Shaw
Miss Miriam Shaw
Mrs. O. M. Shaw
Mrs. Quincy A. Shaw, Jr.
Mrs. Richard W. Shaw
Mrs. Sohler Shaw
Mr. and Mrs. T. Mott Shaw
Mrs. Donna E. Shay
Mrs. Winthrop Lawrence
Sheedy
Mrs. Anna G. Shelander
Shell Oil Company
Miss Alice Mabel Shepard
Miss Edith May Shepard
Miss Emily B. Shepard
Mrs. Frederick J.
Shepard, Jr.

Mrs. Henry B. Shepard
Miss Mary E. Shepard
Mrs. T. H. Shepard
The Rev.

Massey H. Shepherd, Jr.
Sheraton Corporation
Miss Edith E. Sherman
Miss Rita Sherman
Miss Carrie E. Sherrill
Mrs. John Shillito
Mr. George L. Shinn
Dr. Hyman Shirer
Mr. Stanley Shmishkiss
Mr. and Mrs. Hyman Shocket
Miss Marion C. Shorley
Mrs. Seabury T. Short
Mr. J. W. Shoul
Mrs. Henry M. Shreve
Mrs. Arthur A. Shurcliff
Mrs. Samuel M. Sief
Mrs. Robert Siegel
Mrs. Alfred Sigel
Miss Barbara K. Sikes
Silton Brothers, Inc.
Mr. and Mrs.

Francis E. Silva, Jr.
Mr. and Mrs.

Max M. Silverman
Mrs. Morris Silverman
Mrs. Philip Silverman
Mr. Samuel Silverman
Mr. Nat Silverstein
Miss Beatrice R. Simcox
Miss Olive Simes
Dr. Fred E. Simm
Mrs. Edward B. Simmons
Mr. Benjamin Simon
Mr. and Mrs.

Myron S. Simon
Mr. Benjamin Simons
Mr. Joseph A. Simons
Mrs. Mildred Simons
Mr. Howard Simpson
Mr. Andrew M. Sinclair
Mrs. Donald B. Sinclair
Miss Elizabeth Singleton
Mr. Robert Sinnott
Mr. Jean Sisson
Dr. and Mrs. John H. Sisson
Miss Sara H. Sisson
Mr. E. B. Skolnikoff
Mrs. John J. Slattey
Mr. and Mrs. S. L. Slosberg
Mr. Isador Slotnik
Miss Barbara Small
Mrs. Gilbert Small
Mrs. Thomas Small
Mr. William T. Small
Miss Helen H. Smiley
Mrs. A. Calvert Smith
A. L. Smith Iron Company
Miss A. Marguerite Smith
Mr. and Mrs. Alan A. Smith

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Mrs. Anna P. Smith
 Mrs. C. A. Smith
 Mrs. C. B. Smith
 Mrs. C. Grover Smith
 Mrs. Charles L. Smith
 Miss Ethanne E. Smith
 Mr. and Mrs.
 F. Morton Smith
 Mrs. Frank C. Smith, Jr.
 Mr. Fred Smith
 Mr. and Mrs. Graydon Smith
 Miss Helen B. Smith
 Mrs. Howard A. Smith
 Mr. Louis C. Smith
 Mrs. Mallay M. Smith
 Miss Marion L. Smith
 Miss Mary Byers Smith
 Mrs. Morgan K. Smith
 Mrs. Reginald H. Smith, Jr.
 Dr. and Mrs.
 Richard Ilsley Smith
 Mrs. S. Abbot Smith
 Mrs. Stanley W. Smith
 Susan and Harvey Smith
 Thomas Smith Company
 Lieutenant Thomas W. Smith
 Mrs. H. Weir Smyth
 Mr. Samuel Snider
 Miss Charlotte A. Snow
 Mrs. Frederick W. Snow
 Mr. and Mrs.
 William B. Snow
 Mr. Herman Snyder
 Selma H. and Irving M.
 Sobin
 Socony-Vacuum Oil
 Company
 Solby Bayes
 Mrs. Adrian Solo
 Dr. Chester I. Solomon
 Dr. Philip Solomon
 Miss Rose James Solomon
 Mr. W. R. Somers
 In Memory of
 Dana Somes
 Mr. Arthur A. Sondheim
 Mr. Arnold C. Soney
 Mr. and Mrs.
 Abraham M. Sonabend
 Mr. and Mrs.
 Roger P. Sonabend
 Mrs. Willard B. Soper
 Dr. and Mrs. Merrill Sosman
 Mrs. H. H. Soule
 Miss Leonora N. Soule
 Miss Lucia A. Soule
 Mr. T. L. Southack
 Miss Frances M. Southard
 Mr. Harry C. Southard
 Mrs. Richard Southgate
 Miss Louise Souza
 Mr. and Mrs.
 Stoddard G. Spader
 In Memory of
 William P. Sparrell
 Mrs. Huntley Nowell
 Spaulding
 Miss Dorothy Spelman
 Mrs. Henry M. Spelman
 Mrs. W. Frederick Spence
 Mrs. Wilford L. Spencer
 Mrs. Nathaniel H. Sperber
 Mrs. Willard L. Sperry
 Miss Marie Lu Spina
 Miss Edna G. Spitz
 Miss Pauline Spivack
 Mr. John W. Sponsler
 Mr. and Mrs.
 Julian K. Sprague
 Mrs. Phineas W. Sprague
 Miss Joan T. Spring
 Mr. Donald I. Spund
 Mrs. Charles G. Squibb
 Miss Helen M. Staats
 Mrs. Markham W. Stackpole
 Mrs. Pierpont L. Stackpole
 Mr. and Mrs.
 Frederick L. Staggs
 Mrs. Burgess P. Stanley
 Miss Elsie M. A. Stanley
 Mr. and Mrs.
 Creighton B. Stanwood
 Miss Faith Stanwood
 Mrs. Frederic A. Stanwood
 Miss Louie R. Stanwood
 Mrs. John W. Stapleton
 Mr. M. P. Stapleton
 Mr. and Mrs. Alvin D. Star
 Mrs. Max Starr
 Hotel Statler
 Miss Anna B. Stearns
 Mr. and Mrs.
 Philip M. Stearns
 Mrs. Russell Stearns
 Mrs. Roderick Stebbins
 Stedfast and Roulston, Inc.
 Mrs. George S. Steele, Jr.
 Miss Mabel A. E. Steele
 Miss Harriet A. Steensen
 Miss Helen A. Steere
 Mr. H. A. Steeves
 Mr. and Mrs. B. Stein
 Miss Emma Stein
 Mr. and Mrs. Henry J. Stein
 Mrs. Herbert L. Stein
 Mrs. Alexander Steinert
 Miss Pearl M. Steinmetz
 Mrs. Samuel Stellar
 Mr. Richard W. Stenberg
 Mrs. Preston T. Stephenson
 Mrs. W. R. C. Stephenson
 Miss Cynthia Rae Sterman
 Mr. Max Sterman
 Mrs. Abbot Stevens
 Mrs. Ames Stevens
 Mr. and Mrs.
 Brooks Stevens, Jr.
 Mr. and Mrs. Ezra F. Stevens
 Miss Frances S. Stevens
 Mrs. Frank H. Stevens, Jr.
 Miss Lena M. Stevens
 Miss Marcia S. Stevens
 Mrs. Raymond Stevens
 Dr. and Mrs.
 William B. Stevens
 Mrs. Robert H. Stevenson
 Mr. and Mrs. H. R. Stewart
 Mr. Robert W. Stewart
 Mr. Rufus Stickney
 Mr. and Mrs.
 Howell M. Stillman
 Mr. Edward S. Stimpson
 Mrs. Philip Stockton
 Mrs. Clement K. Stodder
 Mr. and Mrs. David G. Stone
 Mr. and Mrs. Dewey D. Stone
 Mr. Edward C. Stone
 Miss Geraldine C. Stone
 Mrs. Harold Stone
 Mrs. Joseph Stone
 Mr. and Mrs. Joseph Stone
 Miss Katharine H. Stone
 Mr. and Mrs. Leo Stone
 Miss M. Lois Stone
 Mrs. Malcolm B. Stone
 Mr. and Mrs.
 Stephen A. Stone
 Mrs. David Stoneman
 Stop and Shop Charitable
 Foundation
 Miss Anna L. Storer
 Miss Elizabeth B. Storer
 Mrs. G. Francis Stratton
 Mrs. Otto G. T. Straub
 Mrs. June Hookey Straus
 Mr. and Mrs.
 Jacob H. Strauss
 Miss Ruth Streeter
 Mrs. Vcevoid W. Strekalovsky
 Mrs. Charles R. Strickland
 Mr. and Mrs. Alvin E. Strock
 Mr. Robert W. Stuart, Jr.
 Mrs. Willoughby H.
 Stuart, Jr.
 Miss Sofia
 Stumbra-Stumberg
 Mr. Neville Sturgis
 Miss Elizabeth B. Sturm
 Mrs. Sydney Sugarman
 Miss Elizabeth M. Sullivan
 Mr. John M. Sullivan
 Mrs. Charles P. Sumner
 Mrs. Lars A. Svenson
 Mrs. Roger D. Swaim
 Mr. and Mrs.
 Robert S. Swain
 Mrs. Charles L. Swan
 Miss Ethel F. Swan

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mrs. H. Hogarth Swann
Mr. and Mrs.
Edward M. Swartz
Miss Helen Bernice Sweeney
Mr. and Mrs.
Herman R. Sweet
Mrs. Homer N. Sweet
Miss Edith J. Swett
Miss G. Marion Swift
Mrs. George H. Swift
Mrs. John B. Swift
Miss Alice H. Sylvester

Mr. and Mrs. Edward A. Taft
Mr. and Mrs.
Edward A. Taft, Jr.
Mrs. Charles W. Taintor
Miss Beatrice Talbot
Dr. and Mrs. Fritz B. Talbot
Miss Mary Eloise Talbot
Dr. and Mrs.
Nathan B. Talbot
Dr. William C.
Tannebring, Jr.
Miss Freda Tanner
Mrs. Robert M. Tappan
Mr. Samuel E. Tappan
Miss Janice Tarlin
Mr. Kemon P. Taschioglou
Mr. and Mrs.
Frederick Tauber
Mrs. Brainerd Taylor
Mrs. Charles Taylor, Jr.
Mr. and Mrs.
Charles H. Taylor
Mr. and Mrs. Davis Taylor
Mrs. Dorothy K. Taylor
Mr. Frederick B. Taylor
Mrs. John I. Taylor
Miss Margaret E. Taylor
Miss Millicent J. Taylor
Mr. and Mrs. John W. Teele
Mrs. Albert B. Tenney
Mr. James R. Terrell
Mrs. Ruth K. Terry
Mr. Karl Terzaghi
Miss Helen I. Tetlow
Miss Elisabeth B. Thacher
Mr. and Mrs.
Louis B. Thacher
Miss Mary Thacher
Miss Mary DeW. Thacher
Dr. and Mrs.
Richard W. Thaler
Mr. and Mrs.
John C. Thalheimer
Mrs. Ezra R. Thayer
Miss Harriet F. Thayer
Mrs. John E. Thayer
Mrs. Lucius E. Thayer
Mrs. Richard S. Thayer

Mrs. Sherman Rand Thayer
Miss Atossa B. Thomas
Dr. and Mrs.
C. A. Thompson
Mr. and Mrs.
F. C. Thompson
Mr. Richard B. Thompson
Dr. and Mrs.
Richard H. Thompson
Mr. Wayne B. Thompson
Mrs. Elihu Thomson
Thorndike and Gerrish
Company
Mr. and Mrs.
John L. Thorndike
Miss Mary Q. Thorndike
Mrs. Richard K. Thorndike
In Memory of
Mrs. Lucy S. Rantoul
Miss Augusta Thornton
Mrs. Henry Thornton
Miss Alice A. Thorp
Mr. and Mrs.
Ewdard S. Thurston
Miss Gertrude A. Thurston
Miss Grace A. Tibbetts
Mrs. David W. Tibbott
Miss E. Katharine Tilton
Mrs. George H. Timmins
Mrs. E. Tislowitz
Mrs. Albert Clement
Titcomb
Miss Mary B. Tobey
Dr. Rudolf Toch
Mr. and Mrs. John M. Tomb
Mrs. J. C. Toomey
Mr. Halvor Torgeson
Miss Kaye Torrant
Mr. and Mrs. Byron G. Tosi
Touche, Niven, Bailey
and Smart
Miss Katharine Tousey
Mrs. Oswald Tower
Miss Blanche Towle
Miss Annie R. Townsend
Mrs. Artemas C. Townsend
Miss Elizabeth Townsend
Toy Town Tavern
Professor and Mrs.
Alfred M. Tozzer
Mrs. E. M. Tracy
Dr. Carl E. Trapp
Miss Jessie C. Travis
Treadway Inns
Miss Emma G. Treadwell
Miss G. W. Treadwell
Mrs. George W. Treat
Trimount Automatic Sales
Corp.
Mrs. Esther G. Troeger
Mr. Emery J. Trott
Miss Ruth Tucker

Mrs. Bayard Tuckerman, Jr.
Mrs. Henry Dubois Tudor
Miss Elizabeth F. Tuller
Mrs. Peter Turchon
Miss Dora Turitz
Mr. and Mrs.
Howard M. Turner
Miss Eleanor Turoff
Mrs. H. A. Tuttle
Mr. Henry C. Tuttle
Twin Harbors Lumber
Company
Miss Florence L. Tyler
Miss Marion L. Tyler
Mrs. Royal W. Tyler
In Memory of
William Bartlett Tyler
Mrs. Griswold Tyng

Dr. Miriam S. Udin
Mrs. Israel Uditsky
Mr. and Mrs. H. B. Ullian
Mr. and Mrs.
Adolph Ullman
Mrs. D. S. Unger-Donaldson
Union Oil Company of
Boston
Mr. and Mrs. Irving Usen
Mrs. Kenneth Shaw Usher
Mrs. Samuel Usher

Mr. R. G. Vanderweil
Vappi and Company, Inc.
Mr. and Mrs.
John Vasilchuk
Mrs. Frank A. Vaughan
Miss Dorothy A. Venstrum
Mr. and Mrs.
Arthur E. Vershbow
Mr. Daniel R. Vershbow
Mr. Herman Vershbow
Mrs. Leon Villmont
Miss Gladys M. Vincent
Miss Jessie E. Vint
In Memory of
George M. Vogt
Mr. and Mrs.
Roger L. Voisin
Miss Doris Volland
John O. Volpe Construction
Company, Inc.
Mrs. Cushing Vose
Mr. Edwin C. Vose
Miss Ruth C. Vose
Mrs. J. C. Vosoff

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mrs. William Wadsworth
 Miss Eva K. Wagner
 Dr. and Mrs. Hans Waine
 Mrs. Leslie D. Waite
 Mrs. Hooper Wakefield
 Dr. Byron H. Waksman
 Mrs. Charles F. Walcott
 In Memory of
 Mrs. Robert Walcott
 Diane and Abraham Wald
 Mr. and Mrs. Harold Wald
 Mr. and Mrs. I. B. Wald
 Miss Ruth N. Waldron
 Mr. William A. Waldron
 Mrs. Mathew Waldstein
 Mrs. Samuel H. Waldstein
 Miss Alice S. Wales
 Mr. and Mrs.
 Quincy W. Wales
 Mr. R. Langdon Wales
 Mrs. Frederick B. Walker
 Mr. and Mrs.
 Guy W. Walker, Jr.
 Mrs. Harry H. Walker
 Mr. and Mrs.
 Joseph T. Walker, Jr.
 Mrs. William H. Walker
 Mrs. Edward I. Walkley
 Mrs. Charles F. Wallace
 Miss Sarah Walmsley
 Mr. James E. Walsh
 Mrs. Howland Walter
 Miss Isabel Waltz
 Mr. and Mrs. Adolf Walz
 Mr. and Mrs. Hans Walz
 Mrs. Adeline W. Ward
 Miss Frances Evelyn Ward
 Mrs. Katherine L. Ward
 Mrs. Richard Ward
 Mrs. Sheldon E. Wardwell
 Mrs. Edward Winslow Ware
 Mr. Henry Ware
 Mrs. Guy Waring
 Mrs. Roger S. Warner
 Mrs. Arthur M. Warren
 Mrs. Bayard Warren
 Mrs. Howland S. Warren
 Miss Miriam E. Warren
 Mrs. Prescott Warren
 Mr. Milton C. Wasby
 Mr. Henry B. Washburn
 Mrs. Joseph S. Waterman
 Mr. and Mrs.
 Ralph D. Waterman
 Mrs. B. G. Waters
 Mr. Richard M. Waters
 Mrs. Richard P. Waters
 Miss Agnes Watkins
 Dr. and Mrs. Carl L. Watson
 Mrs. Donald C. Watson
 Mrs. George H. Watson
 Mrs. Ralph G. Watson
 Miss Sylvia H. Watson
 Miss Sarah L. Watters
 Miss Gertrude H. Watts
 Mrs. Charles A. Weatherby
 Mr. Alfred H. Webber
 Mrs. Eugene L. Webber
 Mrs. Florence Weber
 Mrs. Edwin S. Webster
 Miss Josephine Webster
 Mr. and Mrs.
 Albert H. Wechsler
 Miss Clarice J. Weeden
 Mrs. D. R. Weedon
 Miss Mary Weeks
 Mrs. Robert S. Weeks
 Mr. and Mrs.
 Sinclair Weeks
 Mrs. F. C. Weems
 Mr. and Mrs. William Weigle
 Mrs. Francis L. Weille
 Mrs. Ira J. Weinbaum
 Mrs. Alfred R. Weinberg
 Mr. and Mrs.
 Moses Weinman
 Mrs. David Weintraub
 Mr. Daniel Weissberg
 Miss Hedy Weiss
 Mrs. Soma Weiss
 Mrs. E. Sohler Welch
 James O. Welch Company
 Mr. and Mrs.
 James O. Welch
 Mrs. Robert H. Welch, Jr.
 Mr. and Mrs.
 William D. Welch
 Mrs. Bernard C. Weld
 Miss Elizabeth Rodman
 Weld
 Mrs. Arthur W. Wellington
 Mr. and Mrs.
 Raynor G. Wellington
 Miss Virginia Wellington
 Mrs. Gordon B. Wellman
 Mrs. A. Turner Wells
 Mrs. Barrett Wendell, Jr.
 Miss Margaret Wentworth
 Mr. and Mrs.
 Mark R. Werman
 The Ralph Wermans
 Miss Barbara H. West
 Mrs. George S. West
 Mrs. Richard S. West
 Miss Martha Wetherbee
 Mrs. Daniel B. Wetherell
 Mr. and Mrs. Lyon Weyburn
 Mr. and Mrs.
 C. A. Weyerhaeuser
 Mrs. William P. Wharton
 Mr. W. L. Wheat
 Miss Barbara Wheatland
 Dr. Mary Wheatland
 Mrs. Stephen Wheatland
 Mr. Parker Wheatley
 Miss Adeline E. Wheeler
 Mr. and Mrs.
 Alexander Wheeler
 Miss Eunice Wheeler
 Miss Isabelle Wheeler
 Mr. and Mrs.
 Leonard Wheeler
 Mr. George W. Wheelwright
 Mrs. Henry M. Wheelwright
 Mr. Charles L. Whipple
 Mr. Robert W. Whipple
 Mrs. Sherman L. Whipple, Jr.
 Miss Eleanor E. Whitcomb
 Mrs. Martin Whitcomb
 Miss Catherine W. White
 Mrs. Charles D. White
 Dr. and Mrs.
 Charles J. White
 Mrs. Charles P. White
 Miss Esther White
 Mrs. Eva Whiting White
 Mrs. Frank S. White
 Mr. Harold R. White
 Mrs. Henry K. White
 Mr. James N. White
 Miss Marian E. White
 Dr. and Mrs.
 Paul Dudley White
 Miss Doris Whitehouse
 Miss Anne Whiteman
 Mrs. Alex Whiteside
 Mr. Homer Whitford
 Mr. and Mrs.
 John G. Whitham
 Mrs. James E. Whitin
 Whiting and Davis
 Mr. and Mrs.
 G. Clarke Whiting
 Miss Isabel Whiting
 Mrs. Jasper Whiting
 Mrs. Mason T. Whiting
 Mrs. Max O. Whiting
 Mrs. Howard S. Whitley
 Miss Dorothy Whitman
 Miss Grace H. Whitman
 Mrs. Nehemiah H. Whitman
 Mrs. Raymond L. Whitman
 Mrs. Burgess Whitney
 Mrs. Byam Whitney
 Mrs. C. Handasyde Whitney
 Mrs. John R. Whitney
 Miss Margaret Whitney
 Mrs. A. F. Whitem
 Mrs. Henry E. Whittemore
 Miss Mildred E. Whittemore
 Mrs. James P. Whitters
 Mr. and Mrs.
 Eugene P. Whittier
 Mr. Nathaniel Whittier
 Mr. Robinson S. Whittier
 Mrs. Sidney B. Whittier

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Miss Mary A. Whitty	Miss Ruby Willis	Mr. and Mrs.
Mrs. Frederick S. Whitwell	Miss Ruth C. Willis	Joseph W. Woods
Mr. Peter A. Wick	Mrs. Wesley P. Wilmot	Mr. and Mrs.
Mr. F. M. Wiener	Mr. Albert O. Wilson	G. Wallace Woodworth
Miss Emma H. Wienold	Miss Deris Wilson	Mrs. Kennard Woodworth
Mrs. Robert G. Wiese	Mrs. Edward Chase Wilson	Mrs. George H. Woolley
Miss Barbara Wiggin	Miss Eleanor Wilson	Miss Constance Rulison
Miss Grace H. Wiggin	Mrs. Esther H. Wilson	Worcester
Mrs. Joseph Wiggin	Mr. and Mrs.	Mr. Robert R. Work
Mrs. Morrill Wiggin	Grafton Lee Wilson	Mr. and Mrs. Paul I. Wren
Mrs. Frank Wigglesworth	Mrs. John Otis Wilson	Mr. and Mrs.
Mr. Richmond G. Wight	Miss Sara Lou Wilson	George L. Wrenn, 2nd
Mrs. William H. Wightman	Winchester Brick Company	E. T. Wright and Company
Mr. Wade H. Wigington, Jr.	Miss Florence B. Windom	Miss Elizabeth P. Wright
Mr. Rufus L. Wilbor	Mr. Irving Winer	Mrs. John G. Wright
Miss Patricia L. Wild	Mrs. Fred A. Wing	The Most Reverend John J.
Mrs. Paul R. Wild	Mr. and Mrs.	Wright
Miss Dorothy T. Wilder	Bary G. Wingersky	Mrs. Walter P. Wright
Miss Katherine Wilkins	Mr. David H. Winnick	Mrs. Edgar N. Wrightington
Mr. Marshall Sumner	Mr. Frederick Winslow	Miss Dorothy B. Wrigley
Wilkins	Mrs. Allen P. Winsor	Mrs. Frederick R. Wulsin
Honorable Raymond S.	Mrs. Frederick Winsor	Mr. and Mrs.
Wilkins	Mr. and Mrs.	Dann Coriat Wyman
Mr. Warde Wilkins	Frederic Winthrop	Mr. Donald Wyman
Miss Helen D. Willard	Mr. and Mrs. Robert Wise	Miss Dorothy A. Wyman
Mrs. Alexander Williams	Mrs. George B. Wislocki	Professor Jeffries Wyman
Mr. Alexander W. Williams	Mr. and Mrs.	Mrs. Edward Wyner
Mr. David R. Williams	Maxwell D. Wit	Mr. R. H. Wyner
Mr. Edward Williams, Jr.	Mrs. P. C. Withers	
Mrs. Gluyas Williams	Mrs. S. Burt Wolbach	Miss Mary E. Yassin
Miss Hilda W. Williams	Mr. and Mrs. Oliver Wolcott	Mr. Herbert H. Yeames
Mrs. Horace D. H. Williams	Mr. and Mrs. Roger Wolcott	Mrs. Herschel I. Yesley
Dr. and Mrs.	Mr. and Mrs.	Mrs. Borah J. Yoffa
John T. Williams	S. Huntington Wolcott	Miss Miriam Yoffa
Miss Margaret C. Williams	Mr. Gerard Wolfe	Mr. Sidney R. Yoffe
Miss Marion Williams	Mr. Jules Wolffers	Miss Anna Young
Miss Mary E. Williams	Mr. and Mrs.	Dr. and Mrs.
Mrs. Moses Williams	L. M. P. Wolmer	Edward L. Young
Mrs. Oliver E. Williams	Mr. and Mrs.	Mrs. Henry Melvin Young
Mrs. Ralph B. Williams	George S. Wolper	Mr. and Mrs.
Mrs. Ralph B. Williams, Jr.	Mr. Cornelius Ayer Wood	Herman A. Young
Mr. and Mrs.	Mr. Hamilton B. Wood	Mr. Robert E. Young
Robert S. Williams	Mr. Fred M. Woodard	
Mr. and Mrs. S. P. Williams	Miss Katherine Woodberry	Mr. George Zakon
Mr. John W. Williamson	Mrs. George H. Woodis	Dr. and Mrs. Louis Zetzel
Miss Margaret Williamson	Miss Beatrice S. Woodman	Mrs. Percy Rolfe Ziegler
Mr. Robert W. Williamson	Dr. and Mrs.	Mr. Irving P. Zieman
Mrs. Arthur Willis, Jr.	Edward F. Woods	Mr. M. Emma Zoller
		Mr. Irwin S. Zonis

List of Non-Resident Members for Season 1953-1954

Mr. and Mrs. George Abrich—Rhode Island	Mr. and Mrs. John A. Anderson—Rhode Island
Mrs. Laurence Achilles—Connecticut	Miss Janet Andrews—New York
Mrs. William Ackerman—New York	Mrs. R. Edwards Annin—Rhode Island
Mrs. Leo Adler—New York	Mr. Everard Appleton—Rhode Island
Colonel and Mrs. Walter Adler—Rhode Island	Miss Marguerite Appleton—Rhode Island
Mrs. Philip K. Allen—Washington, D.C.	Mr. Hamilton Armstrong, Jr.—New York
Mr. Hugh B. Allison—Rhode Island	Mr. and Mrs. Robert K. Armstrong—Illinois
Miss Evelyn Amann—New Jersey	Dr. and Mrs. I. Arons—New York
Colonel John L. Ames, Jr.—New York	Mr. George C. Arvedson—Michigan
Mrs. Copley Amory—Washington, D.C.	Mr. and Mrs. Randolph Ashton—Pennsylvania
	Mrs. Richard A. Atkins—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mr. Donald S. Babcock—Rhode Island
 Dr. and Mrs. Henry H. Babcock—
 Rhode Island
 Mrs. Cornelia M. Baekeland—New York
 Mrs. Harvey A. Baker—Rhode Island
 Mrs. John W. Baker—Rhode Island
 Mrs. Edward L. Ballard—New York
 Mr. and Mrs. Norman V. Ballou—
 Rhode Island
 Mr. Frederick C. Balz—New Jersey
 Mrs. Paul Bardach—Rhode Island
 Miss D. Elizabeth Barden—Rhode Island
 Miss Isabella Fraser Barnes—New York
 Miss Mary Margaret H. Barr—New Jersey
 Mrs. Frederick O. Bartlett—Rhode Island
 Miss Helen L. Bass—New Jersey
 Dr. and Mrs. Reuben C. Bates—Rhode Island
 Mr. Emil J. Baumann—New York
 Mr. Leo W. Bayles—New York
 Mr. Gerald F. Beal—New York
 Mrs. Norwin S. Bean—New Hampshire
 Mr. and Mrs. Jean Bedetti—Florida
 Beethoven Club of Providence—Rhode Island
 Mr. William S. Begg—New York
 Mrs. Frank Begrisch—New York
 Beinecke Foundation—New York
 Miss Leslie Belcher—New York
 Mrs. Haughton Bell—New York
 Miss Charlotte R. Bellows—Rhode Island
 Mr. Dana R. Bellows—Rhode Island
 Mr. Harlan G. Bemis—Rhode Island
 Miss Helen Chrystal Bender—New Jersey
 Mr. Elliot S. Benedict—New York
 Dr. and Mrs. Emanuel W. Benjamin—
 Rhode Island
 Mr. and Mrs. Edward H. Bennett, Jr.—Illinois
 Mrs. Winchester Bennett—Connecticut
 Mr. and Mrs. Aaron W. Berg—New York
 Mrs. Henri L. Berger—Connecticut
 Mr. Louis K. Berman—New York
 Mr. Myer Berman—New Hampshire
 Mrs. Henry J. Bernheim—New York
 Dr. Frank B. Berry—Washington, D. C.
 Mrs. Richard Bersohn—New York
 Miss Dorothy L. Betts—New York
 Mr. René Bickart—New York
 Mrs. Bruce M. Bigelow—Rhode Island
 Miss Gladys M. Bigelow—Maine
 Mrs. A. W. Bingham—New York
 Miss Mary Platt Birdseye—New York
 Mrs. Irving Bishop—New York
 Miss Edith C. Black—New York
 Mr. Richard H. Blanding—Rhode Island
 Mrs. Louis Cottington Blatt—New Hampshire
 Hon. and Mrs. Robert Woods Bliss—
 Washington, D.C.
 Mr. Z. W. Bliss, II—Rhode Island
 Mrs. Julius Blum—New York
 Mr. and Mrs. Robert E. Blum—New York
 Miss Mildred G. Blumenthal—Rhode Island
 Mr. and Mrs. Benjamin Bogin—Connecticut
 Mr. Adolphe E. Borie—California
 Mr. and Mrs. R. S. Bosworth, Jr.—
 Rhode Island

Mr. Walter G. Bouchard, Jr.—Rhode Island
 Mr. and Mrs. Burnham Bowden—New York
 Mr. and Mrs. John W. Bowden—New York
 Mr. and Mrs. E. Francis Bowditch—
 New Hampshire
 Mr. Alfred C. Bowman—New York
 Dr. Walter Willard Boyd—Washington, D.C.
 Mrs. R. M. Bozorth—New Jersey
 Mrs. E. S. R. Brandt—Rhode Island
 Mr. Thomas W. Bresnahan—New York
 Mr. and Mrs. Charles Brier—Rhode Island
 Miss Harriet M. Briggs—Rhode Island
 Mrs. William H. Briggs—New York
 Mr. and Mrs. Curtis B. Brooks—Rhode Island
 Miss Alice Francis Brown—Rhode Island
 Mrs. C. W. Brown—Rhode Island
 Mr. and Mrs. John Nicholas Brown—
 Rhode Island
 Miss Norvelle W. Browne—New York
 Miss Virginia F. Browne—Connecticut
 Mrs. W. S. Browne—New Jersey
 Mrs. P. Brunswig—Rhode Island
 Mr. and Mrs. C. Warren Bubier—
 Rhode Island
 Miss Ruth E. Buchan—Rhode Island
 Mrs. John Buffinton—Rhode Island
 Miss R. Ethel Bugbee—Rhode Island
 Mrs. Arthur M. Bullowa—New York
 Mr. J. Campbell Burton—New York
 Miss Julia A. Butler—Connecticut
 Miss Alice D. Butterfield—New York
 Mrs. Clarence Bittenwieser—New York
 Mrs. Axtell Byles—New York
 Mrs. Francis Higginson Cabot—New York
 Mrs. Samuel Hyde Cabot—Rhode Island
 Mr. John Hutchins Cady—Rhode Island
 Miss Maria L. Camardo—Rhode Island
 Mr. B. Campbell—New Jersey
 Mrs. Wallace Campbell—Rhode Island
 Mrs. Harriet M. Cappon—Rhode Island
 Mr. George H. Capron—Rhode Island
 Mrs. Otis Swan Carroll—New York
 Mr. Ralph M. Carson—New York
 Mrs. A. H. Carter—Hawaii
 Miss Agnes M. Casey—New York
 Miss Helen V. Casey—New York
 Mrs. Charles A. Cass—New York
 Mrs. Frank B. Cawley—Tennessee
 Miss Margaret Chace—Rhode Island
 Dr. and Mrs. Francis H. Chafee—Rhode Island
 Chaminade Club—Rhode Island
 Mr. Y. R. Chao—California
 Mr. and Mrs. Louis A. Chasan—Rhode Island
 Mr. David Chernack—Rhode Island
 Miss Rosepha P. Chisholm—New York
 Miss Mabel Choate—New York
 Chopin Club of Providence—Rhode Island
 Mr. and Mrs. Roger T. Clapp—Rhode Island
 Miss Alice K. Clark—Rhode Island
 Mr. and Mrs. Frederic S. Clark, Jr.—
 New York
 Mrs. Henry Cannon Clark—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Miss Ruth M. Clark—Rhode Island
 Miss Sydney Clarke—Rhode Island
 Mr. David R. Claxton—Maine
 Mrs. Sidney Clifford—Rhode Island
 Mrs. Henry E. Cobb—New York
 Mr. William A. Coffin—New Jersey
 Mr. Wilfred P. Cohen—New York
 Mr. and Mrs. Sylvan Cole—New York
 Coleman-Ross Co., Inc.—New York
 Mrs. Dayton Colie—New Jersey
 Mr. Gilman Collier—New York
 Miss Genette T. Collins—Rhode Island
 Mrs. J. C. Collins—Rhode Island
 Mrs. George E. Comery—Rhode Island
 Mrs. G. Maurice Congdon—Rhode Island
 Mr. Johns H. Congdon, 2nd—Rhode Island
 Mr. William G. Congdon—Rhode Island
 Mrs. W. P. Conklin—Connecticut
 Miss Elizabeth C. Conlon—Rhode Island
 Miss Lucy B. Conner—New Hampshire
 Miss Luna B. Converse—Vermont
 Mrs. Francis R. Cooley—Connecticut
 Mrs. James E. Cooper—Connecticut
 Mr. R. M. Cooper—Rhode Island
 Mr. Edward J. Corcoran—Rhode Island
 Mr. John Corcoran—Rhode Island
 Mr. Michael Corcoran—Rhode Island
 Miss Constance Crawford—New Jersey
 Mr. and Mrs. Swasey Crocker—New York
 Mrs. F. S. Crofts—Connecticut
 Miss Clara R. Crosby—Rhode Island
 Miss Mary L. Crosby—Rhode Island
 Mrs. Gammell Cross—Rhode Island
 Mrs. Albert L. Crowell—Connecticut
 Dr. and Mrs. Frank Anthony Cummings—
 Rhode Island
 Mrs. Charles C. Cushman—Rhode Island
 Mrs. Edward L. Cutter—New Hampshire
 Miss Mary Daboll—Rhode Island
 Mrs. Charles Whitney Dall—New York
 Miss Rachel E. Daltry—New York
 Miss Dorothy Dalzell—New Hampshire
 Mrs. Murray S. Danforth—Rhode Island
 Miss Mildred L. B. deBarritt—New York
 Mr. Vincent Dempsey—Missouri
 Mr. W. W. Dempster—Rhode Island
 Mr. John Deveny—California
 Mrs. Adrian G. Devine—New York
 Mr. Heyliger DeWindt—New Hampshire
 Miss Abigail Camp Dimon—New York
 Mrs. Monroe L. Dinell—Connecticut
 Mrs. Clarence C. Dittmer—New York
 Mrs. L. K. Doelling—New York
 Mr. and Mrs. E. Doft—New York
 Mr. and Mrs. Max Doft—New York
 Miss Elizabeth W. Doolittle—New Hampshire
 Dr. and Mrs. George B. Dorff—New York
 Miss Esther M. Doyle—Pennsylvania
 Miss Elsie J. Dresser—Connecticut
 Mrs. Robert B. Dresser—Rhode Island
 Miss Margaret E. Drewett—Rhode Island
 Mrs. Martin Duchan—Rhode Island
 Mrs. M. Dart Dunbar—Rhode Island

Miss Beth Wood Dunlap—Wyoming
 Miss Beatrice Dunn—New York
 Miss Margaret B. Dykes—Rhode Island
 Mr. and Mrs. Jerome A. Eaton—New York
 Mr. and Mrs. Nathan D. Eckstein—New York
 Mr. Charles Edgar—New York
 Miss Edith W. Edwards—Rhode Island
 Miss Ellyn L. Edwards—Maine
 Mr. and Mrs. Gurney Edwards—Rhode Island
 Mr. and Mrs. William H. Edwards—
 Rhode Island
 Mr. Louis H. Ehrlich—New York
 Mrs. Herbert G. Einstein—New York
 Dr. Arnold Eisendorfer—New York
 Miss Nadia G. Eisenman—New York
 Mrs. Paul E. Elkin—New York
 Mrs. Edward Elliott—New Jersey
 Mr. and Mrs. Louis Elliott—New York
 Col. and Mrs. Alcott Farrar Elwell—
 New Hampshire
 Mr. and Mrs. G. H. H. Emory—New York
 Mrs. A. W. Erickson—New York
 Mr. Irving N. Espo—Rhode Island
 Mr. and Mrs. Edward S. Esty—Rhode Island
 Mrs. William A. Evans, Jr.—Michigan
 Mrs. Elizabeth S. Ey—Rhode Island
 Mr. and Mrs. Howard L. Fales—Rhode Island
 Miss Virginia Falk—New York
 Mrs. Alfred Farber—New York
 Mrs. Joseph Faroll—New York
 Mrs. W. Rodman Fay—New York
 Mrs. S. L. Feiber—New York
 Mr. R. J. Fenderson—Maine
 Dr. J. Lewis Fenner—New York
 Mr. David Ferguson, Jr.—New York
 Mrs. Dana H. Ferrin—New York
 Mr. Winthrop B. Field—Connecticut
 Mr. Samuel Fischman—New York
 Miss Louise M. Fish—Rhode Island
 Miss Margaret Fisher—New York
 Miss Mary R. Fitzpatrick—New York
 Mr. James A. Fletcher—Rhode Island
 Mrs. Paul Fletcher—Rhode Island
 Miss Virginia Fooks—Rhode Island
 Mr. Sumner Ford—New York
 Ford Motor Co., Inc.—Michigan
 Miss Helen Foster—New York
 Miss Flora Fox—New York
 Mr. and Mrs. Heywood Fox—Connecticut
 Mrs. Lewis W. Francis—New York
 Mr. Raymond G. Franks—Rhode Island
 Mrs. Clarke F. Freeman—Rhode Island
 Mrs. Edward L. Freeman—Rhode Island
 Mr. and Mrs. Evert W. Freeman—
 Rhode Island
 Mrs. Frederick C. Freeman—Rhode Island
 Mr. and Mrs. Hovey T. Freeman—
 Rhode Island
 Miss Elizaeth S. French—Vermont
 Mrs. George M. French—New Hampshire
 Miss Helen C. French—Vermont
 Mr. George P. Frenkel—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mr. Nathan Fried—New York
 Mr. Arthur L. Friedman—New York
 Mr. Stanleigh P. Friedman—New York
 Miss Helen Frisbie—Connecticut
 Miss Elizabeth W. Frothingham—New York
 Miss Edna B. Fry—New Jersey
 Mr. M. C. Fuller—New York
 Miss Margaret A. Fuller—Rhode Island
 Dr. and Mrs. Marshall N. Fulton—
 Rhode Island

Mrs. Charles T. Gallagher—New Hampshire
 Mrs. B. Gardner—New York
 Dr. and Mrs. Stanton Garfield—
 Washington, D.C.
 Mr. Charles Garside—New York
 Mr. Joseph Gartner—Rhode Island
 Mr. and Mrs. Murray Gartner—Rhode Island
 Miss Regina A. Garvey—New Jersey
 Mr. and Mrs. Edward J. Gately—Rhode Island
 Mr. and Mrs. Leslie N. Gebhard—
 Rhode Island

Mrs. Louis R. Geissenhainer—
 New Hampshire
 Mrs. Maurice Genter—Rhode Island
 Mr. and Mrs. Leo Gershman—Rhode Island
 Mrs. Bessie Ginsburgh—New York
 Mr. and Mrs. J. L. Gitterman, Jr.—New York
 Mrs. P. H. Glassberg—New York
 Mrs. Barney M. Goldberg—Rhode Island
 Miss H. Goldman—New Jersey
 Mr. and Mrs. John D. Gordan—New York
 Mrs. William S. Gordon—New York
 D. S. and R. H. Gottesman Foundation—
 New York

Mrs. Harry L. Grant—Rhode Island
 Dr. and Mrs. Roland I. Grausman—
 New York
 Mrs. Charles H. Gray—Maine
 Miss Charlotte M. Greene—Rhode Island
 Miss Gilda Greene—Rhode Island
 Mrs. Joseph Warren Greene, Jr.—
 Rhode Island

Mrs. Marion Thompson Greene—New York
 Mrs. Rosalind Greengard—New York
 Mrs. W. B. Greenman—New York
 Miss Bertha C. Greenough—Rhode Island
 Mrs. Harry A. Gregg—New Hampshire
 Mrs. William Grenier—Wyoming
 Dr. Albert W. Grohoest—New York
 Mr. Walter W. Gross—New York
 Mrs. Morris Grossman—Rhode Island
 Mrs. James A. Grover—New Hampshire
 Mr. Mortimer Grunauer—New York
 Mr. and Mrs. Baldwin Guild—New York
 Miss Bertha L. Gunterman—New York
 Mr. W. Gunther-Stirn—Rhode Island
 Mr. Robert G. Gurnham—Rhode Island
 Miss Sybil A. Guttenberg—New York
 Mrs. John T. Gyger—Maine

Mr. and Mrs. Morris Hadley—New York
 Mr. and Mrs. Edward G. Hail—Rhode Island
 Mr. Francis Hallowell—Connecticut

Miss Beatrice Hall—New York
 Mr. and Mrs. Howard P. Hall—Illinois
 Mr. N. Penrose Hallowell—New York
 Mr. M. Gordon Hammer—New York
 Mr. Frank R. Hancock—New York
 Miss Ruth Gillette Hardy—New York
 Mrs. Henry C. Hart—Rhode Island
 Mrs. Samuel C. Harvey—Connecticut
 Mr. Kurt J. Hasterlik—Rhode Island
 Mrs. Norman L. Hatch—New Hampshire
 Miss Elizabeth Hatchett—New York
 Mrs. Victor M. Haughton—New Hampshire
 Mrs. Harold B. Hayden—New York
 Mrs. David S. Hays—New York
 Miss Frances C. Hays—New York
 Mrs. Thomas Pierrepont Hazard—
 Rhode Island
 Mrs. Irving Heidell—New York
 Mrs. E. S. Heller—New York
 Mr. and Mrs. Louis L. Hemingway—
 Connecticut
 Mr. Donald A. Henderson—New York
 Mr. George C. Hennigs—New York
 Mrs. Ross V. Hersey—Rhode Island
 Mr. and Mrs. Ralph Heymsfeld—New York
 Mrs. Percy V. Hill—Maine
 Mr. and Mrs. Frederick Whiley Hilles—
 Connecticut
 Mr. Robert L. Hilliard—New York
 Mr. and Mrs. Samuel M. Himmelblau—
 Connecticut
 Mr. and Mrs. Frank L. Hinckley—
 Rhode Island
 Mr. Philip E. Hinkley—Maine
 Mr. and Mrs. Oiva E. Hintsä—Rhode Island
 Mrs. Walter A. Hirsch—New York
 Mr. and Mrs. Eliot P. Hirshberg—New York
 Miss Mabel Hirst—Rhode Island
 Mr. John N. Hobstetter—New Jersey
 Mrs. Paul H. Hodge—Rhode Island
 Mrs. Arthur Hodges—Connecticut
 Mrs. H. Hoermann—New Jersey
 Mrs. Robert S. Hoffman—New Hampshire
 Mrs. Lester Hofheimer—New York
 Mrs. Bernard J. Hogue—Rhode Island
 Cantor Jacob Hohenemser—Rhode Island
 Mrs. Arthur J. Holden—Vermont
 Mr. and Mrs. Robert S. Holding—
 Rhode Island
 Mr. Henry Homes—New York
 Miss Emma E. Hoover—New York
 Miss Myra H. Hopson—Connecticut
 Miss Mary Horn—New York
 Mrs. C. H. Horner—Rhode Island
 Mr. Harry Horner—Maine
 Miss Mary Horowitz—Rhode Island
 Miss Alice M. Hudson—New Jersey
 Mr. and Mrs. B. W. Huebsch—New York
 Mr. Frederick G. L. Huetwell—Michigan
 Mrs. Karl Humphrey—Rhode Island
 Mrs. M. C. Humstone—Connecticut
 Mrs. John C. Hunt—Connecticut
 Mrs. Harrison B. Huntoon—Rhode Island
 Miss Libbie H. Hyman—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mrs. F. N. Iglehart—Maryland
Mrs. Arthur Ingraham—Rhode Island
Miss Louise M. Iselin—New York

Mr. and Mrs. Donald E. Jackson—
Rhode Island
Mrs. F. Ellis Jackson—Rhode Island
Miss Lilian Jackson—New York
Mrs. W. K. Jacobs—New York
Mr. and Mrs. Allen P. Jacobson—Virginia
In Memory of Elsa M. Jacobson—
Pennsylvania
Mr. and Mrs. Robert E. Jacobson—
Rhode Island
Mrs. George W. Jacoby—New York
Dr. M. Jagendorf—New York
Mr. Halsted James—New York
Miss Margaret B. James—New York
Mr. and Mrs. Sidney Jarcho—New York
Mrs. John J. Jaros—New York
Miss Edith L. Jarvis—New York
Mrs. Edward P. Jastram—Rhode Island
Mrs. Theodore C. Jessup—Connecticut
Mr. and Mrs. Kenneth E. Jewett—
New Hampshire
Mr. Charles Jockwig—New York
Mr. and Mrs. Manuel J. Johnson—New York
Mrs. Howard Vallance Jones—
New Hampshire
Mrs. T. Catesby Jones—New York
Mr. and Mrs. Wallace S. Jones—New Jersey
Mr. and Mrs. Werner Josten—New York
Mr. Arthur Judell—New York

Mr. Leo B. Kagan—New York
Mr. Arthur Kallman—New York
Mrs. Constance V. Kang, New York
Mr. and Mrs. Arthur Kaplan—Rhode Island
Dr. H. Kaplan—New Hampshire
Mrs. F. Karelson, Jr.—New York
Mr. A. S. Karol—Pennsylvania
Mr. Frederick Lincoln Kateon—Rhode Island
Dr. Maurice N. Kay—Rhode Island
Mr. John B. Kaymen—California
Mrs. Leonard Kebler—New York
Mrs. George A. Keeney—New York
Mr. and Mrs. Carl T. Keller—
New Hampshire
Mr. and Mrs. A. Livingston Kelley—
Rhode Island
Mr. and Mrs. Howard A. Kelley—
Rhode Island
Miss Florence B. Kelly—New York
Miss Jane Kerley—New York
Miss Marion L. Kesselring—Rhode Island
Mrs. Eugene A. Kingman—Rhode Island
Mrs. L. S. Kirtland—New York
Mr. and Mrs. Harvey E. Kivelson—New York
Mr. and Mrs. Victor W. Knauth—New York
Miss Edith Kneeland—New York
Mrs. Webster Knight, II—Rhode Island
Mr. and Mrs. Alfred A. Knopf—New York
Mr. Frederick K. Koch—Rhode Island

Mr. and Mrs. Otto L. Kramer—New York
Mr. Joseph Kruger—New Jersey
Miss Helen G. Kurtz—Rhode Island

Mrs. George Labalme—New York
Mr. Paul R. Ladd—Rhode Island
Mr. Arthur Landers—New Hampshire
Mrs. Julius B. Lane—New York
Mrs. Marion B. Langille—Maine
Mr. Philip Lapides—Rhode Island
Mr. Thorvald Larson—Rhode Island
Mr. Thomas Latimer—California
Mrs. L. C. Laub—New York
Mr. Charles C. Lawrence—New York
Mrs. James F. Lawrence—New Jersey
Mrs. Benjamin Lazrus—New York
Mrs. Peter H. Leavell—Rhode Island
Mr. Elliott H. Lee—New York
Mrs. Arthur Lehman—New York
Mr. and Mrs. Joseph Leibowitz—New Jersey
Mr. K. Leidenstrucker—New Hampshire
Mrs. George S. Leiner—New York
Mrs. Nadia Loeboldti—New York
Miss Priscilla H. Leonard—Rhode Island
Mr. William Lepson—New York
Mr. and Mrs. Alan Levenson—New York
Mr. Harry Levine—New York
Mr. Marks Levine—New York
Mr. Milton Levitt—New York
Mrs. Austin T. Levy—Rhode Island
Mr. Benjamin J. Levy—New York
Mr. Hiram S. Lewine—New York
Mr. and Mrs. Richard Lewinsohn—New York
Mr. Herbert Greenleaf Lewis—New York
Dr. and Mrs. Richard Lewisohn—New York
Dr. and Mrs. Alfred J. Liebmman—New York
Mrs. Joseph L. Lilienthal—New York
Lincoln School—Rhode Island
Mrs. Frank B. Littlefield—Rhode Island
Mr. and Mrs. Royal Little—Rhode Island
Mr. and Mrs. Stanley Livingston, Jr.—
Rhode Island
Mrs. Frank L. Locke—New Hampshire
Hon. Henry Cabot Lodge, Jr.—New York
Miss Edith M. Loew—New York
Edwin Loewy Foundation, Inc—New York
Dr. Marion C. Loizeaux—New York
Mrs. N. L. Longstreth—New York
Mr. H. G. Lord—New York
Mrs. Robert M. Lord—Rhode Island
Mr. Charles R. Lounsbury—New York
Mr. and Mrs. George Y. Loveridge—
Rhode Island
Mr. Irving B. Lueth—Illinois
Mr. Ludwig Lyon—New York

Miss Janet MacDougall—Rhode Island
Mrs. Edward M. Mackey—New Hampshire
Mrs. Kenneth B. MacLeod—Rhode Island
Mrs. Norman D. MacLeod—Rhode Island
Commodore and Mrs. Cary Magruder—
Rhode Island

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mrs. Robert L. Manning—New Hampshire
 Mrs. William Ellis Mansfield—Georgia
 Mrs. Parker E. Marean—Maine
 Miss Augusta Markowitz—New York
 Mrs. Albert E. Marshall—Rhode Island
 Miss Margaret Marshall—Rhode Island
 Mrs. Reune Martin—Rhode Island
 Mr. and Mrs. Everett Martine—New York
 Mrs. Edwin R. Masback—New York
 Mr. Stanley H. Mason—Rhode Island
 Miss Ruby L. Matson—New York
 Mrs. Frank W. Matteson—Rhode Island
 Miss Katharine Matthies—Connecticut
 Mrs. Frank Mauk—Rhode Island
 Mrs. Jeanne Maurin—New York
 Mrs. Charles H. May—New York
 Mrs. Joseph L. B. Mayer—New York
 Mr. Norman S. McAuslan—Rhode Island
 Mrs. Irving J. McCoid—Rhode Island
 Lieutenant Philip G. McConville—Georgia
 Mrs. J. A. McCutcheon—New Hampshire
 Miss Mary R. McGinn—Rhode Island
 Mrs. H. E. McGregor—Rhode Island
 Mrs. Robert McKelvy—New York
 Mrs. John R. McLane—New Hampshire
 Dr. Christie E. McLeod—Connecticut
 Mr. and Mrs. Russell B. McNeill—California
 The Reverend Everett W. McPhillips—Rhode Island
 Miss Helen M. McWilliams—New York
 Miss Cecille L. Meeker—Ohio
 Mr. George F. Meissner—Rhode Island
 Mr. and Mrs. George Melcher—New Hampshire
 Mrs. Chase Mellen—New York
 Mrs. Adolf Meller—Rhode Island
 Mr. and Mrs. Ralph J. Mendel—New York
 Mrs. Robert E. Mendelsohn—New York
 Mr. Henry F. Merrill—New Hampshire
 Mrs. Charles H. Merriman—Rhode Island
 Mrs. E. Bruce Merriman—Rhode Island
 Mr. and Mrs. G. Pierce Metcalf—Rhode Island
 Mrs. Houghton P. Metcalf—Virginia
 Mrs. Jesse H. Metcalf—Rhode Island
 Mrs. Eugene Metzger—New York
 Mrs. K. G. Meyer—New York
 Mr. and Mrs. Alex Miller—Rhode Island
 Mrs. Louis Miller—New Hampshire
 Mills Sisters—Rhode Island
 Mrs. Norman F. Milne—New Hampshire
 Mrs. G. Gardner Monks—Washington, D.C.
 Mrs. Paul Monohon—Rhode Island
 Mr. William F. Morancy—Rhode Island
 Miss Frances K. Morris—Wisconsin
 Miss Ruth Evans Morris—New York
 Mrs. Charles L. Morrison—New York
 Mrs. David Morse—Rhode Island
 Hon. William H. Mortensen—Connecticut
 Mrs. Roger G. Moss crop—New Hampshire
 Mr. and Mrs. E. C. Mowry—Rhode Island
 Mr. Vernon Munroe—New York
 Mrs. C. Randolph Myer—New Hampshire
 Mr. and Mrs. Walter W. Naumburg—New York
 Mr. Caswell B. Neal—California
 Miss Evelyn Necarsulmer—New York
 Miss M. Louise Neill—Connecticut
 Miss Katharine B. Neilson—Rhode Island
 Mr. John S. Newberry, Jr.—Michigan
 Mr. and Mrs. Alfred H. Newburger—New York
 Miss Edith Nichols—Rhode Island
 Mr. and Mrs. John W. Nickerson—Connecticut
 Mrs. J. K. H. Nightingale—Rhode Island
 Mrs. J. K. H. Nightingale, Jr.—Rhode Island
 Mr. Leon I. Nye—Rhode Island
 Miss Marian O'Brien—Rhode Island
 Miss Marie O'Donohue—New York
 Mrs. Robert J. Ogborn—New York
 Miss Emma Jessie Ogg—New York
 Mr. B. J. O'Neill—Rhode Island
 Miss Ida Oppenheimer—New York
 The Misses Owens—Rhode Island
 Miss Elsie F. Packer—Connecticut
 Mr. Franklin E. Parker, 3rd—New York
 Mrs. William B. Parker—New York
 Miss Hilda M. Peck—Connecticut
 Miss Mary M. L. Peck—Connecticut
 Mrs. W. H. Peckham—New York
 Mrs. Charles E. Perkins—New York
 Mrs. Grafton B. Perkins—New Hampshire
 Mrs. Carl H. Pforzheimer—New York
 Mrs. Clarence H. Philbrick—Rhode Island
 Mr. George F. Phillips—Rhode Island
 Mrs. Max Pick—New York
 Miss Catharine W. Pierce—Rhode Island
 Mr. C. B. Podmaniczky—Missouri
 Mr. Arthur E. Porter—New Hampshire
 Dr. A. L. Potter—Rhode Island
 Dr. Charles Potter—Rhode Island
 Mr. Charles E. Potts—New York
 Mrs. George Eustis Potts—Florida
 Mrs. T. I. Hare Powel—Rhode Island
 Mrs. Alvin L. Powell—New Jersey
 Mrs. Horace M. Poynter—Pennsylvania
 Mrs. H. Irving Pratt, Jr.—New York
 Miss Priscilla Presbrey—New Jersey
 Mrs. Joseph K. Priest—New Hampshire
 Dr. Sara S. Prince—New York
 Mr. Edwin Higbee Pullman—New York
 Mrs. Alice K. Ratner—California
 Miss Helen Ray—Connecticut
 Mrs. Frederic B. Read—Rhode Island
 Mrs. H. Maynard Rees—New Hampshire
 Mrs. Ludwig Regensteiner—Rhode Island
 Miss Marie Reimer—New York
 Mrs. Clara B. Relyea—New York
 Miss K. N. Rhoades—New York
 Rhode Island Federation of Music Clubs—Rhode Island
 Mrs. Benjamin M. Rice—New Hampshire

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mr. and Mrs. Ralph S. Richmond—
Rhode Island
Mrs. Maximilian Richter—New York
Mr. Martin L. Riesman—Rhode Island
Mrs. S. H. Riesner—New York
Dr. Morton J. Robbins—New Hampshire
Mr. and Mrs. Thomas H. Roberts—
Rhode Island
Miss Helen C. Robertson—Rhode Island
Mr. and Mrs. Charles M. Robinson—
Rhode Island
Miss Gertrude L. Robinson—Maine
Mrs. John D. Rockefeller, Jr.—New York
Mr. Edgar Roedelheimer—New York
Miss Bertha F. Rogers—New Hampshire
Mrs. F. F. Rogers—Rhode Island
Colonel and Mrs. Robert W. Rogers—
Rhode Island
Mr. and Mrs. Aaron H. Roitman—
Rhode Island
Miss Hilda M. Rosecrans—New York
Mr. Laurence Rossbach—New York
Mrs. Aaron H. Rubenfeld—New York
Mrs. Percy P. Russ—New Hampshire
Mrs. Gerald S. Russell—New York
Mr. Thomas W. Russell—Connecticut

Mrs. Aaron B. Salant—New York
Mrs. Robert Saltonstall—New Hampshire
Mr. Charles F. Samson—New York
Mrs. Morris Samuel—New York
Mrs. Lee Samuels—New York
Dr. and Mrs. J. Savran—Rhode Island
Dr. Carl D. Sawyer—Rhode Island
Mr. Henry G. Schiff—New York
Mr. and Mrs. Cyrus T. Schirmer—Maine
Mrs. Fay Brosseau Schlam—New York
Mrs. Fred Schloss—New York
Miss Helen Marie Scholes—Rhode Island
Mr. F. V. Schultz—Tennessee
Rabbi Morris Schussheim—Rhode Island
Mr. Harry A. Schwartz—Rhode Island
Mr. Wallace M. Scudder—Vermont
Miss May Seeley—New York
Mrs. Isaac W. Seeman—New York
Dr. and Mrs. Benjamin S. Sharp—
Rhode Island
Dr. and Mrs. Ezra A. Sharp—Rhode Island
Mr. and Mrs. Henry Dexter Sharpe—
Rhode Island
Mrs. James R. Sheffield—New York
Mr. Edwin F. Sherman—Rhode Island
Mrs. Lawrence W. Shirley—New Hampshire
Mrs. H. Bronson Shonk—New Hampshire
Mrs. S. E. Shuman—New York
Mrs. Reinhard Siedenburg—Connecticut
Mrs. Julius Siegelman—New York
Miss Nancy K. Siff—New York
Mrs. Leo Silverstein—New York
Mrs. Robert E. Simon—New York
Mr. John L. Simpson—California
Mr. Ben Sinel—Rhode Island
Mr. and Mrs. Walter C. Slade—Rhode Island
Mrs. Ernest Walker Smith—Connecticut

Mrs. George R. Smith—New Hampshire
Miss Gertrude Robinson Smith—New York
Mrs. Henry Oliver Smith—New York
Miss Hope Smith—Rhode Island
Mr. and Mrs. Kirk Smith—Rhode Island
Mr. Sherman L. Smith—Rhode Island
Mr. and Mrs. William Mason Smith, Jr.—
New York
Mrs. A. Chester Snow—Rhode Island
Miss Marion E. Solodar—New York
Mrs. Ernest H. Sparrow—New York
Miss Frieda S. Spatz—New York
Mr. Archibald C. Spencer—Minnesota
Mr. and Mrs. Gerard L. Spencer—New York
Mr. Edward S. Spicer—Rhode Island
Mr. and Mrs. J. E. Sproul—New Jersey
Dr. and Mrs. David G. Stahl—
New Hampshire
Mr. Harold R. Starkman—New York
Mrs. Ellsworth M. Statler—New York
Miss Anna Stearns—New Hampshire
Miss Sophie B. Steele—New York
Mrs. Thomas E. Steere—Rhode Island
Mr. Meyer Stein—New York
Mr. Julius Steiner—New York
Dr. Karl Steiner—New York
Mrs. Albert M. Steinert—New York
Mr. Arthur L. Stern—New Jersey
Mr. Meyer Stern—New Jersey
Mr. Ernest N. Stevens—Maine
Mr. Marcel H. Stieglitz—New York
Mr. Jacob C. Stone—New York
Miss Lynn Stone—New York
Miss Marion Stott—New Hampshire
Mr. David A. Strasnick—Rhode Island
Miss Aline C. Stratford—New York
Mrs. J. M. Strauss—New York
Mrs. Charles H. Street—New York
Mrs. B. W. Streifler—New York
Mrs. M. E. Strieby—New Jersey
Dr. George T. Stodl—New York
Mrs. James R. Strong—New Jersey
Mr. S. Clarence Stuart—New York
Mrs. Edwin A. Stumpp—New York
Mrs. J. H. Stutesman—New Jersey
Mrs. Peggy Sugar—New York
Mrs. Arthur P. Sumner—Rhode Island
Mr. and Mrs. Maurice A. Sunderland—
New York
Mrs. Pauline S. Surrey—New York
Miss Mildred Sussman—New York
Miss Helen T. Sutherland—Rhode Island
Mrs. Aaron Sverdlik—New York
Mrs. A. L. Swats—Rhode Island
Mrs. John Sylvester—Washington, D. C.

Mrs. Royal C. Taft—Rhode Island
Mr. and Mrs. Roland P. Talbot—
Rhode Island
Mrs. R. P. A. Taylor—Rhode Island
Miss Lucy O. Teague—New Jersey
Mrs. W. F. Terradell—New Jersey
Mr. and Mrs. William B. Thomas—New York
Mrs. R. C. Thomson—New Jersey

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Concluded*)

Miss Ruth F. Thomson—Rhode Island
 Mrs. Edward L. Thorndike—New York
 Mr. and Mrs. R. A. Thorndike—Maine
 Mrs. Paul Tishman—New York
 Miss Margaret E. Todd—Rhode Island
 Mr. S. H. Tolles, Jr.—Connecticut
 Mr. Stirling Tomkins—New York
 Dr. and Mrs. Coleman Tousey—Maine
 Mrs. Nathan Traber—Rhode Island
 Miss G. W. Treadwell—Maine
 Mr. Howard M. Trueblood—New York
 Mr. and Mrs. Attmore A. Tucker—
 Rhode Island
 Miss Alice Tully—New York
 Mrs. Henry Turoff—Rhode Island
 Miss Doreen Tuxbury—New Hampshire

Miss Catherine S. VanBrunt—New York
 Mr. and Mrs. Byron E. VanRaalte—New York
 Mrs. Richmond Viall—Rhode Island
 Miss Emily Vivian—New York

Mrs. John Winthrop Wadleigh—Rhode Island
 Mrs. H. Waterhouse Walker—Rhode Island
 Mrs. Ashbel T. Wall—Rhode Island
 Miss Catherine M. Walther—New Jersey
 Miss Anne S. Wanag—New York
 Miss M. Beatrice Ward—Rhode Island
 Mr. Eugene Warren—New York
 The Reverend Warren R. Ward—
 Rhode Island
 Mr. Ethelbert Warfield—New York
 Mrs. W. Seaver Warland—Maine
 Dr. and Mrs. Eric Waxberg—Rhode Island
 Miss Grace C. Waymouth—New Hampshire
 Mr. Phillips R. Weatherbee—Rhode Island
 Miss Mathilde E. Weber—New York
 Dr. and Mrs. Joseph B. Webber—
 Rhode Island
 Mrs. Arthur P. Weeden—Rhode Island
 Miss Elizabeth G. Weeks—Rhode Island
 Mrs. Percy S. Weeks—New York
 Mr. Leon J. Weil—New York
 Miss Ruth E. Weill—California

Mr. and Mrs. Mark Weisberg—Rhode Island
 Miss Helen H. Weist—New York
 Mr. and Mrs. John H. Wells—Rhode Island
 Mrs. Thomas B. Wells—New York
 Mrs. Barrett Wendell—Illinois
 Mrs. Edward T. Wendell—New Hampshire
 Mrs. Lawrence H. Wetherell—
 New Hampshire
 Miss Ruth A. Whipple—Rhode Island
 Mrs. Prescott A. Whitman—Rhode Island
 Miss Helen L. Whiton—Rhode Island
 Dr. and Mrs. Robert T. Whittaker—
 New Hampshire
 Mrs. F. C. Whittelsey—Rhode Island
 Mrs. T. M. Wilder—New York
 Mr. A. F. Willgoose—Rhode Island
 Mr. Clinton N. Williams—Rhode Island
 Mr. and Mrs. Charles P. Williamson—
 Rhode Island
 Mrs. Arnold Wilson—Connecticut
 Mr. Charles S. Wilson—Rhode Island
 Dr. Asher Winkelstein—New York
 Miss Dolores Winslow—Maine
 Miss Ellen Winsor—Pennsylvania
 Mrs. Keyes Winter—New York
 Mr. Harold Wisan—New York
 Miss Mary Withington—Connecticut
 Dr. and Mrs. Louis Wolf—New York
 Mr. Claude M. Wood—Rhode Island
 Mrs. Peter Woodbury—New Hampshire
 Dr. and Mrs. Arthur W. Wright—New York
 Mr. Carroll M. Wright—New York
 Mrs. Robert H. Wrubel—New York
 Mr. Lucien Wulsin—Ohio
 Mrs. Norma S. Wurzbarger—New York

Mr. Victor S. Yarros—California
 Mrs. John L. Young—Maine
 Mrs. Louis E. Young—Rhode Island
 Mr. and Mrs. William LeRoy Young—
 New Hampshire

Mrs. L. E. Zacher—Connecticut
 Mr. and Mrs. Saul Zarchen—Rhode Island

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET

Near Colonial Theatre

Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
 Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

Honor Roll

Among those who attend the concerts of the Boston Symphony Orchestra, the following are listed as having heard the Orchestra under each of its regular conductors from Sir George Henschel to Mr. Charles Munch. Since existing records are insufficient for a full compilation, any whose names have been omitted are requested to send them to Friends of the Boston Symphony Orchestra, Symphony Hall, Boston.

- | | | |
|-------------------------|---------------------------|-------------------------------|
| Mrs. Lewis A. Armistead | Mrs. Carleton S. Gifford | Mrs. Robert B. Parker |
| Miss Edith Bangs | Mr. Edward H. Gleason | Mrs. William Stanley Parker |
| Mr. and Mrs. | Mrs. Elizabeth Grant | Mrs. Francis A. Pierce |
| George W. Barber | Mrs. Edith Noyes Greene | Mrs. Walter C. Pierce |
| Mrs. John S. Bartlett | Mrs. H. S. Hall | Mrs. Charles C. Pond |
| Mrs. John W. Bartol | Mr. John W. Hall | Mrs. John R. Post |
| Mrs. Boylston Beal | Mrs. Franklin T. Hammond | Mrs. J. B. Potter |
| Mrs. G. W. Becker | Mrs. Sydney Harwood | Mrs. Murray A. Potter |
| Mrs. Frances A. M. Bird | Mrs. M. G. Haughton | Mrs. Benjamin Prince |
| Mrs. George F. Bosworth | Mrs. Henry Hornblower | Miss Adelaide W. Proctor |
| Mrs. John T. Bottomley | Mrs. Elizabeth T. Hosmer | Mrs. George J. Putnam |
| Mrs. Gamaliel Bradford | Mrs. Frederick L. Hull | |
| Mrs. Arthur H. Brooks | | Mrs. Andrew F. Reed |
| Mrs. G. Winthrop Brown | Miss Mary V. Iasigi | |
| Mr. and Mrs. | Miss Harriet E. Johnson | Miss Mary Thompson Sawyer |
| George D. Burrage | | Mrs. Francis Augustus Seamans |
| | Mrs. Edward L. Kent | Mrs. Edmund H. Sears |
| Mrs. J. M. B. Churchill | Miss Harriet S. Lane | Miss Emma M. Sibley |
| Mrs. Charles Collens | Mrs. George Lewis | Mrs. Alvin F. Sortwell |
| Mrs. George W. Collier | | Mrs. Daniel Staniford |
| Mrs. W. K. Corey | Mr. Frederick L. Milliken | Mr. F. O. Stanley |
| Mrs. S. V. R. Crosby | Mrs. Edward C. Moore | Miss Rose Stewart |
| Mrs. R. M. Currier | Miss Helen Graham Moseley | Miss Katharine H. Stone |
| Miss Frances G. Curtis | Miss Angelina K. Mudge | Miss Sarah D. Stover |
| | Mrs. George S. Mumford | Miss Mary Strickland |
| Mrs. Frank A. Day | | Miss Effie C. Sweetser |
| | Mrs. Henry G. Nichols | Mrs. Edmund H. Talbot |
| Mrs. Henry Endicott | Mrs. Frederic O. North | Mrs. Ward Thoron |
| Dr. Mabel I. Emerson | Miss Elizabeth G. Norton | Miss Laura Tolman-Kilgore |
| | Mr. Charles R. Nutter | Mrs. William B. Tyler |
| Mrs. Dudley B. Fay | Miss Sybilla Orth | Mrs. George Weatherby |
| Miss Lucy Adams Fiske | | Mrs. Margaretha H. Williamson |
| Mrs. Parker Fiske | | |
| Miss Louisa H. Fries | | Mrs. William A. Young |
| Mrs. L. A. Frothingham | | |

SYMPHONY HALL

NEXT THURSDAY, APRIL 29, at 7:30

EXTRA

OPEN REHEARSAL

by the

Boston Symphony Orchestra

under the direction of

CHARLES MUNCH

Beethoven's Overture to "Coriolanus", and Ninth Symphony
with Chorus and Soloists will be rehearsed

Tickets at the Box Office — \$2



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

LOIS LAUTNER

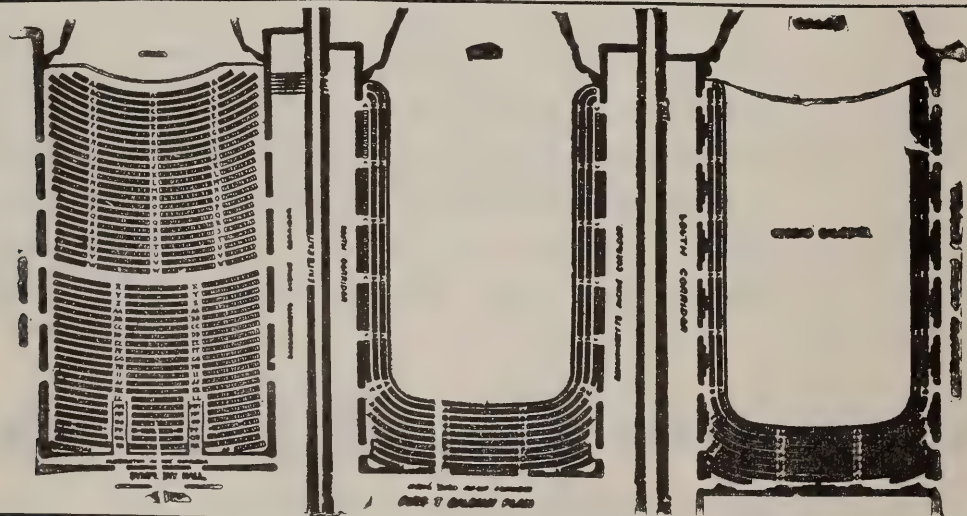
Scholarship Pupil of ARNOLD SCHOENBERG

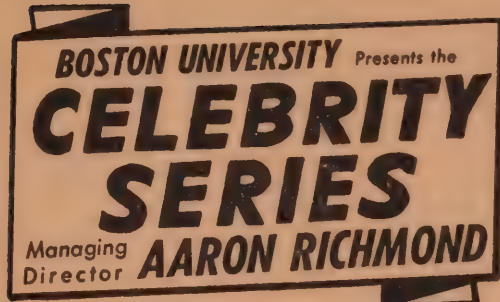
Instruction in

Harmony, Counterpoint

Solfège, Composition

CO 6-0137





Announcement 1954-'55

Symphony Hall * Jordan Hall
Boston Opera House

A VARIED SEASON OF DISTINCTION

The enormous increase in the number of Celebrity Series Subscriptions is due to

THE PRE-EMINENCE OF THE ATTRACTIONS
and the

ADVANTAGES TO SERIES SUBSCRIBERS who:
Select Their Own Series — Secure Choicest Locations

Save up to 50% over box-office prices

Receive privileges for important events not on the series.

\$8.50 SERIES SOLD OUT

Remaining Series at 143 NEWBURY ST., BOSTON 16
(Mail orders given prompt attention)

CHOOSE 7 EVENTS — one starred event may be included

\$18.50 — (Box-office prices total \$27.50)

15.25 — (Box-office prices total 23.00)

11.75 — (Box-office prices total 18.00)

***PHILADELPHIA ORCHESTRA**, Eugene Ormandy, Conductor ... Mon. Eve., Oct. 25

An audience demonstration rarely equalled in Symphony Hall followed this season's concert. Prog: Tchaikovsky 5th: Stravinsky "Firebird" Suite: Prokofieff Classical Symphony

QUARTETTO ITALIANO Sun. Aft., Oct. 31

Hundreds were unable to buy even stage seats at their performance this year.

CASADESUS Sun. Aft., Nov. 14

In the top rank of present-day keyboard masters.

IRMGARD SEEFRIED Thur. Eve., Dec. 9

Leading singer of the Vienna State Opera and Metropolitan Opera, Seefried is now recognized also as one of the foremost concert singers in the world.

ROBERTA PETERS Sun. Aft., Jan. 16

The first Symphony Hall concert by the prima donna coloratura of the Metropolitan Opera; her vivacious personality, rare vocal attainments and showmanship promise an exciting afternoon. Her varied program will include several coloratura arias with flute.

ZADEL SKOLOVSKY Sun. Aft., Jan. 23

His great success as soloist with the Boston Symphony this year augurs well for this brilliant pianist's first Boston concert.

***HEIFETZ** Sun. Aft., Feb. 13

I MUSICI Wed. Eve., Feb. 16

First American tour of twelve solo performers which many connoisseurs believe is the finest of Italian chamber orchestras.

ROBERT SHAW CHORALE Sun. Aft., Mar. 6

Many subscribers have been anxiously waiting for the return to Boston of this superb group of 60 singers and instrumentalists.

TRIO DI TRIESTE Sat. Eve., Mar. 12

Three superlative instrumentalists, performing without scores, who have received extravagant praise wherever they have appeared.

SOLOMON Sun. Aft., Mar. 27

Universally admired as one of the supreme interpretive pianists of the day.

RUBINSTEIN Sun. Aft., Apr. 10

VIENNA CHOIR BOYS Sun. Eve., Apr. 17

Recent television and motion picture appearances have made them an even greater concert attraction.

BALLET THEATRE Eve. in early May

A magnificent American ballet company, fresh from European and South American successes, with acknowledged great dancers in a new repertory.

EXTRA EVENTS (Prices: \$6, \$5, \$4, \$3, \$2.50)

AMSTERDAM CONCERTGEBOUW ORCHESTRA, Eduard van Beinum, Cond.

Sun. Aft., Nov. 28

Often called the greatest orchestra on the continent. Van Beinum "one of the most skillful and polished conductors we have heard." — Olin Downes.

BERLIN PHILHARMONIC ORCHESTRA Thurs. Eve., Mar. 24

Under the baton of Wilhelm Furtwangler, one of the most distinguished of present-day virtuoso conductors, the Berlin Philharmonic has a position of pre-eminence among the world's symphony orchestras.

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.



*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH

THE BALDWIN PIANO COMPANY

160 BOYLSTON STREET, BOSTON

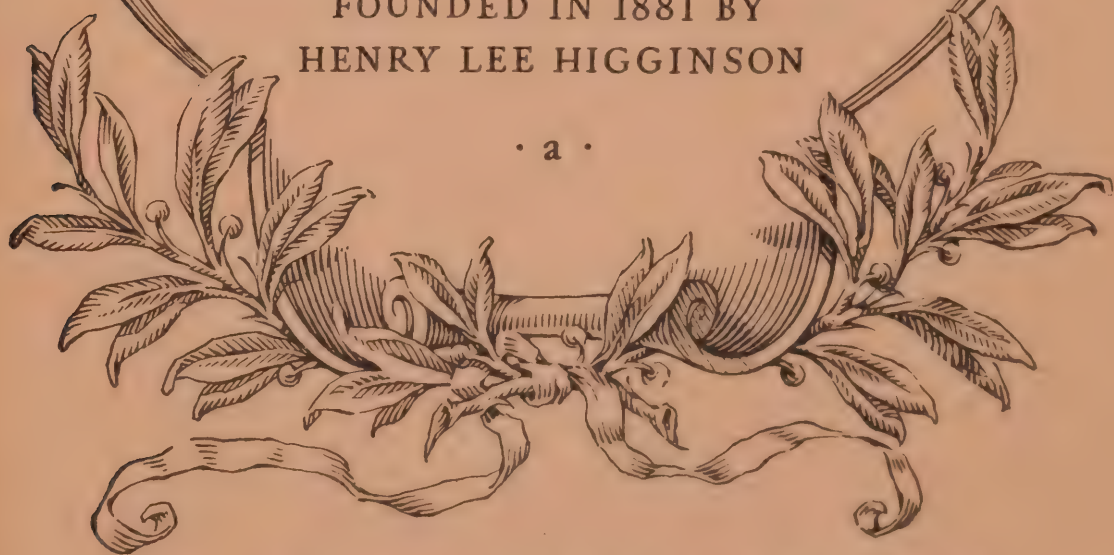
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• a •



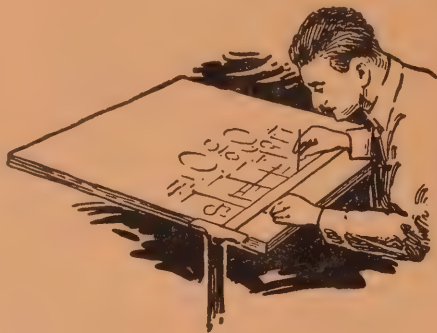
SEVENTY-THIRD SEASON

1953-1954

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

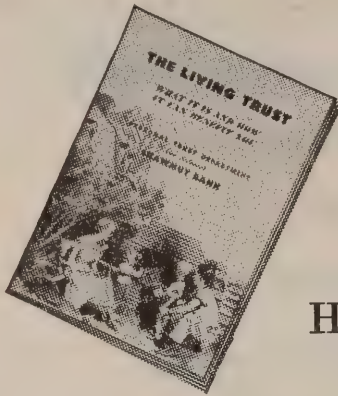
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

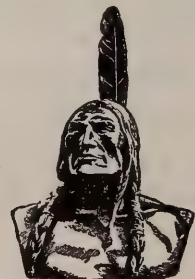
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA
A Berlioz Season
Visitors from Paris

A BERLIOZ SEASON

During the season now beginning, special attention to the music of Hector Berlioz will be given in many parts of the world, since December 11th will mark the 150th Anniversary of the composer's birth. Charles Munch has announced *L'Enfance du Christ* for the Christmas season (December 18 and 19) and *La Damnation de Faust* (for February 19 and 20).

Also appropriate to the Anniversary is the recent release of this Orchestra's recording of *Roméo et Juliette*, which has had a generally enthusiastic reception.

Roland Gelatt, in the *Saturday Review* of August 29, wrote in part: "Ever since his first appearances here with the New York Philharmonic-Symphony, he [Charles Munch] has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours."

James G. Deane, in the *Washington Star* of September 20, has written: "Chalk up to Charles Munch and the Boston Symphony — and Hector Berlioz — one of this year's noteworthy recordings."

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chromespun rayon.
Sizes 14 to 20

27.50

416 Boylston St., Boston
54 Central St., Wellesley

Here, instead, is a musical drama (though neither a play nor an opera, Berlioz designating it a dramatic symphony) which is intense, impassioned, ethereally lyrical, and superbly unified and close-knit, with a perfect balance of instrument and voice which it is an architectural sacrilege to disturb."

• •

VISITORS FROM PARIS

The Guard Republican Band of Paris (Musique de la Garde Républicaine de Paris) has arrived in America for its first tour of this country in fifty years. The famous band first came to the United States in 1872 and again in 1903 to perform at the St. Louis Exposition. In 1939 they were announced to come here again for a tour which would include the New York World's Fair. This trip was cancelled because of the war.

Founded in 1852 in the Second Empire, the Guard Republican Band is attached to the French Army and is heard on all state occasions, as well as in concerts of its own.

The Band of seventy-two musicians under the direction of François-Julien Brun, opened its tour last month in Montreal. It will tour the principal cities of this country and come to Boston for a single concert in Symphony Hall on Friday evening, December 11. The Band has generously given its services for the benefit of the Boston Symphony Orchestra's Pension Fund, and Charles Munch has agreed to conduct a part of the program.

When the Band left France for the present tour, President Auriol sent the following message: "In the domain of art the public of all nations is the supreme judge. I have confidence in its verdict for I know that once more the Musique de la Garde Républicaine will be worthy of France and Art, which it serves with such fervor, integrity and skill."

Their repertoire consists of classical and semi-classical music, and usually ends with a series of French marching songs from the epoch of the French Revolution. Composers who in the last century wrote music for this organization include Berlioz, Gounod, Delibes and Ambroise Thomas.

Your own concert hall at home



Model 3HS6

\$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring you recorded music with the brilliance and realism of an actual performance—music you never dreamed was on your records!

RCA Victor has the largest selection of High Fidelity records, including Arturo Toscanini's new recording, *The Pines* and *The Fountains of Rome*.

Hear RCA Victor High Fidelity at your dealer's now. Once you've heard it, nothing less will satisfy you.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

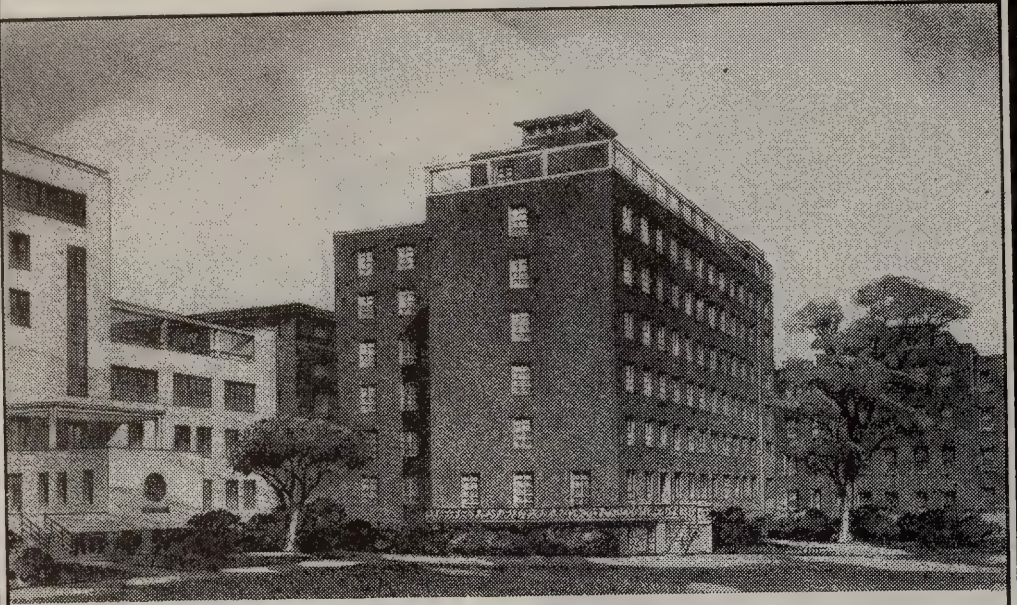
Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



Today's Vincent Memorial Hospital, occupying three floors in this modern building, operates independently as the gynecological unit of the Massachusetts General Hospital. It continues to receive considerable financial support from the Vincent Club.

For the welfare of future generations

Founded in memory of a beloved actress, Mrs. J. R. Vincent, the Vincent Hospital was created for women by women. It is a leader in the treatment and research of women's diseases.

Change is reflected in the up-to-date facilities of the Vincent Hospital of today. Changes, too, have increased the problem of the proper care and servicing of investments. The modern woman, for instance, has less and less time to visit a safe deposit box, clip and deposit coupons, verify dividend receipts, follow called bonds, assemble tax data. And few people, whether men or women, care or have the facilities to handle these details.

To meet this problem, Old Colony offers a Custodianship service to relieve you of the detailed care of your securities. Ask for our booklet, "*Custodianship of Your Property.*"



44 Chambers Street, consecrated by Bishop Phillips Brooks in 1891 as the first home of the Vincent Memorial Hospital.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., Pres.

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

First Program

SUNDAY AFTERNOON, NOVEMBER 1, at 3:00 o'clock

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op. 55*

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

INTERMISSION

RAVEL....."Le Tombeau de Couperin," Suite

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

TCHAIKOVSKY....."Romeo and Juliet," Overture-Fantasia

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op. 55*

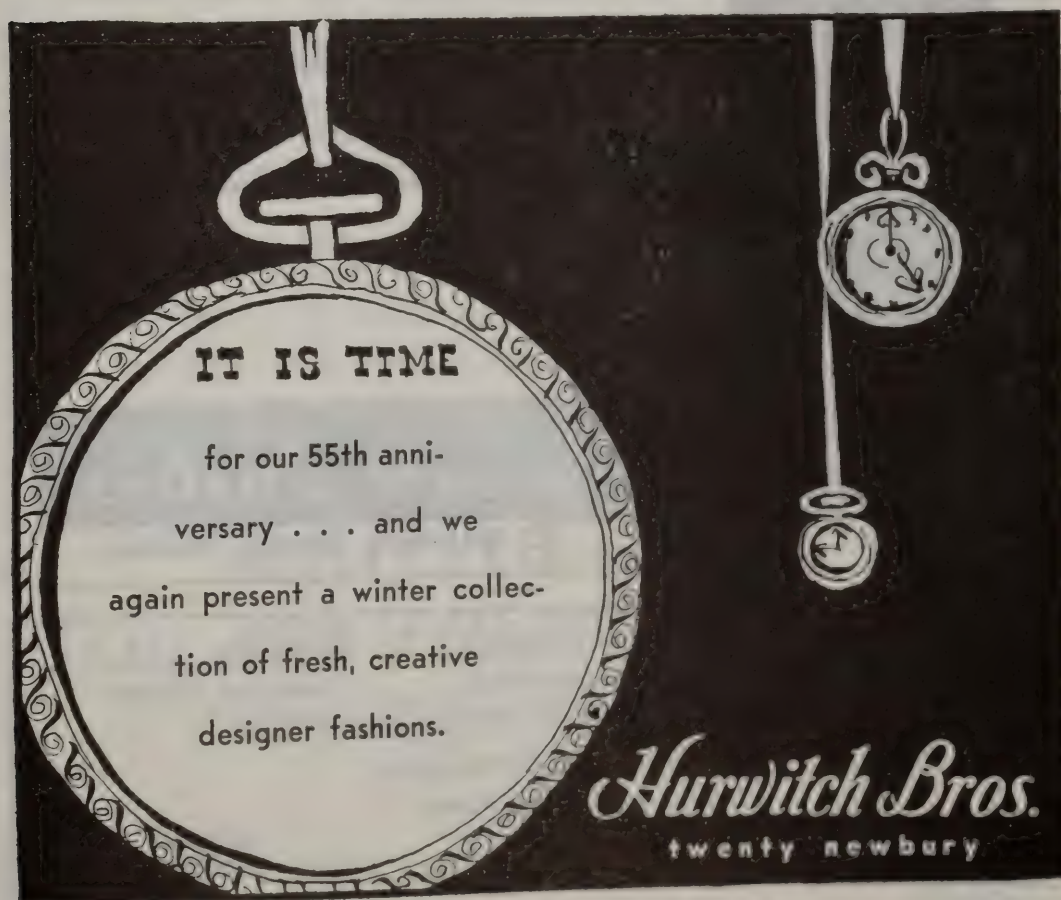
By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view.



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— tax included

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



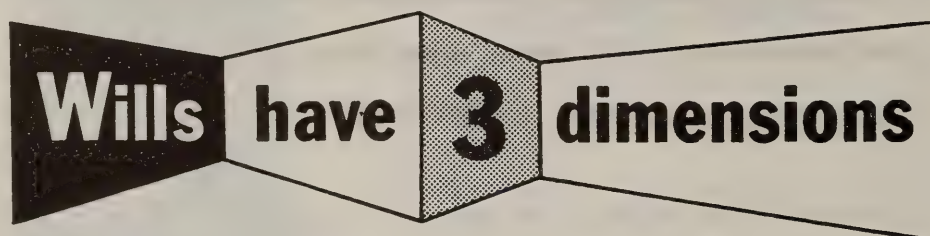
BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

The Third Symphony is set down by Paul Henry Láng, in his "Music in Western Civilization," as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general." The statement is well considered; it looms in a summation which is broad, scholarly, and musically penetrating. Indeed, wonderment at that mighty project of the imagination and will is not lessened by the passing years. Contemplating the harmless docilities of the

ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Black wool
crepe under-
scored by
shining black
satin in a
theatre suit
for misses.*

89.95



One of our distinctive costumes in our new Cotillion Room, Second Floor

THE
Cotillion Room
CHANDLER'S

First and Second Symphonies, one looks in vain for a "new road"* taken so readily with so sure and great a stride. Wagner's *Ring* following *Lohengrin*, Brahms' First Symphony — these triumphant assertions of will power were achieved only after years of germination and accumulated force. With Beethoven, spiritual transformations often came swiftly and without warning. Having completed his Second Symphony in the summer of 1802 at Heiligenstadt, he forthwith turned his back upon the polite patterns of Haydn and Mozart.

The moment was the most critical in his life. The realization came upon him in that summer that deafness must be accepted, an ironic blotting out of the precious faculty of his calling, shutting him from converse with the world of tone and the world of men. He contemplated suicide, but seized upon the thought that living to compose was his one great duty and resource. To Dr. Wegeler, one of the two friends whom he could bring himself to tell of his deafness, he wrote in a letter of resurgent determination, "I will take Fate by the throat." The *Eroica* was his direct act of taking "Fate by the throat," for

* "I am not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take a *new road*." (This on the authority of Czerny — "Recollections of Beethoven.")

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY

President

CARL J. GILBERT

Treasurer Gillette Company

EDWARD F. MACNICHOL

Vice President & Secretary

FRANCIS GRAY

Trustee

JAMES O. BANGS

Vice President & Treasurer

HENRY R. GUILD

*Herrick, Smith Donald Farley
& Ketchum*

RALPH B. WILLIAMS

Vice President & Trust Officer

DAVID H. HOWIE

Trustee

ROBERT H. GARDINER

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER

President Incorporated Investors

WINTHROP H. CHURCHILL

Investment Counsel

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

CHARLES K. COBB

Scudder, Stevens & Clark

JAMES N. WHITE

Scudder Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE

Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

the first sketches are attributed by Nottebohm to October, 1802, the very month of the Heiligenstadt Will. In this sense, the idealized heroism of the Symphony can be nothing else than autobiographical. It is not explicitly so, for Beethoven would not reveal his secret tragedy; not even consciously so, for the deeper motivations of Beethoven were quite instinctive.

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmatic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he

C. Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:

STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,

HOBART M. CABLE, MUSETTE

***P**AINE *furniture company**

81 ARLINGTON STREET, BOSTON — HAncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: "*Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55.*" The words "*Intitulata Bonaparte*" have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: "*Geschrieben auf Bonaparte.*" Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as "*Sinfonia Eroica*, composed to celebrate the memory of a

fine shoes for every member of the family



Thayer McNeil

boston and wellesley



Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Striking the Right Chord

We have been keeping personal finances in tune for many years. Acting as Agent or Trustee, our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate.

Your securities are under the continuous supervision of an experienced investment staff. By naming The Merchants National Bank as your Executor and Trustee you assure your family of expert and understanding guidance.

Whether your need is for an Agency, Custodianship or Trust account, you will find your answer at The Merchants.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow,

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 3/4 oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box ..		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and



\$330

\$250

\$220

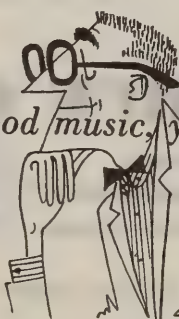
Long's
BOSTON and
Chestnut Hill

AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in beautifully designed cases - at moderate prices.
tax included

ALSO AT OUR BOSTON STORE

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

THE WORLD PREMIERE THAT AMAZED THE EXPERTS!
Berkshire Festival crowds hail

PHILCO *Phonorama*



World's First High Fidelity Radio-Phonograph
with sound in Full Dimension



It is Summer, 1953. You come as one of a vast group, musicians and music-lovers from all parts of the world, to Massachusetts to attend the great annual Berkshire Music Festival at Tanglewood. *But one of your most amazing experiences is not even listed on the program!* At the Curtis Hotel, in nearby Lenox, Philco *Phonorama** is making its first public appearance... and it

sweeps the Festival off its feet!

Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound of breathtaking "presence." And the effect on FM and AM radio, and on records, is like adding three dimensions and color to a motion picture. Small wonder you cheer, and that these great men and women of music agree with you—

FRANCO AUTORI: "The reproduction I heard on Philco *Phonorama* is truly an exciting and thrilling experience."

MILTON CROSS: "For the first time recorded music can, to all intents and purposes, equal a personal appearance."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage

right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity... and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "The most exciting sound I have ever heard."



*T.M.

breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in

la maisonette

the little house of many designers
115 newbury street, boston

**interpreting —
paris chic in an
american way —**

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

**"le dernier cri de
chapeaux"**

at the most reasonable
prices

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos
are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo*, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .

. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato*, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante*. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

*The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

[COPYRIGHTED]

Make a Date with Beauty

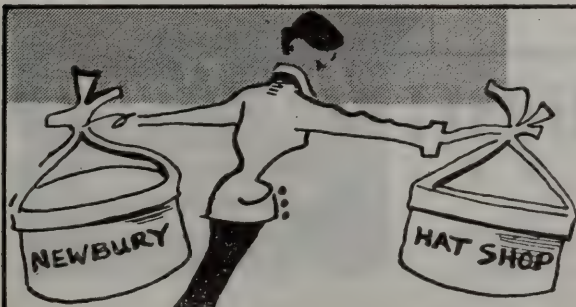
at the **Helena Rubinstein Salon**

Here are experts to mold you, slim you, beautify you from head to toe. Come in for a specialized Beauty Treatment for your face or body. Select famous Helena Rubinstein beauty essentials to use at home.

Phone KE nmore 6-5270

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.

VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .



**newbury
hat shop**

33 newbury street

SUITE FOR ORCHESTRA, "LE TOMBEAU DE COUPERIN" ("COUPERIN'S TOMB")

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Padeloup concert in Paris under Rhené-Baton, February 28, 1920. It was introduced in this country by Pierre Monteux at these concerts November 19 of the same year.

The orchestra used includes two flutes, two oboes and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

RAVEL, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements — Prelude, Fugue, Forlane, Rigaudon, Minuet, and

HARRY STRAUSS (1926-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Rib Room

FABULOUS ROAST BEEF

with Yorkshire Pudding
Salad, Bowl & Potatoes

DAILY 5:45 TO 10 P.M.
SUNDAYS 1 P.M. TO 10 P.M.

**SOMERSET
HOTEL**

*Two Fine
Restaurants*

Ivy Room

OFFERING
BOSTON'S NEWEST
SPECIALTIES

Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The "Prélude" is in E minor, *vif*, 12-16; the "Forlane" (an old dance said to derive from the gondoliers of Venice as the "Forlana") is an allegretto, 6-8; the "Menuet" is an allegro moderato, and the final "Rigaudon," *assez vif*, 2-4.

[COPYRIGHTED]

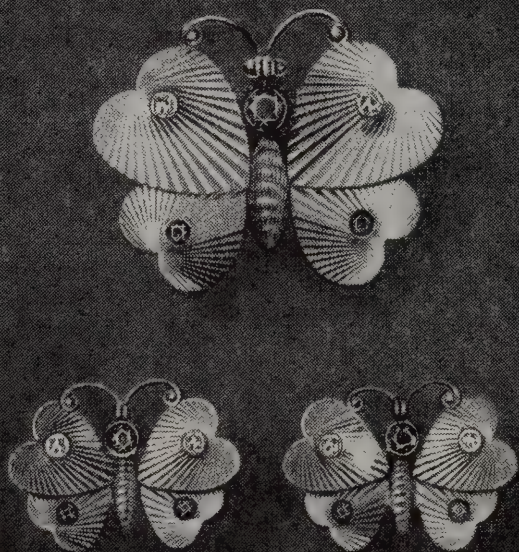
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160.** pair.

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290.** pair.

(available plain or with other stones)

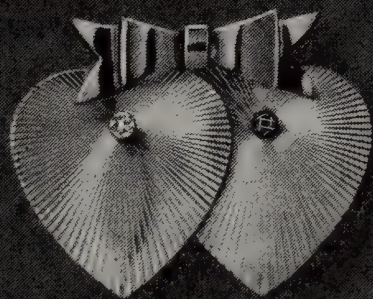
Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON



ENTR'ACTE
BRAVE NEW WORLD

By ERNEST NEWMAN
(*The Sunday Times*, London, March 8, 1953)

IT is time the greater newspapers realised that, so far as the musical public and musical criticism are concerned, we are not living now in the eighteen-nineties. People there will always be who can think of music only in terms of the performers of the occasion; and they may rest assured that for their simple mental processes the newspapers will always, for obvious reasons, make a point of catering.

A new, a larger and a better informed musical public has lately come into being, mainly through the activities of the B.B.C.; it is time the journalistic world began to take cognisance of this fact and all that it implies, and when it does at last decide to cater for this new public it will have to be on lines appropriate to the latter's musical mentality, not to that of our worthy grandfathers.

It is true that there is a great amount of new or unjustly neglected old music being presented now by various progressive organisations in London and the provinces. But the financial resources of these

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

**THE MERCHANTS CO-OPERATIVE
BANK**

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

The new season starts —

**OUR STORE IS BULGING WITH
EXCITING NEW THINGS**

RECORDS

The new records have a realism, brilliance and smoothness that have never before been approached. For example:

BERLIOZ: *Romeo and Juliet* — B.S.O., Munch, Harvard-Radcliffe chorus
(Two LP records with French-English text, in a box — \$11.44)

RESPIGHI: *Pines of Rome* and *Fountains of Rome* — Toscanini and NBC
(Both works on one LP in an attractive album with 30 pages of beautiful pictures of Roman pines and fountains — \$5.72)

MOUSSORGSKY: *Pictures at an Exhibition* and

STRAVINSKY: *Firebird Suite* — Philadelphia Orchestra and Ormandy
(Both on one LP — \$5.45)

HONEGGER: *Jeanne d'Arc au Bucher* — Phila. Orch., Ormandy and Zorina
(Two LP's with French-English text, in a box — \$12.11)

PHONOGRAPHS

In order to hear with completeness the wondrous sounds that are embodied in the new records one *must* have an adequate reproducing instrument — in short, a modern high-fidelity phonograph, as the

New Magnavox MAGNASONIC

A fine high-fidelity phonograph with 4 speakers, 20 watts output — \$198.50

New Magnavox PLAYFELLOW

A brilliant table phonograph with 2 speakers for as little as \$99.50

COLUMBIA 360 — another fine "hi-fi" 2-speaker table model — \$139.50

MP — an extremely fine Chairside model, in mahogany or oak — \$179.50

RADIO-PHONOGRAPHS (with AM and FM)

New FISHER models are now available at a new low price of \$545.00

New Magnavox WEDGEWOOD with 3 speakers at \$335.00, also a new

DeLuxe Magnavox REGENCY with two 12" speakers and "hi-fi" horn

New MP CHAIRSIDE of truly exceptional quality, with 2 speakers — \$299.50

TELEVISION

Magnavox has a complete line of 21", 24", and 27" TV and Radio-phono-TV with prices which begin as low as \$229.50 for the 21-tube table model.

COME IN TO SEE AND HEAR THESE INTERESTING
NEW QUALITY PRODUCTS!

BEECHER HOBBS

1416 BEACON STREET, near Coolidge Cor. AS 7-4114 BROOKLINE

groups are necessarily limited, nor can their clientèle, as a rule, be more than local; so that it is on the B.B.C. that the task of widening and deepening the country's musical culture has largely fallen. That task it is performing admirably, particularly in the sphere of opera — which happens to be not only the field in which some of the acutest musical minds of our day are hammering away at new problems and possible solutions of them, but the one in which, in this country, the serious student's knowledge even of the past is most limited.

As for contemporary works, what ghost of a chance is there of any one even in London seeing on the stage any work by Martinu, by Carl Orff, by Bartok, or some twenty other innovators? The B.B.C. has done us magnificent service by broadcasting not only several modern works in this field but by revealing now forgotten reachings out into the future in works no longer in the general repertory: which of us, for instance, realised until the broadcast of a week or so ago how much thinking remarkably advanced for its own day had been put into his operas by Méhul?

It is futile to keep on crying out, as some people do, that an opera broadcast (necessarily non-visual) is not the complete thing. Any simpleton can see that, and, to do them justice, quite a number of simpletons have. The first vital point to be stressed is that were it

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

Open Sundays 1 to 9
French Pastry to Take Out

TEL. LA 3-6720
97 MOUNT VERNON STREET

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

not for these wireless programmes hundreds of thousands of music-lovers anxious to enlarge their historical view of opera would never have had the opportunity of doing so. The second point is that, pending the day when this country can tardily catch up with the rest of the world and produce a new opera — “The Rake’s Progress,” let us say — in its full form on the stage, it is far better for both the student and the man in the street to hear the music of it without seeing the action than not to hear the music at all.

The third point is that, even when it is a well-known repertory work that is being broadcast, it can be a positive benefit to the keen music-lover to be able to listen now and then to the music at home, with the score in front of him; for then he can concentrate for once on the music alone, and so realise how many textual inaccuracies and what prodigies of poor thinking and bad style help to make up the sum total of the purely musical part of the average opera house performance.

But I have no cut-and-dried plan to put forward for the best way of dealing journalistically with these and other new musical developments. The technique for that will have to evolve gradually. For one thing, to do the job thoroughly the newspapers will have to be able

BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
 Mr. JOHN N. BURK, on all works
 performed during the season.

*“A Musical Education in One
 Volume”*

*“Boston’s Remarkable Book of
 Knowledge”*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.

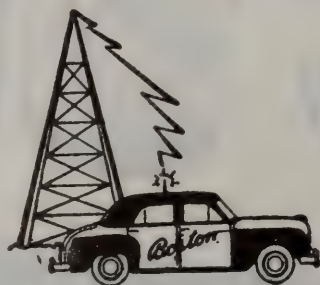


the bar is back
 on the World-Famous
MERRY-GO-ROUND

Dine in a
 Panoramic Illusion
 of a Terrace Cafe
 Entertainment Nightly

**SHERATON
 PLAZA**
 HOTEL

LLOYD B. CARSWELL, Gen. Mgr.



Boston Cab

KEEnmore 6-5010

**Radio Controlled Taxicabs
 Safe Courteous Drivers**

to devote much more space to the intelligent discussion of music; and the prospects of that are at the moment rather thin. For another, I doubt whether the traditional method of entrusting the musical criticism of a great paper mainly to a single critic or two will prove to be the best possible under the new cultural conditions I am envisaging; for these will not only impose an enormous strain on a critic's energies but may possibly subject his scholarship at times to a test it may be unable to stand up to.

It may well be that in the brave new musical-journalistic world of the rather distant future specialists will have to be called in to deal with some broadcast or other, just as today a book on a rather specialised subject is sent for review to an acknowledged authority on that subject who does not happen to be on the paper's regular reviewing staff. Here again, by the way, the B.B.C. is already setting the newspapers an example and a standard in many of its excellent Third Programme talks.

But all this is looking rather far ahead. Our present business is simply to recognise that we are living in a very different musical world from that of our fathers and to make at least a beginning at adapting our journalistic methods to it. I fancy, for instance, I can foresee a switch-over in some cases from the post-performance to the pre-performance discussion of a notable new work, with the object of helping the listener in advance to listen more intelligently.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

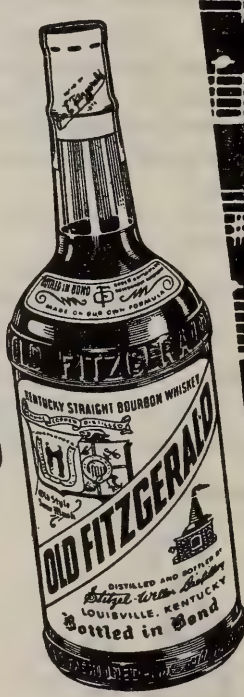
You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

Fitzgerald Distillery, Inc. Louisville Ky



Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Shakespeare In Russia



“SHAKESPEARE, I see, has scored a continuing success with the film of his *Julius Caesar*.” This was the opening remark of Delver Forfax, the J. Edgar Hoover of musical research, after a vacation which associates averred he had spent happily in the British Museum.

“How the great William got into Hollywood, and all that followed, is quite a chronicle. But equally striking are some of the facts about how he got into Russian music with many fruitful results. Take for example Tchaikovsky and his orchestral treatments of *Romeo and Juliet*, *The Tempest*, and *Hamlet*.

“As is well known, Mili Balakirev provided him with a scenario and copious advice for the *Fantasy-Overture*, *Romeo and Juliet*.

“Russian translations of Shakespeare’s plays were sporadic and of slow growth.

“However, a number of translations into German and French had long existed, and the two composers were acquainted with those languages. Even so, what was the start of Balakirev’s Shakespeare lore? It is a striking story.

“Barely past the age of twenty, Balakirev attended a performance at a theatre in St. Petersburg. It was *King Lear*. A German company presented it in their own language. That is, with one exception — and a very important one. The name rôle was enacted in English. Whether or no Balakirev could understand the words, the acting fired him with the inspiration to write a *King Lear Overture*, which has been reckoned a masterly work. To this he added incidental music for the entire drama.

“And the actor who inspired this Russian’s music and a further acquaintance with Shakespeare? England and Germany had sung his praises in the rôles of Othello, Macbeth, and Lear. He was the American Negro, Ira Aldridge.”

"ROMEO AND JULIET," OVERTURE-FANTASIA (AFTER SHAKESPEARE)

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840:
died at St. Petersburg, November 6, 1893

Tchaikovsky completed his Overture-Fantasia in the year 1869. The piece was first performed on March 16, 1870, at a concert of the Musical Society in Moscow.

It was first performed by the Boston Symphony Orchestra, February 7, 1890.

It is scored for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, harp and strings.

WHEN Tchaikovsky attempted to portray the romance of Romeo and Juliet in tones, he reached what might be called his first full musical realization. It was the first ambitious work which in his maturer years he remained willing to acknowledge without reservations (the First Symphony he composed in 1866, the Opera *Voyevode* in 1867, the Symphonic Poem *Fatum* in 1868, the Opera *Undine* early in 1869; the last three works he sought, with partial



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

success, to obliterate by destroying the scores). As was the case with *Fatum*, Tchaikovsky dedicated *Romeo and Juliet* to Mily Alexeivitch Balakirev, the opinionated and dogmatic mentor of the youthful St. Petersburg group, who at this time took under his wing the promising professor from Moscow with all of the close possessiveness he was accustomed to practice upon his own neo-Russian brood. Balakirev gave Tchaikovsky the idea for *Romeo and Juliet*, advised him what episodes to treat, just what kind of themes to use, and just how to build with them. The younger man took this advice — or, where he saw fit, left it — with all possible docility.*

Balakirev advised his new protégé to follow the sonata form, opening with an introduction of religious suggestion depicting Friar Laurence. For the main body of the Overture, the first theme was to depict the street brawls between the Montagues and Capulets, a raging “allegro with sword cuts,” and for a contrasting second theme, melodious music of the two lovers. To this extent of his advice, Tchaikovsky seems to have followed Balakirev’s scheme. The introductory andante of Friar Laurence is in the Overture first intoned by the wood winds. In the allegro giusto the atmosphere of tension and hostility between the two houses is plainly discerned, and no less so the love theme suggestive of the balcony and chamber scenes. This melody, which is first played by the English horn and viola, is developed into a glamorous succession of chords in gentle pulsation (it has been compared with the composer’s well-known song, his setting of Goethe’s “*Nur wer die Sehnsucht kennt*,” which was composed at the

* When, in 1873, Tchaikovsky composed a symphonic fantasia on Shakespeare’s “The Tempest,” Vladimir Stassov, who advised him about this piece quite in the Petersburg tradition, reproached him with having neglected to include the nurse in his “*Romeo and Juliet*.”



Otis Clapp & Son

INCORPORATED

ESTABLISHED 1840

MAKERS OF EMAGRIN TABLETS FOR THE RELIEF OF PAIN,
ESPECIALLY TO REDUCE DISCOMFORT OR FEVER RESULTING
FROM SIMPLE HEADACHES, NEURALGIAS AND COMMON COLDS

439 BOYLSTON STREET
BOSTON

A 8 BEACON STREET
BOSTON

417 WESTMINSTER STREET
PROVIDENCE

same time). A setting of this theme with words from the play, "Oh, tarry, night of ecstasy!" was found by his friend Sergei Taneiev among his posthumous papers. It was in the form of a "Duo from *Romeo and Juliet*," and was set for orchestra by Taneiev. The stormy theme and the love theme are developed, the Friar Laurence motive recurring toward the close, although there is no formal restatement. The Overture, ending in suitable tragic vein, subsides to a *pianissimo*, the song of Romeo at last heard in accents of grief, and rises at last to a succession of great, shattering chords. Tchaikovsky rewrote his Overture in the summer following its completion, changing the introduction and omitting a dead march which had been included toward the end of the first manuscript. The Overture, to Tchaikovsky's discomfiture, was scarcely noticed when it was first performed at Moscow. The reason had nothing to do with its merits: Nicholas Rubinstein, who conducted, had been the subject of a violent controversy within the school, and the concert became the scene of a demonstration in his favor.

Tchaikovsky, in later years, contemplated an opera on *Romeo and Juliet*.

~

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

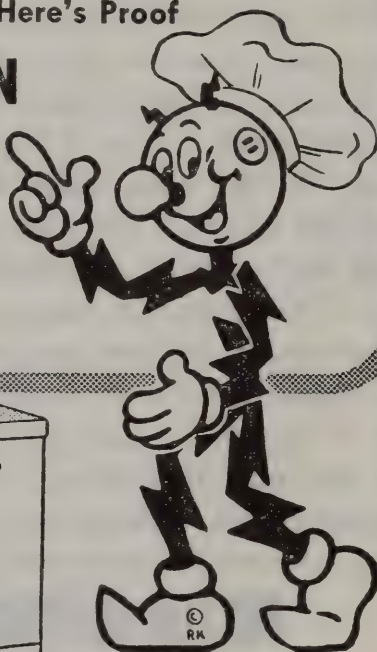
Traynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
 Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**

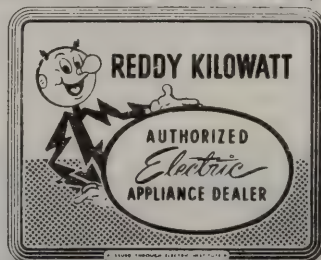


Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

**BOSTON EDISON
COMPANY**



Another interesting circumstance which has been universally associated with *Romeo and Juliet* was Tchaikovsky's passion for the singing actress Désirée Artôt, the one real love affair of his recorded life. Laroche has described how Moscow was captivated by her performances at this time. "It is not too much to say that in the whole world of music, in the entire range of lyrical emotion, there was not a single idea, or a single form, of which this admirable artist could not give a poetical interpretation. The timbre of her voice was more like the oboe than the flute, and was penetrated by such indescribable beauty, warmth, and passion, that everyone who heard it was fascinated and carried away. I have said that Désirée Artôt was not good-looking. At the same time, without recourse to artificial aids, her charm was so great that she won all hearts and turned all heads, as though she had been the loveliest of women. The delicate texture and pallor of her skin, the plastic grace of her movements, the beauty of her neck and arms, were not her only weapons; under the irregularity of her features lay some wonderful charm of attraction, and of all the many 'Gretchens' I have seen in my day, Artôt was by far the most ideal, the most fascinating." No one succumbed to her charm more completely than Tchaikovsky. When his shyness had been overcome,

BOSTON UNIVERSITY COLLEGE OF MUSIC

All phases of Music Instruction and Music Education

with an eminent faculty of Artists, Composers, Scholars and Educators
Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—

Opera Workshop, Sarah Caldwell, Director
Pianists' Workshop, Jules Wolfers, Director
Musicology, Karl Geiringer

MASTER CLASSES under—

Arthur Fiedler
Paul Ulanowsky
Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request

ROBERT A. CHOATE, DEAN
25 BLAGDEN STREET, BOSTON 16
CO 6-6230

• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

the composer's rapture became more personal; nor was Mademoiselle Artôt indifferent to her suitor. When the moment of irrevocable decision came, Tchaikovsky had pangs of doubts as to the wisdom of uniting such a career as his with that of an itinerant singer. His friends, Nicholas Rubinstein in particular, warned him against "playing the pitiable part of 'husband of his wife.'" The lady herself brought a sudden and final solution to his quandary by departing with her troop to Warsaw, and there, without a word of warning to her "fiancé," marrying the baritone Padilla.

As a matter of fact, when Tchaikovsky began to compose the Overture Fantasia (September, 1869), nine months had elapsed since the summary conclusion of his love affair. Such works as *Fatum*, which Tchaikovsky wrote while his love for the French singer grew and reached its climax, do not seem to record the tender emotions he



IT'S NEW . . . IT'S DIFFERENT

The CARUSO ROOM . . . featuring

OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

Reservations
Phone
CO 6-3110

HOTEL GARDNER

Massachusetts Ave., at Norway Street, Boston

Louis P. Brillante, Mgr.

W C R B

1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

The Haynes Flute



Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

108 Massachusetts Avenue, Boston 15, Mass.

must have felt at the time, while the melting middle section of the Overture Fantasia has been generally taken as the musical accents of a romance far less remote than Elizabethan Verona. Circumstances favor this conclusion in that the impression which Mademoiselle Artôt made upon Tchaikovsky by her singing and acting remained vivid not only then, but through his life. It was perhaps while Tchaikovsky was at work upon his overture that the two met again, "as friends," and then too occurred the episode related by Kashkin, who sat with Tchaikovsky in a box in the Moscow opera, when Désirée Artôt was on the bill. "I sat in the stalls next to Tchaikovsky, who was greatly moved. When the singer came on, he held his opera glasses to his eyes and never lowered them during the entire performance; but he must have seen very little, for tear after tear rolled down his cheeks."

[COPYRIGHTED]



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

NEW ENGLAND CONSERVATORY OF MUSIC

A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

RICHARD BURGIN, member of the faculty of the Conservatory, has been appointed Conductor of the Conservatory Orchestra. He will continue to head the string department of the Conservatory and will be in complete charge of all orchestral activities. Mr. Burgin is widely known for his successful orchestral and chamber music activities with students, particularly at Tanglewood. Applicants for the orchestra are accepted on the basis of auditions at the Conservatory.

For further information apply Dean, 290 Huntington Ave., Boston, Mass.

Symphony Hall—Friday Evening, December 11

THE **GUARD REPUBLICAN BAND OF PARIS**

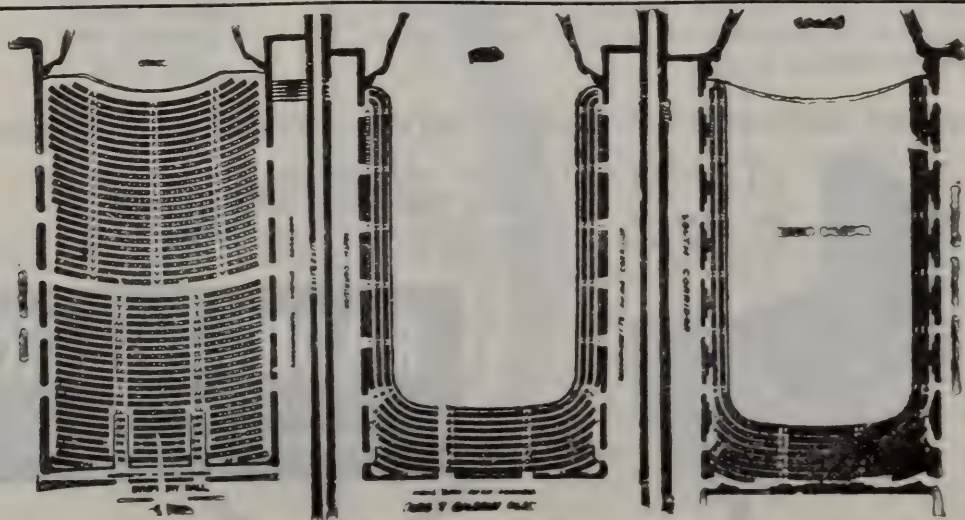
(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS JULIEN-BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

CHARLES MUNCH will conduct a part of the
program

TICKETS \$1.50 to \$4.00 . . . Now at the Box Office

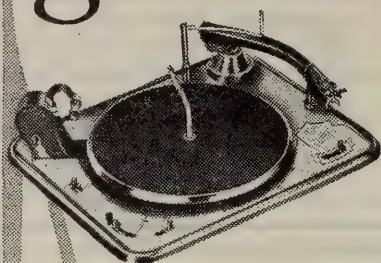


The case of the Quick Change Artist!

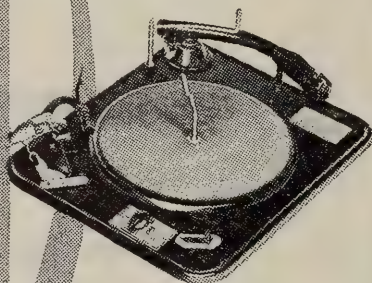
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear,* and *feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50
Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK
CORPORATION

167 Washington St., Boston 8, Mass.

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SECOND CONCERT OF THIS SERIES

SUNDAY AFTERNOON, NOVEMBER 15, at 3:00 o'clock

FERENC FRICSAY, *Guest Conductor*

FRIDAY AFTERNOON, NOVEMBER 6, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 7, at 8:30 o'clock

SIBELIUS....."Finlandia," Tone Poem, *Op.* 26

NIELSEN.....Symphony No. 5, *Op.* 50
(*First performance in Boston*)

I N T E R M I S S I O N

MARTTI TURUNEN, *Guest Conductor*: —

MADETOJA....."Sammon Ryöstö" ("The Theft of the Sampo"),
for Male Chorus, Baritone Solo, and Orchestra
(*First performance in Boston*)

KLAMI....."Vipusessa Käynti" ("In the Belly of Vipunin"),
for Male Chorus, Baritone Solo, and Orchestra
(*First performance in Boston*)

SIBELIUS....."Tulen Synty" ("The Origin of Fire"), for Baritone,
Male Chorus and Orchestra, *Op.* 32

Soloist: SULO SAARITS, *Baritone*

HELSINKI UNIVERSITY CHORUS, MARTTI TURUNEN, *Conductor*

R C A VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7

Symphony No. 1

Berlioz "Romeo et Juliette" (with chorus and soloists)

Brahms Symphony No. 4

Brahms Piano Concerto No. 2

Soloist, Artur Rubinstein

Bruch Violin Concerto No. 1, in G minor

Soloist, Yehudi Menuhin

Handel "Water Music"

Haydn Symphony No. 103 ("Drum Roll")

Symphony No. 104 ("London")

Honegger Symphony No. 5

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures,

Berlioz, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys";

Saint-Saëns, "La Princesse Jaune"

Among the recordings under the leadership of

SERGE KOUSSEVITZKY

Bach Brandenburg Concerto No. 1, in F; Brandenburg Concerto No. 6, in B-Flat; Suite No. 1, in C; Suite No. 4, in D

Beethoven Symphony No. 3, in E-Flat, "Eroica"; Symphony No. 5, in C Minor, Op. 67; Symphony No. 9, in D Minor, "Choral"

Brahms Symphony No. 3, in F, Op. 90

Haydn Symphony No. 92, in G, "Oxford"; Symphony No. 94, in G, "Surprise"; Toy Symphony

Khatchaturian Concerto for Piano and Orchestra, William Kapell, pianist

Mendelssohn Symphony No. 4, "Italian"

Mozart Eine kleine Nachtmusik; Serenade No. 10, in B-Flat, K. 361; Symphony No. 36, in C, K. 425, "Linz"; Symphony No. 39, in E-Flat, K. 543

Prokofieff Concerto No. 2, in G Minor, Op. 63, Heifetz, violonist; Symphony No. 5; Peter and the Wolf, Op. 67, Eleanor Roosevelt, narrator

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony No. 8, in B Minor, "Unfinished"

Tchaikovsky Serenade in C, Op. 48; Symphony No. 4, in F Minor, Op. 36; Symphony No. 5, in E Minor, Op. 64

COMMEMORATIVE ALBUM

Sibelius Symphony No. 2, in D, Op. 43

R. Strauss Don Juan, Op. 20

Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 $\frac{1}{3}$ r.p.m.) and (in most cases) 45 r.p.m.

The following are available on 45 r.p.m. only:

SERGE KOUSSEVITZKY conducting: *Haydn*, "Toy" Symphony; *Wagner*, Prelude to "Lohengrin."

Some of the above recordings and many others not here listed are also available on 78 r.p.m.

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

RODOLPHE JANSON-LA PALME

Opera and Concert Baritone

Teacher of Singing

Comprehensive and thorough vocal, musical and interpretive instruction — English,
French, German, Italian and Spanish diction.
Concert and Opera Repertoires — Scenic Action.

7 ROYAL ST.

Tel. 6336

LAWRENCE, MASS.

Room 46

246 HUNTINGTON AVE.

BOSTON, MASS.

MEMBER NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.

RUTH SHAPIRO

PIANIST — TEACHER

35 LANCASTER TERRACE

BROOKLINE, MASSACHUSETTS

Telephone BEacon 2-3985

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association

Teachers of Singing

4 STEDMAN ST.

BROOKLINE, MASS.

Tel. AS 7-2503

DEAN VOCAL DEPT.

STALEY COLLEGE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1953-54

OCTOBER

9-10	Boston	(Fri.-Sat. I)
13	Boston	(Tues. A)
16-17	Boston	(Fri.-Sat. II)
19	Northampton	
20	Springfield	
21	Buffalo	
22	Ann Arbor	
23	Detroit	
24	Rochester	
25	Ithaca	
26	Troy	
29	Boston	(Rehearsal I)
30-31	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Sun. a)
6-7	Boston	(Fri.-Sat. IV)
10	Cambridge	(1)
13-14	Boston	(Fri.-Sat. V)
15	Boston	(Sun. b)
17	Boston	(Tues. B)
20-21	Boston	(Fri.-Sat. VI)
24	Providence	(1)
27-28	Boston	(Fri.-Sat. VII)

DECEMBER

1	Newark	
2	New York	(Wed. 1)
3	Washington	(1)
4	Brooklyn	(1)
5	New York	(Sat. 1)
8	Cambridge	(2)
10	Boston	(Rehearsal 2)
11-12	Boston	(Fri.-Sat VIII)
13	Boston	(Sun. c)
15	Boston	(Tues. C)
18-19	Boston	(Fri.-Sat. IX)
24-26	Boston	(Thurs.-Sat. X)
29	Providence	(2)

JANUARY

1-2	Boston	(Fri.-Sat. XI)
5	Boston	(Tues. D)
6	Boston	(Rehearsal 3)
8-9	Boston	(Fri.-Sat. XII)
12	Philadelphia	
13	New York	(Wed. 2)
14	Washington	(2)
15	Brooklyn	(2)
16	New York	(Sat. 2)
19	Providence	(3)
22-23	Boston	(Fri.-Sat. XIII)
26	Cambridge	(3)
27	Boston	(Rehearsal 4)
29-30	Boston	(Fri.-Sat. XIV)
31	Boston	(Sunday d)

FEBRUARY

2	Boston	(Tuesday E)
5-6	Boston	(Fri.-Sat. XV)
9	New Haven	(1)
10	New York	(Wed. 3)
11	Washington	(3)
12	Brooklyn	(3)
13	New York	(Sat. 3)
16	Cambridge	(4)
18	Boston	(Rehearsal 5)
19-20	Boston	(Fri.-Sat. XVI)
23	Providence	(4)
26-27	Boston	(Fri.-Sat. XVII)

MARCH

2	Boston	(Tues. F)
5-6	Boston	(Fri.-Sat. XVIII)
8	Hartford	
9	New London	
10	New York	(Wed. 4)
11	Washington	(4)
12	Brooklyn	(4)
13	New York	(Sat. 4)
16	Cambridge	(5)
19-20	Boston	(Fri.-Sat. XIX)
21	Boston	(Sun.) P. Fund
23	Boston	(Tues. G)
26-27	Boston	(Fri.-Sat. XX)
28	Boston	(Sun. e)
30	Providence	(5)

APRIL

1	Boston	(Rehearsal 6)
2-3	Boston	(Fri.-Sat. XXI)
6	New Haven	(2)
7	New York	(Wednesday 5)
8	New Brunswick	
9	Brooklyn	(5)
10	New York	(Saturday 5)
13	Boston	(Tues. H)
15-17	Boston	(Thurs.-Sat. XXII)
20	Cambridge	(6)
23-24	Boston	(Fri.-Sat. XXIII)
25	Boston	(Sun. f)
27	Boston	(Tues. I)
30-	Boston	(Fri.-Sat. XXIV)

MAY 1

(The Guard Republican Band of Paris will play in Symphony Hall Friday evening, December 11, for the benefit of the Pension Fund.)

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimble
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, *Ass't*

THE ELUSIVE GOAL...

To seek perfection is to accept the highest challenge, for true perfection is a mountain without a top—a goal just out of reach, yet never out of sight. A perpetual striving for perfection in musical performance is the essence of the greatness of the Boston Symphony Orchestra. The artistic integrity, the uncompromising musical standards so firmly established through the years by the Boston Symphony Orchestra and its great conductors, are today reaching new heights.

In an allied field of music—the art of piano making—The Baldwin Piano Company has sought the same challenging goal of perfection. In a great piano as in a great orchestra there can be no compromise with ideals. As perfection is approached, the steps become shorter, yet proportionately more difficult—with time and effort no factor of consequence for just ahead lies the promise of reward.

That the Baldwin piano is so closely associated with the Boston Symphony Orchestra in the creation of truly great music is rewarding recognition of Baldwin's artistic achievements and a constant inspiration to continue the unflagging march toward the elusive goal of perfection.

THE BALDWIN PIANO COMPANY

Builders of: Baldwin Grand Pianos • Acrosonic Spinet Pianos
Hamilton Vertical Pianos • Baldwin and Orga-sonic Electronic Organs

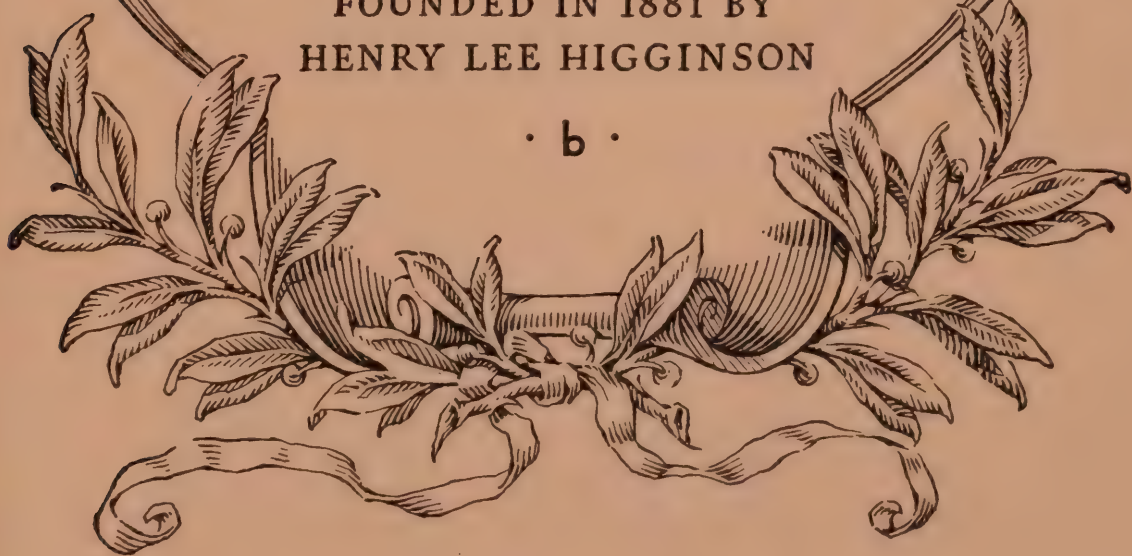
160 Boylston Street Boston



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• b •



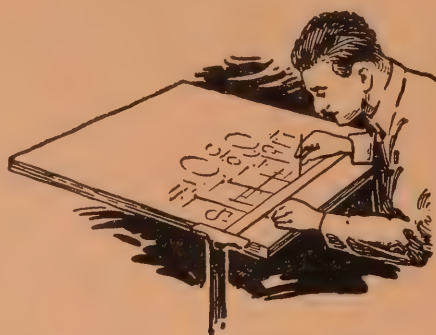
SEVENTY-THIRD SEASON

1953-1954

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

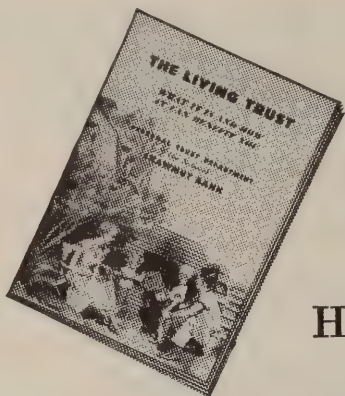
PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS

OLIVER WOLCOTT

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

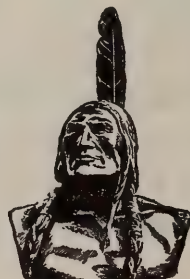
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

*Mrs. Coolidge and Tanglewood
Exhibition
The Philadelphia Orchestra
A Band of Virtuosos*

MRS. COOLIDGE AND TANGLEWOOD

It would be difficult to name anyone who, inheriting a fortune, has been as wise as Mrs. Elizabeth Sprague Coolidge in using it for the cause of music. Chamber music was her first and last love; the ensembles she has sponsored through the years, the works she has commissioned and the concerts she has presented, if listed, would fill many pages. Too great for any calculation has been the growth of the general taste for this cherishable part of music which, thanks largely to her, has changed from shamefully sparse to gratifyingly prodigious proportions.

So far as the Boston Symphony Orchestra is concerned, it should not be forgotten that the seeds of summer music in the Berkshires were planted by her at South Mountain as long ago as 1918; that the first orchestral festivals were perforce called Berkshire *Symphonic* Festivals to distinguish them from her own. On the establishment of the Berkshire Music Center, she was ready to provide an annual series of chamber concerts at Tanglewood. The performers were of the best, the music embraced the earliest and the latest, with the great ones in between. A personal touch was the presence of Mrs. Coolidge in the front row center (the location required by her deafness), enjoying the music with everyone else. The chamber concerts at Tanglewood, which have become so important a part of its activities, are to be continued.

These concerts in the past at Tanglewood, until last year, were sponsored by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The same Foundation will continue to make possible the concerts which are broadcast each Friday evening from Washington and heard here on Station WGBH. A series of four concerts at Tanglewood in the summer of 1948 was devoted to the chamber music of Schubert, and this has suggested a series of concerts on FM Station WXHR, based on those programs, and dedicated to the memory of Mrs. Coolidge.

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



Shadow taffeta . . .
in hushed portrait tones
of blue and mauve, or
subtle jewel colors. Of
precious chromespun rayon.
Sizes 14 to 20

27.50

416 Boylston St., Boston
54 Central St., Wellesley

EXHIBITION

The present Exhibition in the gallery of Lithographs by Stow Wengenroth has been arranged by Arthur W. Heintzelman and loaned by the Fine Arts Department of the Boston Public Library. The Library is now celebrating its One Hundredth Anniversary.

THE PHILADELPHIA ORCHESTRA

The pending visit of the Philadelphia Orchestra to Boston for a concert in Symphony Hall on Tuesday evening, December 1, follows an absence of thirteen years (it was on January 13, 1940 that Eugene Ormandy made his only previous visit to this city as the orchestra's conductor).

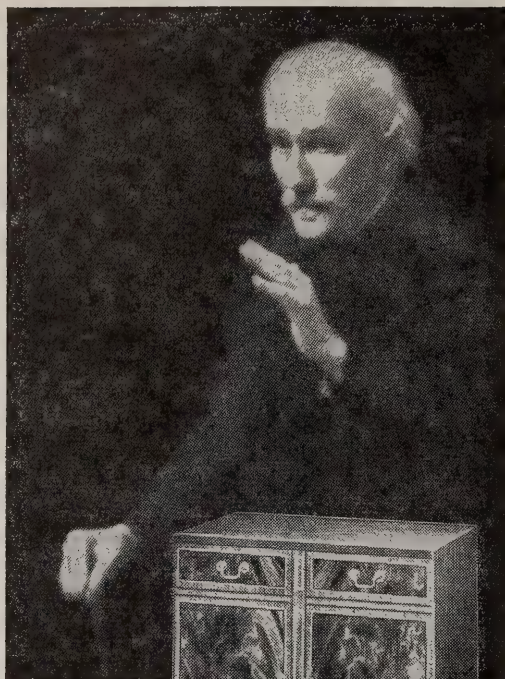
The Boston Symphony Orchestra welcomes the visit of its Philadelphian neighbor to its own hall, a reciprocal visit, for this orchestra has played in the Academy of Music in Philadelphia countless times on tours dating as far back as 1885.

Mr. Ormandy will conduct for the first time in Boston the latest symphony by William Schuman, the Sixth. He will open the concert with Bach's *Tocatta and Fugue* in his own arrangement and close it with the *First Symphony* by Brahms.

A BAND OF VIRTUOSOS

The program is announced for the Guard Republican Band of France, which is to visit Boston on its American tour for a concert in Symphony Hall on the evening of December 11, the proceeds to be devoted to the Pension Fund of the Boston Symphony Orchestra. Among the virtuoso players are Henri Druart, clarinet, who will be heard in the *Recitative and Polonaise* by Weber, and Henri Lebon, flute, who will play in Debussy's *Prelude to the Afternoon of a Faun*. Captain François-Julien Brun, the Conductor, has asked Mr. Munch to conduct a number, and he will accordingly lead in Ravel's *Bolero*. The program will end with a suite of French marches dating back to the Revolution, as follows: *Chant du Départ* (Song of Departure) by Mehul; *Marche Union Française* by Jean Noel Boisson; *Sambre-et-Meuse* on a Theme by Planquette; *Père la Victoire* (Father Victory) by Ganne; *Rhin et Danube* (Rhine and Danube) by Brun (March of the First French Army). The closing number will be a "*Marche Americaine*" by Sousa. The program is listed on page 48.

Your own concert hall at home



Model 3HS6

\$275

The new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

*and RCA Victor
High Fidelity Records*

New High Fidelity "Victrola" phonographs bring you recorded music with the brilliance and realism of an actual performance—music you never dreamed was on your records!

RCA Victor has the largest selection of High Fidelity records, including Arturo Toscanini's new recording, *The Pines* and *The Fountains of Rome*.

Hear RCA Victor High Fidelity at your dealer's now. Once you've heard it, nothing less will satisfy you.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

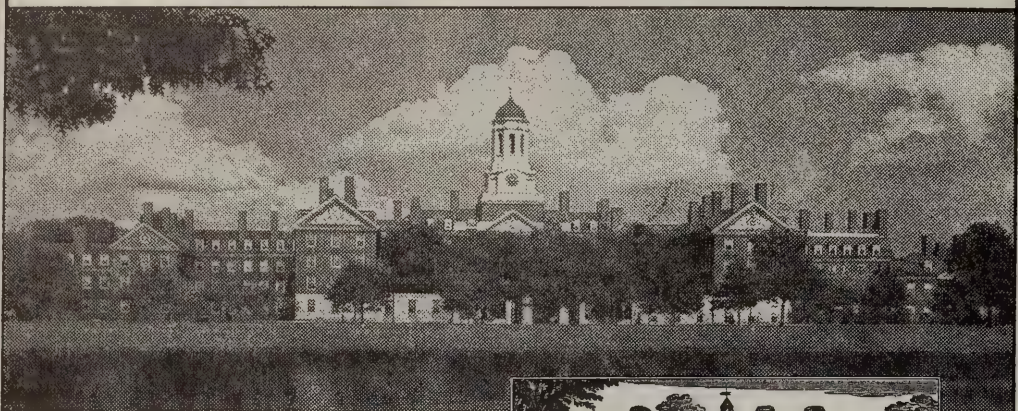
Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



Dunster House is one of the seven stately undergraduate Houses completed in 1931.

The first college building, erected with funds voted by the General Court in 1636, was in the Yard on the present site of Grays Hall.



*“From the age that is past to the age
that is waiting before”*

Harvard, America's oldest university, has witnessed all the tremendous changes in American life since 1636. Yet she is still “Calm rising through change and through storm.”

In today's changing world, the individual who seeks to provide for his family faces many problems. An up-to-date will is essential in meeting them. If you have no will, or have not reviewed it recently, you should see your lawyer at once.

You and your lawyer are invited to consult Old Colony Trust Company about Old Col-

ony's services as Executor and Trustee. A copy of “Wills and Trusts” will be mailed to you upon request.



★ WORTHY OF YOUR TRUST ★

**OLD COLONY
TRUST COMPANY**

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Second Program

SUNDAY AFTERNOON, NOVEMBER 15, at 3:00 o'clock

FERENC FRICSAY, *Guest Conductor*

HAYDN.....Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

BARTÓK.....Dance Suite for Orchestra

- I. Moderato
- II. Allegro molto
- III. Allegro vivace
- IV. Molto tranquillo
- V. Commodo
- VI. Finale: Allegro

(Played without pause)

INTERMISSION

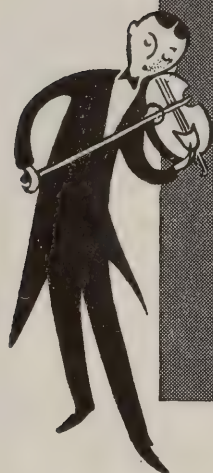
TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op. 74*

- I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
-

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

FERENC FRICSAY

FERENC FRICSAY was born in Budapest, Hungary, August 9, 1914. He entered the Budapest Academy of Music at the age of seven and studied under Bartók, Dohnányi and Kodály. His first important post was as Conductor of the Szeged Philharmonie. In 1947 he conducted Von Einem's *Dante's Death* at the Salzburg Festival, the first of his numerous appearances there in opera and concert.

In December of 1948 he was invited to organize an orchestra for RIAS (Radio in the American Sector of Berlin). He has brought this orchestra in succeeding years to high importance, traveling with them to various European cities including Paris, where his orchestra took part in the Twentieth Century International Festival, as well as the Boston Symphony Orchestra, in May, 1952. Mr. Fricsay conducted as guest in South America in 1950. Conducting the Boston Symphony Orchestra, he is making his first appearances in the United States.



IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Composed in 1794, this symphony was first performed at the Haymarket Theatre, London, May 4, 1795.

This Symphony has appeared twice upon the programs of the Boston Symphony Orchestra in Boston: on April 5, 1895, when Emil Paur was conductor, and on December 22, 1948, when Leonard Bernstein conducted.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

HAYDN composed this symphony for his second visit to London. The composer remarked in his diary about the concert at which it was first performed: "The hall was full of fine people; everyone was very pleased — and so was I. I took in 4,000 gulden. Only in England can one do that." In exchange for this handsome sum,



Actual size

Exquisite Brooch

our own execution

14k gold and fine diamonds

\$480.— *tax included*

Parenti Sisters

97 Newbury Street, Boston

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—*but not all*. Some voluntary trusts established prior to 1948 qualify—*but not all*. Some men and women find it advantageous to obtain this deduction—*but not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

Haydn conducted the first movement of his "Military" Symphony and the "Clock" Symphony complete, which ended the first part of the program, and which was described as "a new overture." Several singers made their appearance according to the custom of the time. A Madame Banti provided a number by Haydn and caused him to note in his diary: "She sang very scanty."



The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The Andante (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (Allegretto in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... and of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event—a birth, a change in the value of assets, a new law—can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another's, it's wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



THE
Cotillion Room
CHANDLER S

An individual coat
from our Cotillion
Room collection of
distinctive fashions.

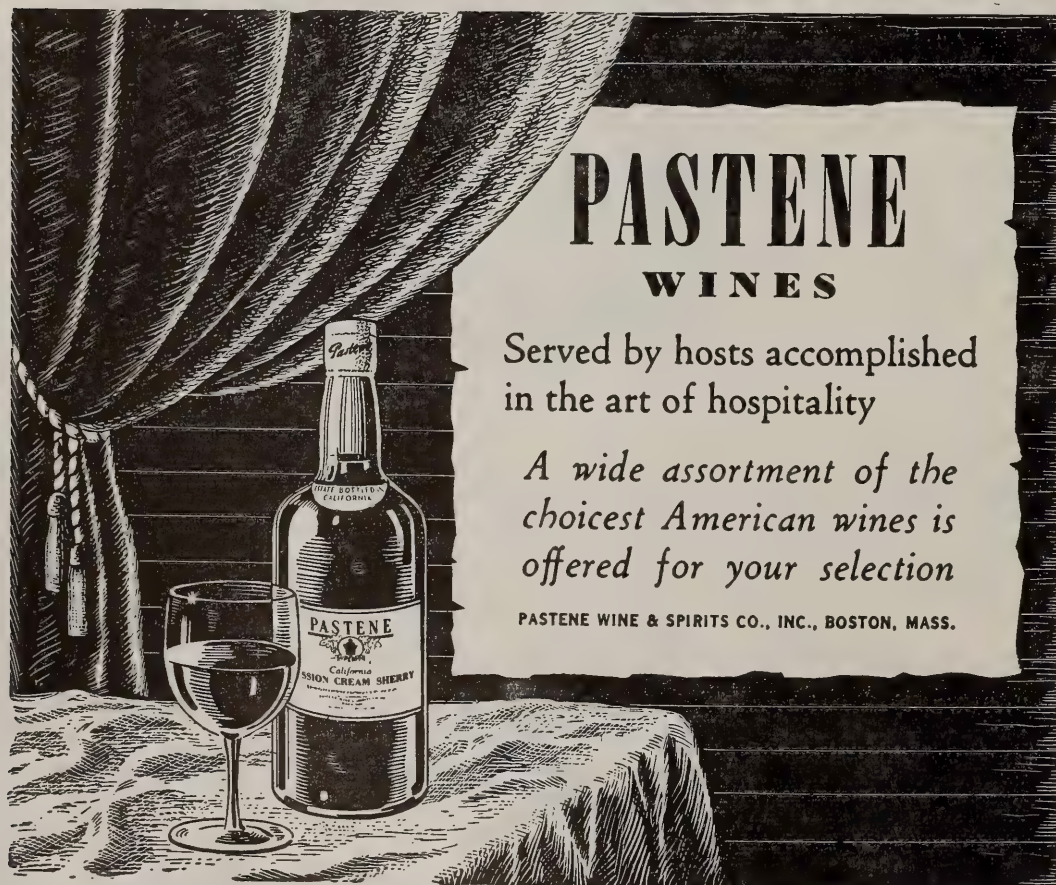
SECOND FLOOR

flute staccato.* The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a fugato before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the Andante as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."



The fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody

* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY
President

CARL J. GILBERT
Treasurer Gillette Company

EDWARD F. MACNICHOL
Vice President & Secretary

FRANCIS GRAY
Trustee

JAMES O. BANGS
Vice President & Treasurer

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

RALPH B. WILLIAMS
Vice President & Trust Officer

DAVID H. HOWIE
Trustee

ROBERT H. GARDINER
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER
President Incorporated Investors

WINTHROP H. CHURCHILL
Investment Counsel

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

CHARLES K. COBB
Scudder, Stevens & Clark

JAMES N. WHITE
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE
Scudder, Stevens & Clark

We act as Trustee, Executor, Agent and Custodian

on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers of Johann Nepomuk Maelzel, such as the "*Panharmonicon*" for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata*, which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

The inventors through many years had made extraordinary claims for their machines which could "duplicate the sounds of a full orchestra," present the figure of a shepherd "actually blowing upon a flute and fingering the stops," or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a "virginal that goethe with a whele without playing uppon." Queen Elizabeth sent "to the Sultan of Turkey in



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800
In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

New Great Names added to Paine's Music Department

MASON & HAMLIN PIANOS

For generations this "world's costliest piano" has been unexcelled in tone, performance and exquisite styling. Hand-crafted for glorious tone and responsive touch.

KNABE PIANOS

. . . official piano of the Metropolitan Opera Company since 1926. It produces the whole range of musical sounds with tone quality very much like the human voice.

WURLITZER ORGANS

Quality speaks in the pure, vibrant tones of the Wurlitzer. Paine's has models for churches and other institutions — and the famous "Spinette," compact home organ.

WURLITZER PIANOS

Wurlitzer is the world's largest manufacturer of pianos, using precision craftsmanship. The exclusive pentagonal soundboard amplifies and distributes the tone better.

OTHER PIANOS AT BOSTON'S LEADING MUSIC CENTER:
STORY & CLARK, GULBRANSEN, IVERS & POND, POOLE,
HOBART M. CABLE, MUSETTE

***P**PAINE *furniture company**

81 ARLINGTON STREET, BOSTON — HA ncock 6-1500
OPEN MONDAY AND WEDNESDAY EVENINGS UNTIL 9

1593 an instrument which included an organ, a carillon, 'trumpeters,' 'singing byrds,' etc., and which had the particular distinction of going into action automatically every six hours." All of these marvels were built upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the cylindrical mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr*, or "flute-clock," came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) "*für ein Orgelwerk in einen Uhr*," or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

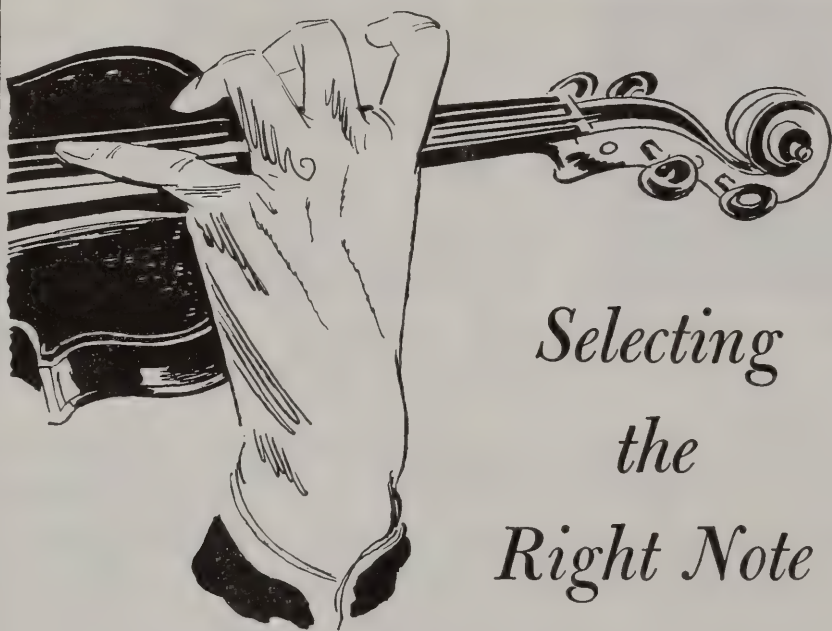


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

Andante “für eine Walze in eine kleine Orgel” (“for a small barrel organ”) in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn’s interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played ’cello in Haydn’s orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the “Mechanical Orchestra,” an invention of Johann Strasser in 1802. This wonder of the age played Haydn’s “Military” Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. “Niemecz built three clocks,” so Karl Geiringer tells us (in his book on Haydn), “equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 ¾ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box ..		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are short and unpretentious though very charming pieces. The sixteen numbers in the clock of 1772 (Nos. 2, 6, 8, 11, and 13-24 of Schmid's Edition) contain one piece with a middle part in F minor *all' Ongarese* (No. 14), a Russian dance (No. 16), and a fugue (No. 24), compositions very characteristic of the period in which the clock was built. The Russian dance is based on a composition by the violinist Giornovichj; this same composition was also used later by Beethoven as a theme for his Twelve Variations in A major. Owing to the character of its accompaniment, the Gassmann family gave the piece the nickname of 'The Bagpipe.' In a similar way No. 6 was named 'The Call of the Quail' and No. 18, 'Gossips at the Coffee Table.' The minuet,



\$330

\$250

\$220

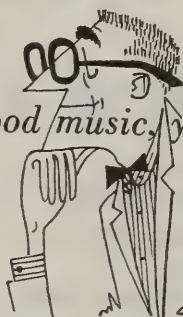
Long's
BOSTON and
Chestnut Hill

AT OUR CHESTNUT HILL STORE

Diamond watches with Movado movements in
beautifully designed cases - at moderate prices.
tax included

ALSO AT OUR BOSTON STORE

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**

In New York . . . Chicago . . . San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance . . . for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound . . . the purest, cleanest, most thrilling sound you have ever heard . . . from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say . . .

*TM

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."



The Crowning Achievement
of 25 Years
of Electronic Leadership

No. 11, was slightly changed and later used by Haydn for the minuet in his *String Quartet*, Op. 54, No. 2, composed about 1789. . . .

"Haydn's Compositions for musical clocks are related to his works for the piano. Of the three musical clocks mentioned, two were constructed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve numbers also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19-24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly to the nineties. No. 4 is an altered version of Haydn's song "*Warnung an ein Mädchen*" and No. 5 shows a certain relationship to the trio of the minuet from *Symphony* No. 85, *La Reine*. No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the erroneous attribution of the D major march to the

la maisonette

the little house of many designers
115 newbury street, boston

interpreting –
parís chic in an
american way –

Elise Molire
chapeaux

with "la maisonette"

recently arrived
from parís
with

"le dernier cri de
chapeaux"

at the most reasonable
prices

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos
are sold **ONLY** by **M. STEINERT & SONS**



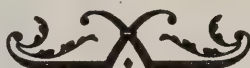
M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71, No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("The Clock") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64, No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but no clock has yet been found which plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793-94."

[COPYRIGHTED]



GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

DANCE SUITE

By BÉLA BARTÓK

Born in Nagyszentmiklós, Hungary, March 25, 1881;
died in New York, September 26, 1945

Composed in 1923 and first performed at Budapest in that year, this Suite was introduced at the Boston Symphony concerts by Serge Koussevitzky on November 12, 1926.

The following orchestration is required: 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 trombones and tuba, timpani, small and large drum, bass drum, triangle, bells, tam-tam, cymbals, celesta, harp, pianoforte (four hands) and strings.

BARTÓK wrote this *Dance Suite* in celebration of the Fiftieth Anniversary of the merging of Pest, Buda, and Obuda into the city of Budapest, an occasion for which Kodály contributed his *Psalmus Hungaricus*, Dohnányi his *Festival Overture*, Op. 31.

The six movements are played without a break and are further integrated by the recurrence of a ritornello. The alternation of rhythm from measure to measure is in many parts continuous. The first movement opens with a chromatic theme for the bassoons over a lightly percussive accompaniment which increases with the entrance of the other woodwinds. Before the close the ritornello, a gentle melody in

Amazing Contour-Lift treatment “lifts”, tightens aging contours

At the Helena Rubinstein Salon, a remarkable Contour-Lift Treatment can take years off the appearance of your face. It “lifts” sagging chin lines, tightens aging contours, smooths away deepening expression lines.

You'll be thrilled with the difference!

That down-in-the-face droopy look disappears. Your skin glows with new freshness . . . looks smoother, years younger.

Single treatment, 7.50. Course of 6 treatments, 40.00.

Make your appointment today for a complimentary Polaroid Skin Analysis.

Call KEnmore 6-5270.

Helena Rubinstein Salon 11 Newbury Street, Boston, Mass.

VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .



**newbury
hat shop**

33 newbury street

the Aeolian mode, is introduced by four solo violins, the clarinet bringing the cadence. The second movement is a vigorous dance which subsides and gives way to the ritornello once more, directly introducing the third movement, allegro vivace. The bassoon carries a rhythmic tune over a drone bass, a second tune in modal character working up to a considerable frenzy with much alternation of beat until colorful glissandi bring back the first section. The fourth movement, placid by contrast, introduces the theme by the woodwinds with a background of mysterious dissonant string chords. Bartók pointed out that this movement and the opening one are the result of his research in Arabic folk music, while the second and third movements and the ritornello are Magyar in character.* The composer has referred to the fifth movement as primitive and Rumanian. The finale is a synthesis of the preceding thematic material in which the ritornello is included.

Halsey Stevens in his book *The Life and Music of Béla Bartók*† notes:

* *American Hungarian Observer*, June 4, 1944.

† Oxford University Press, 1953.

HARRY STRAUSS (1928-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

IVY ROOM

**BOSTON'S NEWEST
RESTAURANT**

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

**W C R B
1330 KC**

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

"One of the most interesting features of the *Dance Suite* to the analyst is the way in which Bartók manages to combine without evident disparity quite divergent tonal treatments. He follows diatonic passages with chromatic, modal with pure major, pentatonic with polytonal; and yet — and in spite of the sectional division of the form itself, and the diverse national implications of its materials — the work makes its impression as a whole. Of course the ritornello serves as a point of reference, and the finale summarizes convincingly, binding together in retrospect most of the varied elements of the piece. But because of this summing-up, and because of the insistence of the rhythms throughout, the *Dance Suite* is heard less as a suite than as a continuous, uninterrupted work."

[COPYRIGHTED]

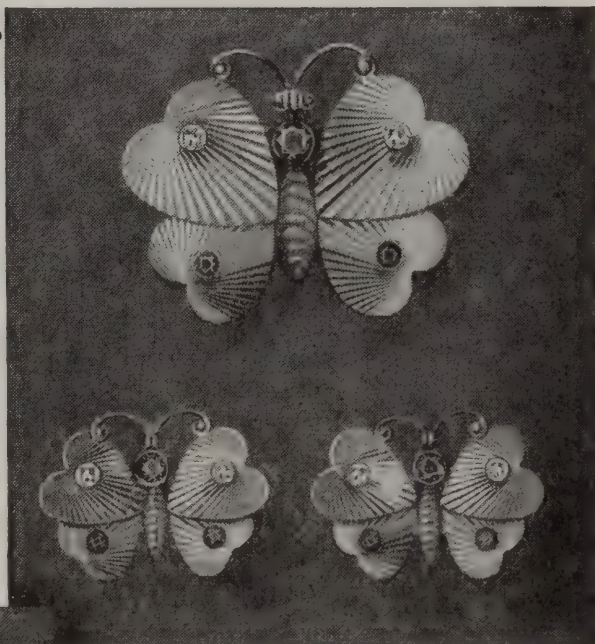
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160.** pair.

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290.** pair.

(available plain or with other stones)

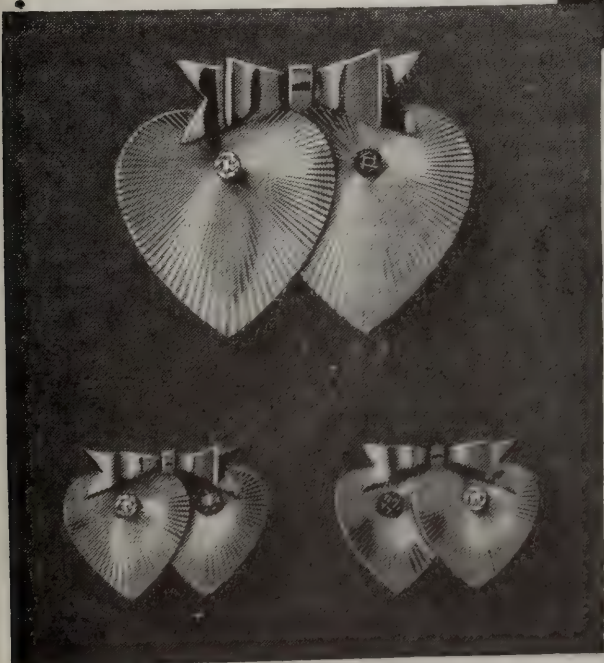
Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON



SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op. 74*

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Programme Symphony" and had

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

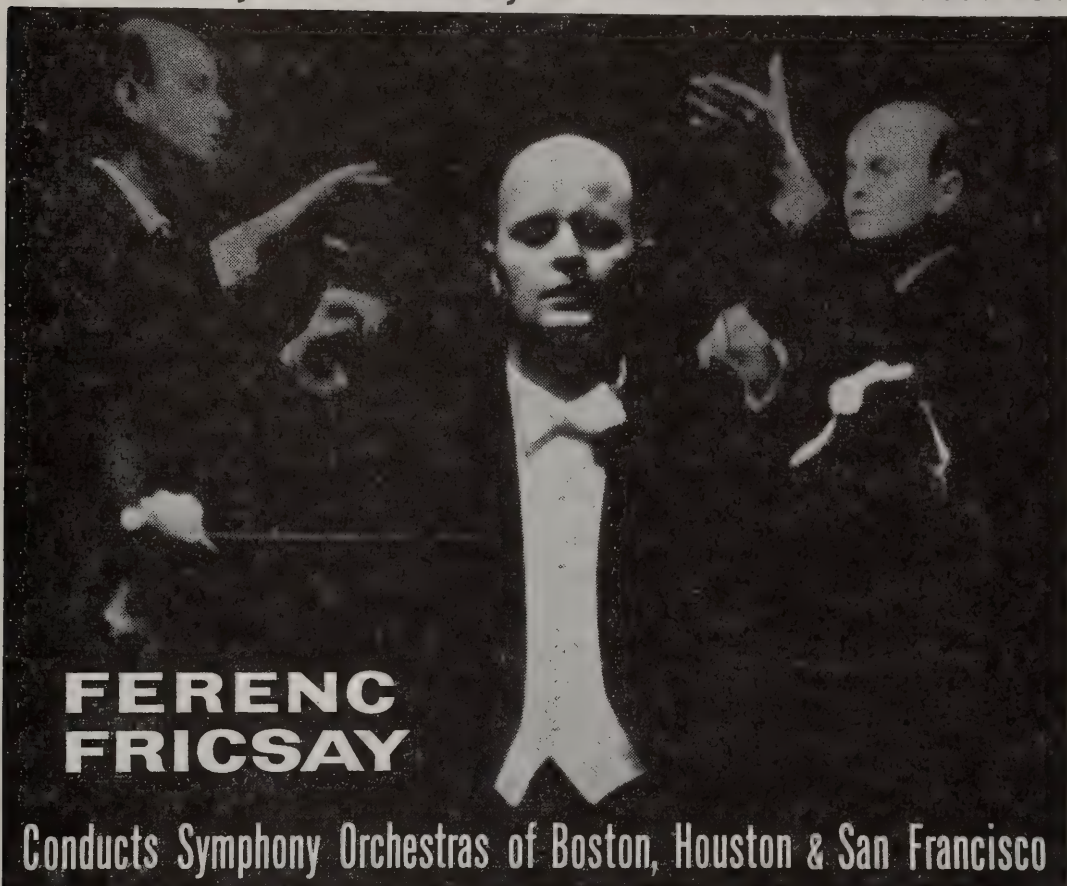
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

Ferenc Fricsay . . . exclusively on Decca Gold Label Records!



FERENC FRICSAY

Conducts Symphony Orchestras of Boston, Houston & San Francisco

FIRST APPEARANCE IN AMERICA!

This month, Ferenc Fricsay, postwar Europe's most forceful and dynamic conductor, makes his American debut with the Boston Symphony Orchestra. Later this year he will also appear with the San Francisco and Houston orchestras. These appearances promise to be highlights of the concert season, for he is the famed conductor of the RIAS (Radio in the American Sector) and Berlin Philharmonic orchestras, two of the best in Europe today.

His exclusive Decca Gold Label recordings show the amazing scope of Ferenc Fricsay's versatility. Ranging from Haydn to Stravinsky, each work is brilliantly conceived, flawlessly recorded!



® **DECCA**

Gold Label Series

RECORDS

RECORDINGS OF FERENC FRICSAY

WAGNER: The Flying Dutchman (Complete) —RIAS Symphony Orch. **DX-124** ● **HAYDN:** The Seasons (Complete)—RIAS Symphony Orch. **DX-123** ● **TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36—RIAS Symphony Orch. **DL 9680** ● **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64—Berlin Philharmonic Orch. **DL 9519** ● **STRAUSS:** Till Eulenspiegel—Berlin Philharmonic Orch. **DL 9529** ● **STRAVINSKY:** Symphony of Psalms—RIAS Symphony Orch. **DL 7526** ● **MENDELSSOHN:** Overture and Incidental Music to "A Midsummer Night's Dream" (Complete)—Berlin Philharmonic Orch. **DL 8516** ● **STRAUSS WALTZES:** Blue Danube — Wiener Blut — Berlin Philharmonic Orch. **DL 4009** ● **ROSSINI OVERTURES:** Semiramide—The Italian Woman in Algiers—Berlin Philharmonic Orch. **DL 4010** ● **BEETHOVEN:** Symphonies No. 1 and 8 —Berlin Philharmonic Orch. (To be released)

Your Record Dealer will be pleased to supply a complete list of Fricsay's Decca Recordings.

"Superb Recordings of the World's Great Music for the Musical Connoisseur and High Fidelity Enthusiast"

written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word "*Pathétique*," while giving the general character of the music, fell short of conveying the programme.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français

T. O. Metcalf Co.

LETTER PRESS

PRINTING

PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the

BOUND VOLUMES of the

*Boston Symphony
Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

"A Musical Education in One
Volume"

"Boston's Remarkable Book of
Knowledge"

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

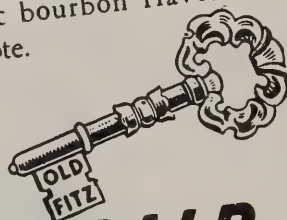
There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere"

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality



OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald, Walter Distillery, Inc., Louisville Ky



Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

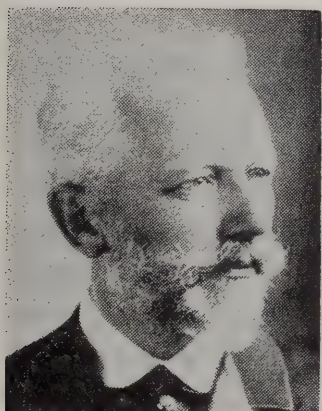
110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Tchaikovsky's American Memories



TCHAIKOVSKY

"CAN you name a fascinating composition of Tchaikovsky that was inspired by his American visit in 1891?" Delver Forfax challenged. "No? I'll tell you. It was not a musical, but a literary composition. I refer to the diary of his experiences in New York, Philadelphia, Baltimore, and Washington, dated from April 26 to May 20.

"This stands as Tchaikovsky's best effort as a diligent diarist—the most complete of his eleven diaries. Here is a remarkable study of the composer's tangled personality.

"The familiar Tchaikovskian moodiness is there. But often it is swept away by American influences. One example is the party at which Tchaikovsky expected to be bored, only to find that he enjoyed himself, rather to his puzzlement. He took delight in the society of various pretty and charming ladies among the wives and daughters of his hosts. He pays tribute to the friendliness and many kindnesses of Americans in many walks of life, even the humblest—without any self-interest. He basked in the sunshine of a general spirit of hero-worship which he had not encountered in previous travels.

"He was impressed by the financial success possible in this country, as exemplified, for instance, by the soloist in his First Piano Concerto, Adele aus der Ohe; and by the millionaire Andrew Carnegie. He was particularly struck by the unaffected simplicity of Carnegie, who made him laugh at his clever mimicry of Tchaikovsky's conducting.

"His enjoyment of the scenery of Central Park in May caused Tchaikovsky to walk there again and again. Words failed him to describe in detail the 'beauty and majesty' of Niagara Falls.

"A particularly deep impression was made by the totally unconcerned attitude of the American public and newspapers toward a May Day demonstration of 5,000 socialists with red caps and banners.

"When two new-found friends presented him with a Statue of Liberty, he pronounced it an 'excellent gift.' Then he wrote: 'Only how are they going to allow this piece into Russia?'

"Well, he managed to get it in. He must have cherished it. In fairly recent times an American journalist expressed mystification at seeing it among the personal belongings in the Tchaikovsky Museum established in the composer's home near Klin."

— that is, when he was at his best and satisfied with it, as in the “*Pathétique*.” He wrote to Davidoff, to whom he was to dedicate the symphony, “I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before.” Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the “Pathetic” Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione,*" reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.



Otis Clapp & Son

INCORPORATED

ESTABLISHED
1840

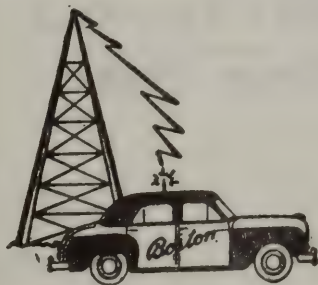
UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.



Boston Cab

KEenmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

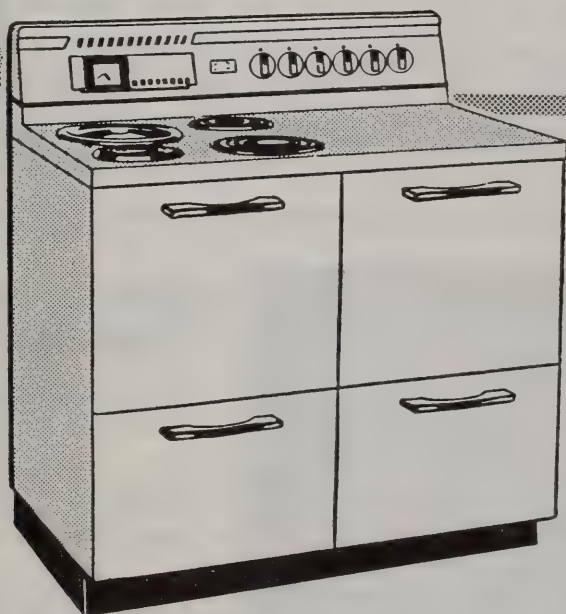
Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

Switch to ELECTRIC COOKING NOW!

For Quality and Service
Look for This Sign

**BOSTON EDISON
COMPANY**



impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death, which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means



LUNEVILLE CHINA

LARGE OR SMALL
ORDERS FILLED

PRICE LIST
SENT ON REQUEST

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14. MASS.

TELEPHONE CAPITOL 7-7219



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
108 Massachusetts Avenue, Boston 15, Mass.

always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso*, read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the first audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this



IT'S NEW . . . IT'S DIFFERENT

The CARUSO ROOM . . . featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

HOTEL GARDNER
 Massachusetts Ave., at Norway Street, Boston
 Louis P. Brillante, Mgr.

Reservations
 Phone
 CO 6-3110

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		

astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigence on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him

NEW ENGLAND CONSERVATORY OF MUSIC

CHRISTMAS CONCERT BY CONSERVATORY CHORUS

LORNA COOKE DEVARON, *Conductor*

William Byrd — Haec Dies

Thomas Weelkes — Hosanna to the Son of David

Pachelbel — Magnificat in C

Eight Spanish Carols, Juan Maria Thomas, arr.

Billings — A Virgin unspotted

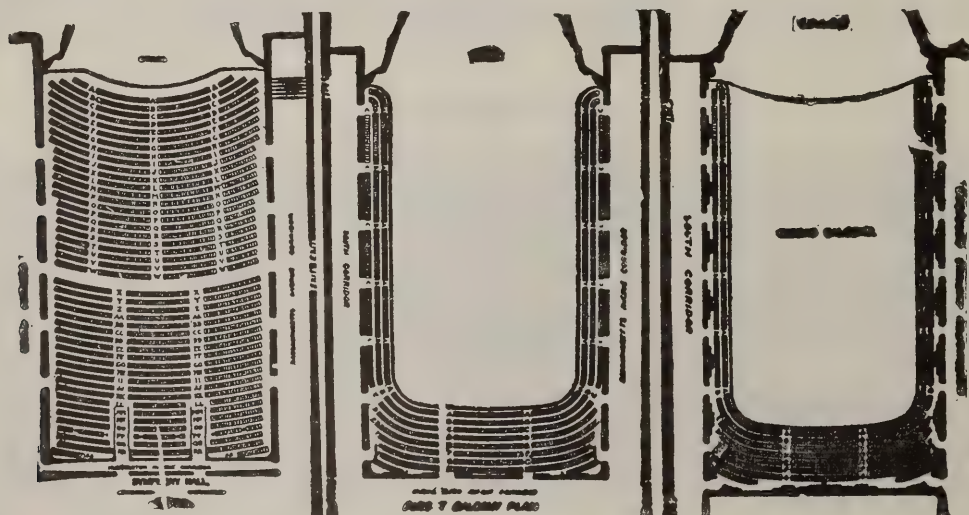
Mabel Daniels — A Night in Bethlehem (First performance)

Jackson and Gatwood, arr. — Poor Wayfaring Stranger

Katherine K. Davis — Shepherds awake!

JORDAN HALL, THURSDAY EVENING, DEC. 3, AT 8:30 P.M.

Tickets without charge on application to the Dean's Office at the Conservatory



shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unflinching good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

[COPYRIGHTED]



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

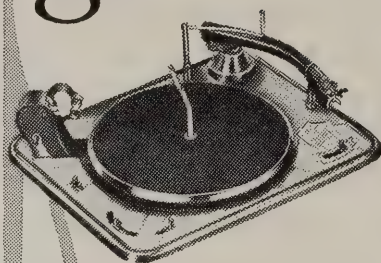
272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

The case of the Quick Change Artist!

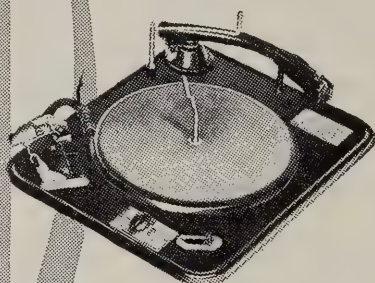
With everybody calling *everything* "high-fidelity" these days, the unwary music lover is on the spot as never before. We received a wire a few weeks back from Irving Kolodin, music editor of the *Saturday Review of Literature*, asking us to help him — and the pioneer hi-fi radio phonograph equipment builders — set up minimum specifications for apparatus worthy of the "high-fidelity" label. We responded with two hips and a hooray (plus figures) because now that the big TV and radio set boys have discovered hi-fi is more than a Saturday night hobby, they've turned their advertising agencies loose with a 20:1 ratio of fancy over fact. Too bad they couldn't have turned their engineering brains loose at the same time, but that's progress, folks.

For those of you who are ready to face the music with a new 3-speed record changer — to replace that outmoded disc-buster in your present set or as a part of a *really good* home music system — we're prepared to swear on a stack of anything you care to name, that the British-built GARRARD is the *best* you can buy even if you own all the real estate on both sides of Commonwealth Avenue. It's NOT the trickiest . . . it doesn't turn 'em over, stand 'em on edge or neutralize baby's Toni. But for 100% musical reproduction qualities, Garrard is kilometers ahead, with differences you can *see, hear, and feel*.

A Garrard record changer treats your expensive (even at 30% off) LP records with real respect . . . drops them gently without damaging their center holes . . . turns at speeds as constant as the moon . . . and NEVER rumbles or mutters under its breath as if the whole thing were just too much for one mechanism to bear.



**DELUXE MODEL:
GARRARD RC-90**
Net \$64.68



**STANDARD MODEL:
GARRARD RC-80**
Net \$45.08



**NON-AUTOMATIC
GARRARD "T"**
Net \$28.42

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80 CHANGER



\$129.50

Plus \$8.95 for
low table base
if desired.

Complete phonograph: Garrard RC-80 changer, G-E triple play magnetic cartridge, 8" speaker, 6-tube amplifier. Hear it today at Radio Shack!

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

THIRD CONCERT OF THIS SERIES

SUNDAY AFTERNOON, DECEMBER 13, at 3:00 o'clock

RICHARD BURGIN *Conducting*

Soloist: GRANT JOHANNESSEN, *Piano*

FRIDAY AFTERNOON, NOVEMBER 20, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 21, at 8:30 o'clock

BRAHMS.....Variations on a Theme of Joseph Haydn, *Op. 56A*

HONEGGER.....Symphony No. 1

I N T E R M I S S I O N

WAGNER.....Prelude and "Liebestod" from "Tristan und Isolde"

WAGNER.....Finale, "Immolation Scene" from "Götterdämmerung"

SOLOIST

MARGARET HARSHAW

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Roland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimble
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

354 BEACON ST., BOSTON

Tel. CO 6-7359

RODOLPHE JANSON-LA PALME

Opera and Concert Baritone

Teacher of Singing

Comprehensive and thorough vocal, musical and interpretive instruction — English,
French, German, Italian and Spanish diction.
Concert and Opera Repertoires — Scenic Action.

7 ROYAL ST.

Tel. 6336

LAWRENCE, MASS.

Room 46

246 HUNTINGTON AVE.

BOSTON, MASS.

MEMBER NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.

BROOKLINE, MASS.

Tel. AS 7-2503

DEAN VOCAL DEPT.

STALEY COLLEGE

SYMPHONY HALL

Friday Evening, December 11



The
GUARD REPUBLICAN BAND
OF PARIS

(MUSIQUE DE LA GARDE RÉPUBLICAINE DE PARIS)

Capt. FRANCOIS-JULIEN BRUN, *Conductor*

Only appearance in Boston, in a concert for the benefit
of the Boston Symphony Orchestra's PENSION FUND.

PROGRAM

BERLIOZ.....Overture, "Benvenuto Cellini"

WEBER.....Recitative and Polonaise
Solo Clarinet: HENRI DRUART

LISZT.....Hungarian Rhapsody No. 2

CHARLES MUNCH *will conduct:*

RAVEL Bolero

DEBUSSY....."Prelude to the Afternoon of a Faun"
Solo Flute: HENRI LEBON

STRAUSS....."Till Eulenspiegel"

MARTIAL MUSIC from the Revolution to the present



TICKETS \$1.50 to \$4.00 . . . Now at the Box Office



AARON RICHMOND

Managing Director Boston University Celebrity Series
presents the

VIRTUOSI DI ROMA

SYMPHONY HALL, SUN. AFT., NOV. 22

Concerto in D minor for Oboe and Strings, *Albinoni*: Concerto in G for Piano and Strings, *Cambini*: Sonata for Violins, 'Cellos and Contrabass, *Rossini*: Concerto for Viola d'Amore and Strings, Concerto for Violin, 'Cello and Strings, and Concerto in C, by *Vivaldi*. (Cetro-Soria Records) (Baldwin Piano)

BACH ARIA GROUP

WILLIAM SCHEIDE, *Director*

SYMPHONY HALL, SUN. AFT., NOV. 29

Assisting Artists, *EILEEN FARRELL, JAN PEERCE,*
ZIMBLER SINFONIETTA

New England Conservatory Alumnae Chorus

LORNA COOKE deVARON, *Musical Director*

Cantata 96, aria for soprano, alto, tenor, bass and chorus: 2 groups of arias and duets, including "Es ist vollbracht" from St. John Passion: aria from Cantata 187 for soprano, alto, bass and chorus.

PHILADELPHIA ORCHESTRA

SYMPHONY HALL, TUE. EVE., DEC. 1

EUGENE ORMANDY, *Conductor*

Bach-Ormandy Toccata and Fugue in D minor: *Schuman* Symphony No. 6 (1st performance): *Brahms* C minor Symphony.

CASADESUS, *Pianist*

SYMPHONY HALL, SUN. AFT., DEC. 6

Rameau Gavotte Variee: *Mozart* Sonata in F (K. 332): *Beethoven* "Farewell" Sonata: *Debussy* 6 Preludes: *Ravel* Sonatine, Toccata from "Le Tombeau de Couperin."

Victor Records (Steinway Piano)

QUARTETTO ITALIANO

JORDAN HALL, MON. EVE., DEC. 7

Mozart Adagio and Fugue: *Beethoven* Quartet Op. 59, No. 1: *Debussy* Quartet.

JEAN GRAHAM, *Pianist*

FIRST BOSTON CONCERT — FRI. EVE., DEC. 4

IN JORDAN HALL

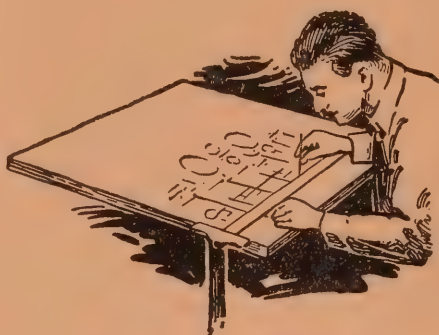
Miss Graham is the winner of the Stillman Kelley Award of the National Federation of Music Clubs, and the Leventritt Foundation Prize. She made her New York debut with the New York Philharmonic-Symphony under the baton of Stokowski in 1949. She has appeared as soloist with orchestras led by Ormandy, Hilsberg, Fiedler, Dorati, Schick and Leinsdorf and has made many recital appearances in North and South America. Her program includes the *Bach* Toccata in D major, *Mozart* Sonata in B-flat, *Hindemith* Sonata No. 3: works by *Respighi, Rachmaninoff, Faure, Albeniz, and Chopin*.

(Steinway Piano)

TICKETS FOR ALL ABOVE EVENTS NOW ON SALE AT
RESPECTIVE BOX-OFFICES

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

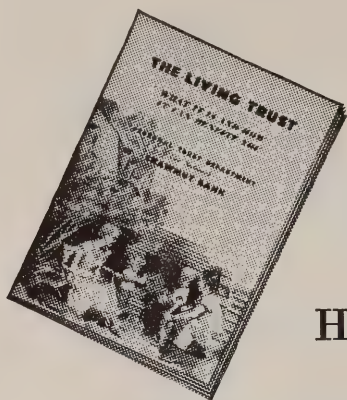
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities —and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

*Subscribers' Exhibition
Krenek and Mahler's Tenth
For Holiday Visitors
Unused Tickets*

SUBSCRIBERS' EXHIBITION

The Fifth Annual Exhibition of paintings by subscribers, Friends and members of the Boston Symphony Orchestra is now on view in the gallery. A list of the artists and their paintings will be published in this column next week.

. . .

KRENEK AND MAHLER'S TENTH

Ernst Krenek, who now lives in Los Angeles, has kindly written about his part in the realization of Mahler's *Tenth Symphony* in 1924. On examining the sketches, he decided that only two movements would permit this without "free paraphrasing upon the ideas of a departed master." The Adagio, in his opinion, "was as good as completely finished by his own hand. As I remember it there were just expression marks missing now and then, slurs, ties, and other such accessories. Franz Schalk who was startled by the thinness of the orchestration disagreed with me on this point. He tried to point out that the fact that all measures in which some instruments did not have any notes were empty (not containing any rests) proved that Mahler wanted those instruments to play something, or else he would have put rests there, according to his proverbial careful penmanship. (This, by way, implied a typical Schalkian dig at "us moderns," who were not used any longer to be so careful . . .) My answer to this was that since Mahler had listed on each page of his score all instruments (not only those which were actually engaged at any given time — such as we poor "moderns" nowadays do to save precious paper) Schalk's theory would mean that Mahler wanted all instruments to play all the time from beginning to end of the piece, which was obviously silly. Furthermore I argued that the thinness of the orchestration was an entirely logical consequence of the stylistic tendencies of the Ninth Symphony. To me it seemed to prove the vitality of Mahler's genius that, after having manipulated the gigantic masses of the Eighth Sym-

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



the all-wool housecoat . . .

with not the smallest detail
to detract from its warm
luxury and flawless line,
for even the buttons are
all-wool covered! Heaven
blue or blossom pink.
Sizes 10 to 20

39.⁹⁵

416 Boylston St., Boston
54 Central St., Wellesley

phony, he should embark upon experimentation with the new trend toward subtle, chamber-music-like features. He certainly was not unaware of Schoenberg's turn in that direction. Needless to say that I failed to convince Mr. Schalk who was just skeptical of the whole thing, much as he seemed to be of everything since his world had come to an end in 1918. In the few contacts I had with him he always exhibited a sort of Mephistophelian frame of mind and seemed to be really pleased only when everything went wrong. His was a typically Austrian cynicism, lovable and exasperating at the same time. This, at least, is my picture of the man.

The "Purgatorio." Of this I found a complete sketch, in a sort of piano part, and an orchestral score, about two thirds finished. I felt that the orchestration of the last third could relatively easily be completed, since the section mainly consisted of previous material.

• •

FOR HOLIDAY VISITORS

Although it is difficult for visitors to Boston to obtain seats for the Boston Symphony concerts (except when they are turned in for re-sale), there are still a few seats to be had for the Sunday afternoon concerts.

The third "Open Rehearsal," for which the seats are not reserved, will take place Wednesday, January 6th, at 7:30.

• •

UNUSED TICKETS

In the present completely subscribed season, many people are waiting for an opportunity to hear a Boston Symphony concert. Subscribers who at any time are unable to use their tickets will do a double service in turning them in for resale. The resale of tickets last season made a substantial reduction of the Orchestra's deficit.

Leave the ticket at the Box Office, or, if more convenient, telephone the location — COMmonwealth 6-1492.

Greatest achievement
in home music in 28 years...



the new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

and New RCA Victor
High Fidelity Records

Now, enjoy thrilling high fidelity...
"in person" realism...with RCA Victor's
new high fidelity phonograph.

This remarkably sensitive instrument brings you the overtones in music, the extremely high and low frequencies you've probably never heard before. You'll hear the difference immediately when you play New RCA Victor High Fidelity records, specially produced to give you maximum sound definition.

Hear this new dimension in sound
...at your RCA Victor dealer's.

Suggested Eastern list price, subject to change.

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

Filene's French Shops



In Filene's beautiful French Shops you can find the most brilliant designs from the world's great couturiers . . . as you relax in luxurious comfort, you can choose from the collections of America's most influential designers, delight in the beauty of highlights from the great Couture collections of Paris, London, Rome, Dublin and Barcelona. Our French Shops brings the best of international fashion to you in one intimate, personalized spot.

Filene's French Shops, Seventh Floor



Mr. Steppington Calls the Play

Ostensibly, Mr. Steppington made the trip to the Old School to see about the scholarship fund he had established there under a Living Trust arrangement with Old Colony . . . but you can't blame an old sport for reliving his gridiron days.

It's been quite a pleasure to Mr. Steppington to watch his trust plans — like the scholarship fund — bear fruit during his lifetime. And helping to make his carefully planned dreams come true is Old Colony, who devotes meticulous care

to Mr. Steppington's affairs.

The interesting booklet, "The Living Trust," will be sent free on request.



★

★

WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Third Program

SUNDAY AFTERNOON, DECEMBER 13, at 3:00 o'clock

RICHARD BURGIN, *Conductor*

STRAVINSKY.....*Danses Concertantes*

- I. Marche — Introduction
- II. Pas d'action
- III. Thème varié
- IV. Pas de deux
- V. Marche — Conclusion

BEETHOVEN.....*Piano Concerto No. 2, in B-flat major, Op. 19*

- I. Allegro con brio
- II. Adagio
- III. Rondo: Molto allegro

INTERMISSION

MAHLER.....*Adagio from the Tenth Symphony*

TCHAIKOVSKY.....*Italian Capriccio, Op. 45*

SOLOIST

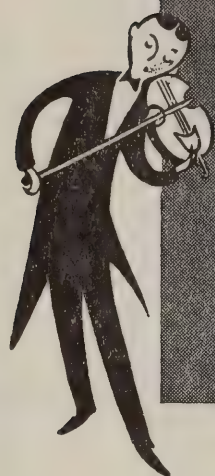
GRANT JOHANNESSEN

(Mr. JOHANNESSEN uses the STEINWAY PIANO)

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

DANSES CONCERTANTES FOR CHAMBER ORCHESTRA

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The *Danses Concertantes* were composed in 1941 and completed, according to the final page of the score, on January 13, 1942, in Hollywood. The first concert performance was given by the Janssen Symphony Orchestra in Los Angeles, February 8, 1942. The first danced performance was given in New York by the Monte Carlo Ballet, the choreography by Balanchine and the costumes and scenery by Berman, September 10, 1944.

The following small orchestra is called for: a single flute, oboe, clarinet, bassoon, trumpet and trombone, 2 horns, timpani and strings.

THE Suite consists of an introductory march, which is to be repeated with an added conclusion as the final movement. The second movement (*Pas d' action*) is in a lively triple beat, with a middle section in $2/4$ time. The third movement is a set of four variations, a free treatment of a theme which is not a periodic melody: the first, allegretto; the second, scherzando; the third, andantino, and the fourth, tempo giusto (coda). The fourth movement is a *Pas de deux*, andante sostenuto. The fifth is a formal repetition of the opening march, with an equally formal close.

Mr. Arthur Berger, in the special Stravinsky issue of *Dance Index* (1947), finds a close comparison between Stravinsky's three ballets:

IT IS TIME

for our 55th anniversary . . . and we again present a winter collection of fresh, creative designer fashions.

Hurwitch Bros.
twenty newbury

Jeu de Cartes, Danses Concertantes and the *Scènes de Ballet*.* "All three scrutinize, satirize and distill the essence of the materials of ballet music: the inevitable dominant-tonic cadence that serves as formal punctuation at the close of a dance phrase, or the flourish of arpeggios introducing a concerted dance number."

Edwin Denby, reviewing Balanchine's production in the *New York Herald Tribune*, described the music in its visual aspect: "The dancing is a suite of brief numbers, classically correct in steps but in surprising sequences that contrast sharply and have a quick effervescent invention. The changes from staccato movements to continuous ones, from rapid leaps and displacements to standing still, from one dancer solo to several all at once, follow hard on one another. The rhythm is unexpected. But the shift of the figures and the order of the steps is miraculously logical and light, and so even fitful changes have a grace and a spontaneous impetus. What had first seemed separate spurts,

* The *Scènes de Ballet* was introduced at these concerts by the composer, on February 22, 1946; *Jeu de Cartes* was introduced here by Stravinsky on December 1, 1939, and later performed by Charles Munch (January 27, 1950), and by Guido Cantelli (January 30, 1953).

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186

actual size



*Christmas Ideas
of Quality and Beauty*

14k Gold	
Peridot Pin	\$135
Peridot, diam. Ring	240
Ring, cult. pearls, diamonds	150
	incl. excise tax

Parenti Sisters

jewels

97 NEWBURY STREET

BOSTON



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

stops, and clipped stalkings turn out to be a single long phrase or impulse that has risen and subsided in a group of dancers simultaneously. The line of the large phrase is seen in their relations to one another, and each dancer independently remains open and free in bearing, the arms natural and elegant.

"One notices how each dancer in all this coruscating complexity remains a charming and a natural person. They are like characters in a garden, individuals who communicate, respond, who modify and return without losing their distinctness. The dance is like a conversation in Henry James, as surprising, as sensitive, as forbearing, as full of slyness and fancy. The joyousness of it is the pleasure of being civilized, of being what we really are, born into a millennial urban civilization. This is where we are and this is what the mind makes beautiful. *Danses Concertantes* makes it beautiful by presenting a sumptuous little garden pastoral, a highly artificial, a very exact and a delicately adjusted entertainment."

[COPYRIGHTED]



ESTABLISHED 1833

A Woman's Inheritance

...in most cases must provide for two futures: her own and that of her children. A Living Trust can make sure that *both* receive adequate care by providing a steady income for the widow and later, continuing to benefit those who survive her.

We shall be glad to work with your attorney and provide you with appropriate information about Living Trusts—without obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street

Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Superb
"Arkana" wool
by Worumbo . . .
in soft, subtle
water colors
interprets a
silhouette that
came from Paris!

\$135



THE
Cotillion Room

CHANDLER S

An individual coat
from our Cotillion
Room collection of
distinctive fashions.

SECOND FLOOR

PIANO CONCERTO NO. 2 IN B-FLAT MAJOR, *Op.* 19

By **LUDWIG VAN BEETHOVEN**

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Published at the end of 1801, this Concerto may have been composed several years earlier. Nottetbohm considers that this may have been the Concerto which Beethoven played, according to an announcement, in Vienna on May 29, 1795.

The only previous performance by the Boston Symphony Orchestra was in New Haven on February 17, 1948, when Bruce Simonds was the soloist.

The accompaniment consists of 1 flute, 2 oboes, 2 bassoons, 2 horns and strings.

AN incident in the life of Beethoven was once told by the widow of John Cramer, a celebrated pianist and friend to A. W. Thayer who included it in his famous biography of the great composer. Beethoven and Cramer came unexpectedly upon a performance of Mozart's Piano Concerto in C minor (K. 491) at an Augarten Concert in Vienna. "Beethoven suddenly stood still and drawing his companion's attention to the exceedingly simple but equally beautiful modulative changes first introduced towards the end of the piece,

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

FRANCIS C. GRAY
President

CARL J. GILBERT
Treasurer Gillette Company

EDWARD F. MACNICHOL
Vice President & Secretary

FRANCIS GRAY
Trustee

JAMES O. BANGS
Vice President & Treasurer

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

RALPH B. WILLIAMS
Vice President & Trust Officer

DAVID H. HOWIE
Trustee

ROBERT H. GARDINER
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer State Street Investment
Corporation*

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WILLIAM A. PARKER
President Incorporated Investors

WINTHROP H. CHURCHILL
Investment Counsel

PHILIP H. THEOPOLD
Minot, DeBlois & Maddison

CHARLES K. COBB
Scudder, Stevens & Clark

JAMES N. WHITE
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board
Saco-Lowell Shops*

ROBERT G. WIESE
Scudder, Stevens & Clark

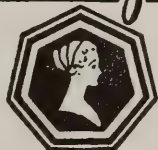
We act as Trustee, Executor, Agent and Custodian

exclaimed: 'Cramer, Cramer! We shall never be able to do anything like that!' As the theme was repeated and wrought up to a climax, Beethoven swaying his body to and fro marked the time and in every possible manner manifested a delight rising to enthusiasm."

This anecdote is not dated, but it must refer to the turn of the century when Beethoven still had his hearing, at which time he had composed his first two concertos, and these two concertos are an even more eloquent confirmation of his indebtedness to Mozart in this department of his art. In these two he retains much of the transparent ensemble, the fine balance between soloist and orchestra, where each sets off the other. The "gallant" style of the 18th century survives in these two and was soon to be superseded as the first signs of the true leonine character of the maturer Beethoven would appear in the Third Concerto in C minor.

At this time Beethoven was still hesitant to commit himself to publication, partly perhaps because he wished to keep the use of the concertos to himself, but also because he had not yet stepped forward into the public view as an orchestral composer. He was then known almost exclusively as a pianist and as a composer of piano sonatas and trios or other chamber combinations. The First Symphony, the

C Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . Hancock 6-8800

In Wellesley . . . Central at Cross Street . . . Wellesley 5-2824

Lectures:

WALTER HENRY THOMPSON

"I Was Churchill's Shadow" January 19

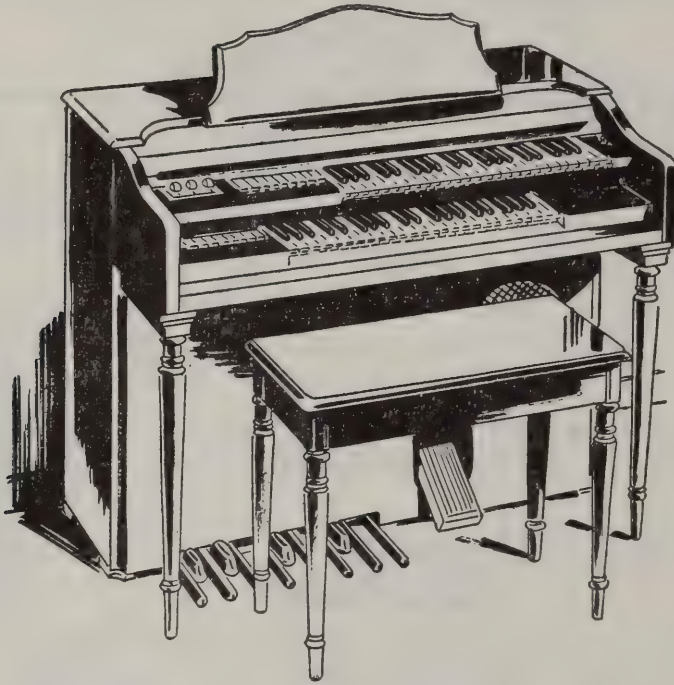
JOHN MASON BROWN

"Seeing Things" February 9

"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

*P***AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HA ncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

six String Quartets of Opus 18, and the two Piano Concertos all appeared in publication in the year 1801, and these were undoubtedly the accumulation of several years. The B-flat Concerto preceded the C major in order of composition and was therefore actually the First.

[COPYRIGHTED]

GRANT JOHANNESEN

GRANT JOHANNESEN was born in Salt Lake City of Norwegian parents. He gave his first concert in New York in 1944. Since then he has toured this country a number of times. He first visited Europe in 1949, playing in France, Belgium, Holland, Germany and Norway. In 1952 he made his first tour of South America.



fine shoes for every member of the family



Thayer McNeil

boston and wellesley

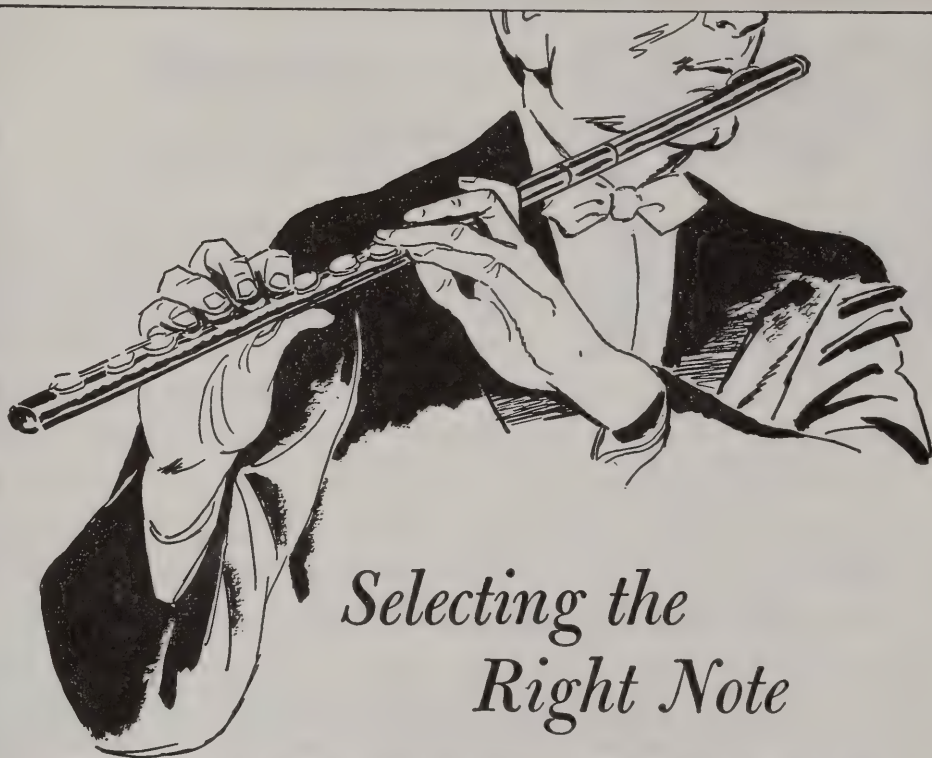


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action . . . we at THE MERCHANTS are here to help you.

The **MERCHANTS** *National Bank* **OF BOSTON**

Main Office
28 STATE STREET



Copley Square Office
513 BOYLSTON ST.

18 31

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

ENTR'ACTE
THE AGE OF WASTED MIRACLES

By J. R. COMINSKY

The remarks here quoted were delivered at a panel discussion on "Business and Liberal Arts: An Exchange," at the Corning Glass Center, at Corning, New York. Mr. Cominsky, who is the Publisher of the Saturday Review, spoke of "the intellectual, cultural, and artistic climate of life in the U.S.A.," and challenged those who control the dissemination of such matters, in schools, in print, or over the air, to "do something about it."

Too few people realize education is America's No. 1 business and No. 1 financial investment. Education is our not-so secret weapon. In our schools and colleges we try to give people a sense of values, a sense of standards, a sense of idealism and a sense, in general, of how to live a full and satisfying life. But the minute the college graduate has hung up his diploma on the wall, he is assailed by a multiplicity of mass media that apparently get their inspiration from that much-quoted statement of H. L. Mencken — "Nobody ever went broke underestimating the taste of the American people." He sees around him men

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals

at

S. S. PIERCE'S



	Three	Each
Embassy English Plum Pudding , 1 lb. bowl		\$1.39
2 lb. bowl \$2.25	3 lb. bowl	2.89
This wonderfully dark, rich, fruity pudding, with its added flavor of rum and brandy, is made and packed in England, expressly for Pierce's. To crown your Thanksgiving and Christmas dinners.		
Overland Bleu Cheese Sesame Snacks , 4 $\frac{3}{4}$ oz. jar	\$1.44	.49
Small flat, oblong, lightly-browned wafers, so delicious with soup, salad and beverages, are now available with bleu cheese flavor.		
Red Label Old Canadian Cheese , per lb.		.89
For more than a year this excellent, sharp, tangy cheese was stored and cured for Pierce's, to develop its superbly aged zest.		
Red Label Deviled Crab Meat , 3 oz. tin	1.15	.39
Despite its name "deviled," this crab meat spread is not too highly seasoned — just enough for inviting canape spreads and stuffed egg fillings.		
Victoria Treasure Chest Assortment , 2 lb. 3 oz. tin		3.79
Fancy Dutch biscuits in a charming silvery-metal chest with rounded hinge-cover and "treasure-chest" decorations. Imported, of course, from Holland.		
Red Label Turkey a la King , 10 oz. tin	1.91	.65
Ready to heat and serve in a jiffy. And delicious! Vary the usual patty shells with boiled rice, Chinese noodles, flaky baking powder biscuits or hot buttered corn bread.		
De Beukelaer Cheese Tubes , 5 oz. tin		.98
Three-inch, pencil-shaped wafers filled with Dutch cheese. Imported from Belgium. About three dozen to the tin. Delightful with salads and beverages.		
Smoke House Almonds , 8 oz. tin		.85
Crisp, appetizing almonds lightly smoked over fires of hickory wood. Perfect with cocktails or to serve during the evening.		
Red Label Roquefort Cheese Spread , 2 oz. round box...		.27
Smooth, creamy-white spread, with the rich flavor of Roquefort cheese. Serve on toast or crackers, or use as a stuffing for celery.		

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

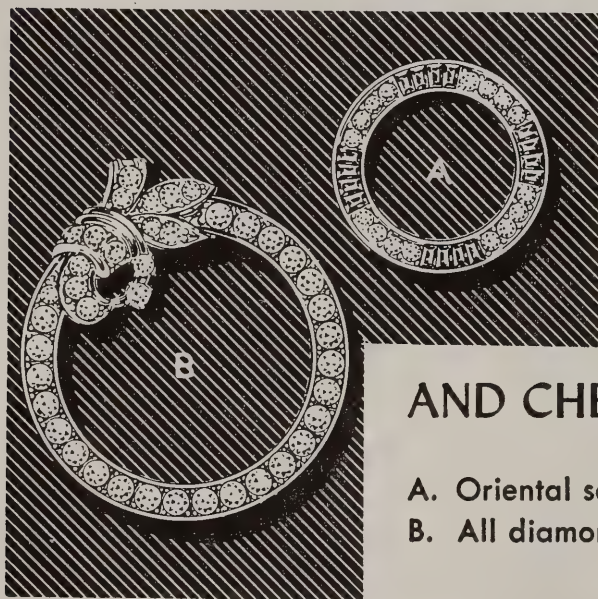
Telephone Dept.: KE nmore 6-7600 or BE acen 2-1300



in high places striving desperately to find the lowest common denominator in the hope of cashing it.

As a part of the lowest common denominator approach to life is the complete infatuation with and dedication to only one thing in life — entertainment. Everything must be entertainment. Life must be a perpetual vaudeville or burlesque show, or a combination of both. It is never to be assumed that the American people could ever understand or appreciate or enjoy anything above the vaudeville stage level.

And so, when one of America's greatest companies celebrates its fiftieth anniversary and puts \$600,000 into a television show that commands two hours of the time of the two major networks and, therefore, practically assures the complete listening of America — all made possible by the miracle of television — to what use is this great miracle put? Well, it is pretty sad, because the best we can come up with is a pair of popular crooners, a speakeasy ballet and a couple of musical comedy personalities singing duets. I am not against fun and, of course, it's fun to hear crooners, but I don't think you have to pay \$600,000 for them and buy up two networks for two hours to do it.

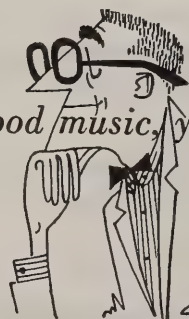


AT OUR BOSTON
AND CHESTNUT HILL STORES

- | | |
|------------------------------------|--------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

AN INSTANT SENSATION FROM COAST TO COAST!

PHILCO *Phonorama*



WORLD'S FIRST HIGH FIDELITY RADIO-PHONOGRAPH

with sound in **Full Dimension!**

In New York . . . Chicago . . . San Francisco, wherever it appears, this great new instrument leaves music lovers struggling for adjectives to describe the magnificence of its performance . . . for Philco *Phonorama** brings to FM and AM radio, and to records, the world's first *sound in Full Dimension!*

And the effect on FM and AM radio, and on records, is like the addition of three dimensions and color to a motion picture. Through the revolutionary "Acoustic Lens" opening shown here, the room is *flooded* with sound . . . the purest, cleanest, most thrilling sound you have ever heard . . . from deepest bass to highest treble. It is sound of startling "presence".

Hear *Phonorama* at your Philco Dealer's. You will agree with these great men and women of music who say . . .

FRANCO AUTORI: "The reproduction I heard on Philco 'Phonorama' is truly an exciting and thrilling experience."

JAMES MELTON: "Sound so realistic and lifelike it will bring the concert stage right into the American living room."

RISÉ STEVENS: "This is truly High Fidelity . . . and one of the most beautifully-designed cabinets I have ever seen."

GEORGE SZELL: "I was amazed at the presence and realism of its performance."

PAUL WHITEMAN: "Most exciting sound I have ever heard."



The Crowning Achievement
of 25 Years
of Electronic Leadership

*TM

It is a national misfortune to me that on such an occasion, with such concentrated listening and viewing, something cannot be done to bring through to the American people the true greatness of America, the richness of their inheritance, and the things in life that really make life worth living, as well as perhaps a few of the people who are making a historic contribution to our time. If I had the two major networks for two hours on a night in America, I would not worry about my Hooper rating or Nielsen rating but would try to show the American people their true greatness and make them proud of their country — and you don't have to be dull and stuffy to do that.

Thank heavens, there are some notable exceptions and I'd like to take this occasion to pay tribute to them.

J. C. Hall, of Hallmark Greeting Cards, has never underestimated the taste of the American people. He was responsible for Menotti's "Amahl and the Night Visitors," now a classic of television, and also paid \$180,000 for the two-hour performance of "Hamlet" on television, with Maurice Evans, as well as contributing heavily to other projects fostering culture in this country. Believe it or not, Mr. Hall has found that the cultural market is a mass market in the U.S.A. and has developed a tremendous business enterprise by catering to the high intelligence and good taste of millions of Americans.

la maisonette

the little house of many designers
115 newbury street, boston

**interpreting —
paris chic in an
american way —**

*Elise Molire
chapeaux*

with "la maisonette"

recently arrived
from paris
with

**"le dernier cri de
chapeaux"**

at the most reasonable
prices

1853—1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

● In Massachusetts and New Hampshire new Steinway Pianos
are sold **ONLY** by **M. STEINERT & SONS**



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

Another notable example is the Aero Willys Motor Company which has sponsored — and is sponsoring — the broadcasts of the New York Philharmonic and which was the first commercial sponsor of “Omni-bus,” the great television presentation developed by the Ford Foundation. The latter was — and is — fantastically successful because here again there are many millions of Americans who enjoy being treated at that mental level.

It is a national weakness that America has never shown to the world, on its great occasions, the true strength and beauty and idealism of our country. England seems to have a very special gift for that sort of thing. One of the most exciting experiences in my life was viewing for the first time “A Queen is Crowned,” the color film of the coronation of Queen Elizabeth II. Christopher Fry wrote the narration, Sir Laurence Olivier delivered it, the London Symphony played a great score specially written for the occasion, and a magnificent chorus sang with the orchestra. The feeling I had was here was a great civilized people at its best saying to the world the things that really mark the civilized man.

But low taste and shallow understanding are not confined to television. The cultural lag of so many of the mass media of all types is

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

... presenting an unusual collection for the woman and
the college deb with a flair for fashion ...
... moderately priced. ...



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

one of the most depressing aspects of our time. The newspapers, the radio, tv, practically all forms of mass communication don't even begin remotely to represent the intellectual, cultural and artistic stature of this great country — a country in which more people go to concerts of serious music than to baseball games, and in which in a single month in New York recently the Sadler's Wells Ballet grossed \$485,000 at the box office.

It is my hunch that historians of the future may write off our time as The Age of Wasted Miracles. We use a great miracle like wire-photo to bring to the masses movie-star romances that undermine morality. We too often use the miracle of television to communicate to millions vulgarity that was previously confined to small audiences, and we use the front pages of the multi-million circulation magazines — five at a time simultaneously — to talk about a television performer's new baby. If that is creative publishing and editing for the masses we had better re-study the American people.

Well, what can anybody do about it?

Industrial leaders can get behind some of the great cultural institutions of America and help bring the fruits of their labors to a much

Special morning of beauty at the Helena Rubinstein Salon

- Body Massage
- Face Treatment
- Shampoo
- Fingerwave
- Manicure
- Custom Make-up

all for 12.50

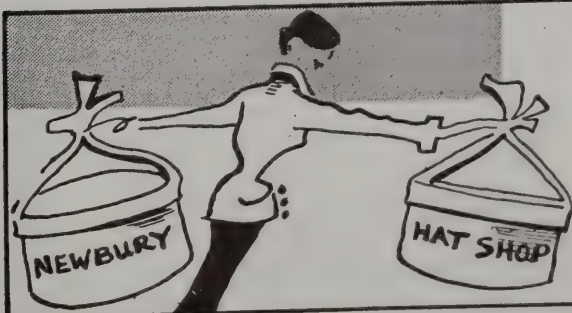
You'll look lovely from head to toe . . . ready to charm the world! Make your appointment today. Call KEnmore 6-5270.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street



greater audience than now enjoys them via the miracles of radio and television. How much the public taste has been elevated by the Texaco Metropolitan Opera broadcasts as well as some of the fine performances of classics over television, sponsored by important business organizations, is something that is difficult to measure. It was wonderful news recently to hear that Socony-Vacuum has taken up the sponsorship of Toscanini's new symphonic series over NBC. And so, we can only hope that these are not very special and isolated cases but represent a real and cumulatively growing contribution to building a greater America.

Hollywood could stand allocating a part of its production budget to some class films that would demonstrate quickly to them that the cultural market is a mass market well worth cultivating. This may involve lower production costs and the use of more smaller theaters, but would strengthen the position of the motion picture film in areas where it is woefully weak at present and, in some cases, has even lost audiences.

Newspaper publishers and editors could put some pressure on the big press associations of America to do a better job in the field of education or in reporting important news from intellectual, artistic or cul-

HARRY STRAUSS (1929-1951)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFSCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Shashlik Caucasian

An Ivy Room Specialty

Choice morsels of suckling lamb pickled in Marsala wine . . . seasoned, broiled and served on flaming sword . . . saffron rice, chopped onions and caucasian sauce.

\$2.90

IVY ROOM

**BOSTON'S NEWEST
RESTAURANT**

Somerset HOTEL

Spaghetti Turco

An Ivy Room Specialty

Spaghetti superbly blended with diced chicken au gratin . . . in chafing dish . . . a creation of the Somerset's internationally famed chef.

\$2.30

**W C R B
1330 KC**

**Regular Home
or Car Radio**

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

tural areas or the individuals and institutions serving these areas. What we have today from the press associations is pathetically thin and inadequate coverage of cultural America. That's why many millions are not learning one big fact — that this is the most cultured country in the history of the world. That fact, apparently, is off the record.

Magazine publishers and editors might occasionally recognize the fact that a great many publications have become shallow and insipid in the most complicated and controversial age in human history, and might begin to deal more realistically and more dramatically with some things which may determine the fate of our civilization. Don't worry, there will be plenty of readers to take you to task for entering areas of controversy and in treating bluntly some of our national weak-

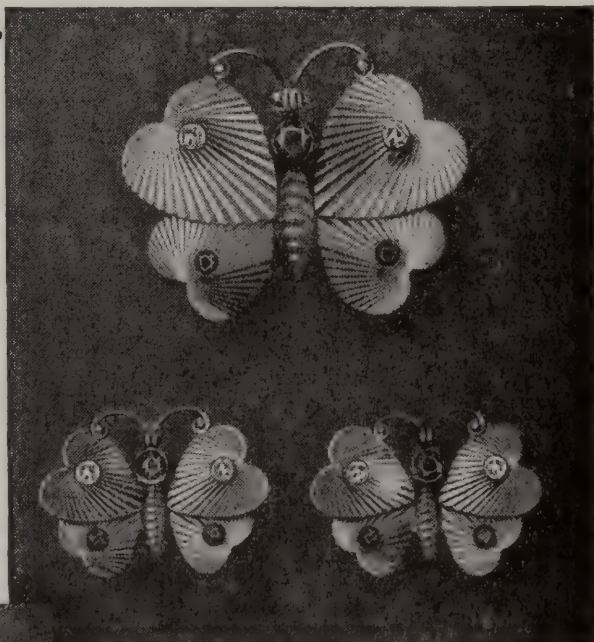
Anniversary Duets

Twin hearts (*below*) joined by a true lover's knot, or a butterfly (*right*) whose spreading wings are in a four-heart design! In fluted 14 kt. yellow gold—golden ideas for anniversaries.

Below, heart brooch set with a ruby and a diamond. **\$150.**

Matching earrings, **\$160. pair.**

(available plain or with other stones)



Above, butterfly brooch set with sapphires and diamonds. **\$280.**

Matching earrings, **\$290. pair.**

(available plain or with other stones)

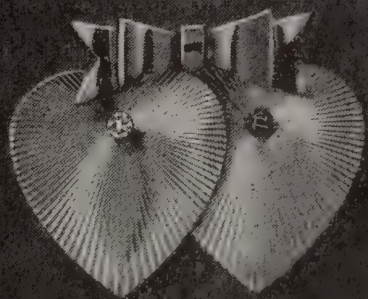
Shown actual size.

Prices include Federal tax.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON



nesses, but, after all, publishers should have tough hides or they should not be in publishing.

Executives controlling radio and television programs could, with greater frequency, show the world some of our intellectual, cultural and artistic possessions — both past and present — as something we are proud of.

And the institutions of the cultural world can help, too.

Museums might well become more dynamic and articulate in developing promotional techniques to win new publics to profit by exposure to man's cultural heritage.

Libraries, with such notable examples as Cleveland and Louisville to emulate, could do much more to spread the riches of the human mind accumulated through the ages for which they are the repositories.

For the ordinary man in the street, I'd like to say that he wields a great deal more influence than he realizes. An occasional remark by him may lead to an important national trend if it gets repeated often enough. For example, someone might say to his or her neighbor some time, "Wouldn't it be wonderful if the Boston Symphony played at an inauguration of a President of the United States!" The thought

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

A HAPPY PRESENT
FOR THE MUSICAL FAMILY
THIS CHRISTMAS

The Magnavox Magnasonic

A New High-fidelity Phonograph

America's fastest selling quality instrument:

- 4 loud speakers (2-12" and 2-5")
- 8 tube amplifier with 20 watt output
- 40-15000 cycle frequency range

This fine phonograph — and nothing less — will really do justice to your fine LP records (as well as your cherished older ones). The price is extraordinarily low for a mahogany console with this equipment.

\$198.50

SPECIAL CHRISTMAS OFFER — 5 highest quality 12 inch LP records — a \$29.75 value — will be given free with each MAGNASONIC.

BEECHER HOBBS

1416 BEACON STREET, BROOKLINE :: AS 7-4114

might be passed along and it might grow. It was Thomas Jefferson who so eloquently enunciated the fact that the whole reliance of our society must be on the individual. And the individual, through a letter to the editor of his local newspaper, a note to a favorite radio broadcaster, or a letter to a political leader, might plant the seed that might result in hearing the Boston Symphony play at the next Presidential inauguration in Washington. That's how great things happen.

The lack of a real cultural climate growing out of the deficiencies of the mass media has come to me with dramatic force in the last year or so because I happen to be involved in an important fund-raising campaign for the University of Rochester which stands for values, standards, and ideals in which I believe. It is not too easy to raise such money because the public has not been prepared by the mass media for the subsidizing of values that have not yet been presented to them with adequate respect or understanding or appreciation. This is the crux of the whole money-raising situation in America in the field of education.

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

In the off-the-record fact that the mass media are missing the full picture of cultural America, however, lies a paradox that offers encouragement for the future.

This paradox is that the American people are not only finding out about culture, but developing a healthy and growing taste for the best, and this despite the apparent effort of much of our great mass media to keep culture a secret.

This widespread taste, accompanied by an unprecedented public access to the lively arts of literature, music and painting, is a tribute to the soundness of our system of public and higher education. It is also a tribute to the responsiveness of the public to the best whenever it is made available to them or they can find it by themselves.

So, my feeling is that we should not keep this fact of America's cultural vitality a secret but should put it on the record and then act upon it. This will not only infuse new vigor into our support of education in this country, but into the public's understanding of our cultural wealth and of their right to expect our mass media and those who underwrite such media to share some of our cultural wealth with them.



BOUND VOLUMES of the
Boston Symphony
Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

ADAGIO FROM THE TENTH SYMPHONY (Posthumous)

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860;
died in Vienna, May 18, 1911

Mahler left at his death sketches, partly realized in full score, of a Tenth Symphony. In 1924, thirteen years later, his widow, then Mrs. Alma Maria Mahler, had these sketches published complete in facsimile. Two movements, the first (Adagio) and the third (Purgatorio) were prepared for performance by Ernst Krenek and first performed in Vienna October 12, 1924 under Franz Schalk.* These two movements as published by the Associated Music Publishers were introduced in this country on December 6, 1949 by the Erie Philharmonic Orchestra under the direction of Fritz Mahler, the composer's nephew.

The orchestra required by the Adagio consists of 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, cymbals, gong, harp and strings.

THE movement opens andante, pianissimo, in what is to be the prevailing key — F sharp major. There is a fifteen-measure melody for the violas alone. The mood is at once established as gentle, meditative, but intensely felt. There follows a section slightly slower (adagio), but with the inner animation of multi-voices. The first violins, accompanied by divided strings and winds, sing an-

* An earlier performance mentioned in Hull's Dictionary in Prague under Zemlinski apparently did not take place and a statement in Baker's Dictionary that Franz Mikorey "completed from Mahler's sketches that composer's Tenth Symphony, produced as '*Symphonia Engiadina*,'" in 1913, is surely apocryphal. Mr. Krenek's account of his part in the restoration is quoted on page 3 of this Bulletin.

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

The Spanish Flavor



“THE Spanish influence on symphonic music — there’s a fascinating phenomenon!” Delver Forfax, the avid devourer of phenomena, spoke the words with gusto.

“Show me a concertgoer anywhere,” he went on, “who doesn’t respond to the rhythms and moods of themes from Madrid, Seville, Valencia, and Cadiz, for example.

“The *Symphonie Espagnole* has been going strong since 1875. Of course, it was composed by Edouard Lalo of Paris, where it started

on its wide career. The exotic themes came to the composer right in the same city, from the Spanish violinist, Sarasate.

“Who doesn’t feel exhilarated by the Rhapsody, *España*? This work also was first heard by Parisians, in 1883. To be sure, it was composed by the Frenchman, Chabrier — but at least he took the trouble to go to Spain to collect his themes.

“The Russians were the first to hear that *Spanish Caprice* which is a perennial favorite in our concert and radio programs. Naturally, I mean the brilliant score which Rimsky-Korsakov wrote and introduced at St. Petersburg in 1887 under his own conductorship. He picked up his themes some time before, during a three-days’ visit to Cadiz as a Naval cadet.

“A *Spanish Rhapsody* for orchestra turned up in Paris in 1907. It was the work of Ravel. He had absorbed the foundation of its effects from songs sung to him in childhood by his mother, who acquired them during a long residence in Spain.

“A very hispanic orchestral suite came out in Paris in 1910. It was *Iberia*, composed by Debussy. The authentic atmosphere was derived from performers from Spain whom he heard in a Paris World’s Fair.

“Through these compositions — none, you see, by a Spaniard — concertgoers in many music centers became enthusiastic over the Spanish influence in symphonic music. These works established themselves in the standard orchestral repertoire.

“Now we come to a striking development in the story. At last Spain herself made a direct contribution to the symphonic repertoire of the nations. In Madrid, a truly hispanic symphonic composition by a Spaniard was presented. It was *Nights in the Gardens of Spain*, by Manuel de Falla. That was in 1916.”

other long melody of similar character. The movement is to become an alternation of these adagio and andante sections, an alternation, too, of a full-voiced style and a single-voiced, the unaccompanied violas returning twice. The movement keeps its character and rhythm throughout, and takes the form of a continuously unfolding melodic line, the self-perpetuating themes maintaining a change in contour, finding variation in a rich complex of voice weaving and in a succession of orchestral colorings wherein Mahler's familar mastery is unabated. There is an undercurrent of dark bass and places where the voice leading and harmony develop a sort of anguish of discord. The general sombre quality of the music is relieved occasionally by trills in the wood-winds or high strings, or pizzicatos to sharpen the persistent rhythm of the accompaniment. After tumultuous arpeggios from the harp and strings, dissonant chords* bring the peak of tension

* The climactic chord is also the ultimate reach of Mahler's harmonic ventures. Nicolas Slonimsky, asked to analyze it, obliges with the following report: "The harmonic climax of the first movement is a tremendous chord (C sharp, G sharp, B, D, F, A, C, E, G), which may be described as the ultra-tonal chord of the diminished 19th. It is ultra-tonal because it goes beyond the bounds of a single tonality; its formation, in thirds, encompasses the interval of a diminished 19th, or a diminished fifth and two octaves. (It is interesting to note that in preserving this tertian formation, Mahler still adheres to the tenets of traditional chord-building.) In medieval theory, the tritone (which is enharmonically synonymous with either a diminished fifth or an augmented fourth) was called *Diabolus in Musica*, and one may speculate whether Mahler consciously selected a climactic chord derived from a tritone, seeing that he was preoccupied with the Devil during the composition of his last unfinished symphony. Strauss, in his symphonic poem, *Also Sprach Zarathustra*, uses a similar extended tritone between the extremes of the low and high registers for the ending."



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

and then cease, leaving an unearthly high note from the flutes, violins and trumpet. There follows a gentle subsidence, the orchestra now becoming light and luminous, the melody spare, tenuous and lingering, as if this were a farewell to life, a true sequel to the Finale of *Das Lied von der Erde* and of the *Ninth Symphony*. It is barely possible that Mahler may have intended this movement as the closing one. In his manuscript as reproduced in facsimile, there was at first no number at the head. The sketches for the other movements, of which there are four, show a different order than the final one, which is indicated by a later correction in blue pencil, the five movements thus finally indicated in Roman numerals. Over the word "Adagio," Mahler has blue penciled "I."

The facsimile is an interesting revelation* of Mahler in the very process of musical creation. His first draft of each movement is in sketch form, written usually on four or five staves with the instrumentation sometimes indicated, sometimes not, where the composer may have been either still unclear in his intentions or clear enough not to need a later self-reminder. The Adagio, after being sketched at full length, is rewritten in full score (with some change, particu-

* Adolf Weissmann, describing the facsimile on the occasion of the first performance in Vienna, used a different word: "self-denudation" (Selbstentblössung). He reminds us that there was no finality in Mahler the orchestrator.



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

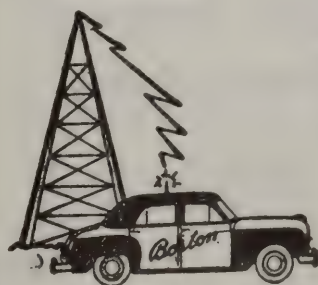
UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.



Boston Cab

KEEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

larly in the order of sections). The second movement and the opening of the third (*Purgatorio*) are the only other portions in open score. The plan of the symphony was finally as follows: the Adagio, a first Scherzo, the *Purgatorio* as a sort of interlude, a second Scherzo, and a Finale, the order of the two Scherzos ultimately reversed, according to the evidence of the composer's blue pencil.

The two Scherzos, so-called, have little of the meaning of the word except in their tempi; the shadow of death haunts each movement. At the head of the second, he has written, "The Devil dances it with me. Madness seizes me, accursed that I am — annihilates me, so that I cease to exist, so that I forget to be. . . ." The manuscript shows signs of having been written in great haste and excitement. Words scribbled in at other points are a further sign of Mahler's frenetic state of mind — words it would seem that were never intended for the public eye. Yet the completed Adagio is a score accomplished in full detail and definition by the controlling hand of the master. We may reasonably suppose that the remainder of the symphony, had the composer lived to work it out and complete the parts still "under construction," would have been as well shaped and ordered.

Mahler's widow tells us in a foreword to the published facsimile that

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

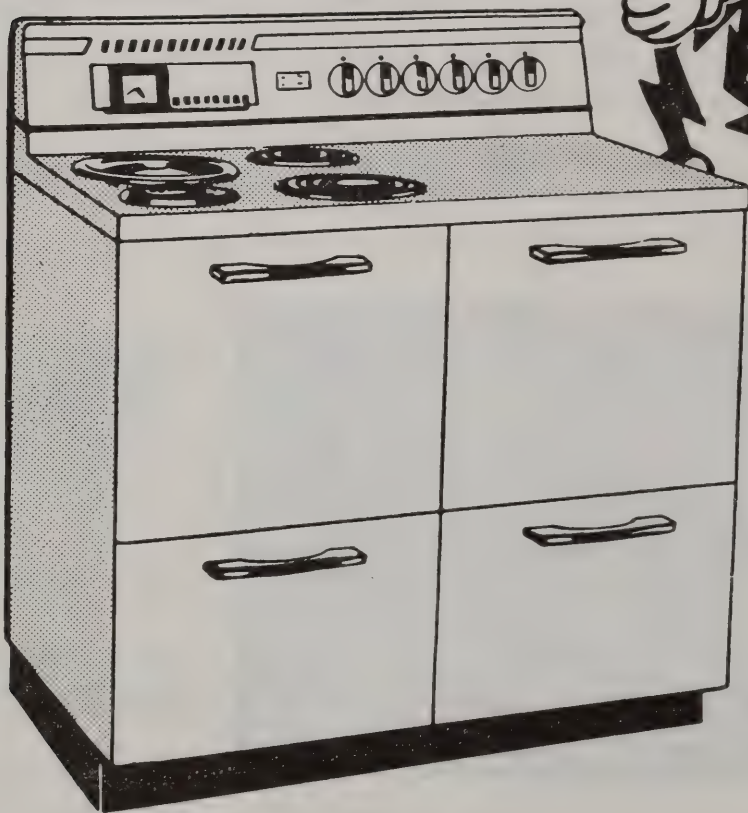
Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

she kept these sketches for a long while as her "precious right to protect as my own the treasure of the *Tenth Symphony*." She may well have felt a personal privacy in this score for at the end the composer has addressed words to her: "*Almschi! — für dich leben! — für dich sterben!*" and at the end of the fourth movement: "*Du allein weissest was es bedeutet. Ach! Ach! Lebwohl mein Saitenspiel!*" She continues, "But now I feel it my duty to make known to the world the last thoughts of the master.* The great structure of these symphonic movements arises now for all to see. There are unfinished walls; scaffolding conceals the architecture, although the whole, the plan, is plainly recognizable; the orchestra [*Kapelle*] of the Adagio gleams forth in wonderful clarity and beside it the slender tower of the *Purgatorio-Scherzo*. Many will read these pages as a book of magic; other will stand before the magic signs lacking the key; no one will be able to draw from them or comprehend their full strength. The basic sentiment of the *Tenth Symphony* is the certainty of death, the suffering of death, the con-

* Adolf Weissmann has stated that Mahler did not wish his "Unfinished Symphony" to be made known; Egon Wellesz has stated (in Grove's Supplement) that he wished the sketches to be destroyed.



LUNEVILLE CHINA

LARGE OR SMALL
ORDERS FILLED

PRICE LIST
SENT ON REQUEST

CARRY-ON SHOP
65 CHARLES STREET
BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219

The Haynes Flute



Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
 108 Massachusetts Avenue, Boston 15, Mass.

tempt of death. I was a witness to an experience which became a source of one of these movements [this would be the *Purgatorio*, which ends with a harp glissando and the beat of a muffled drum]. One winter day in 1907, Gustav Mahler and I stood at the window of our hotel in New York. Far below us there was a funeral service. A fireman who had lost his life while performing his duty of rescue was being carried to the grave. A great crowd of people accompanied the hero. There was a distant murmur and then there was quiet. A speaker stepped out from the crowd. We could not hear him but there was music playing, and suddenly we heard the short, hollow beat of a drum. In alarm I looked at Gustav Mahler. There were tears in his eyes — his face was distorted by emotion.”

[COPYRIGHTED]



IT'S NEW . . . IT'S DIFFERENT The CARUSO ROOM . . .

featuring
OPERATIC and CLASSICAL Entertainment
Italian Cuisine—No Minimum—No Cover Charge.
Open 7 days a week for your dining pleasure.

Reservations
Phone
CO 6-3110

HOTEL GARDNER

Massachusetts Ave., at Norway Street, Boston
Louis P. Brillante, Mgr.

- PIANOS
- RADIOS
- ORGANS
- MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

- ALL MUSIC
- ALL RECORDS
- BOOKS

Open
Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

"ITALIAN CAPRICCIO," *Op.* 45

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The "*Capriccio Italien pour grand orchestre, Op.* 45," dedicated to "Monsieur Charles Davidoff," the 'cellist, was published by Jurgenson in 1880, the year of its composition. It was first performed in Moscow, December 18, 1880, under the leadership of Nicholas Rubinstein, and was likewise played at St. Petersburg, December 7, 1881. The first performance in New York was led by Walter Damrosch, November 6, 1886.

The piece has been played at the concerts of the Boston Symphony Orchestra, October 22, 1897, October 13, 1899, November 11, 1904, and January 19, 1940 (when Nikolai Malko conducted).

The orchestration follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-piston*, 3 trombones and tuba, timpani, glockenspiel, triangle, tambourine, bass drum, cymbals, harp and strings.

TCHAIKOVSKY was moved to write this piece during his sojourn in Rome, in February, 1880. "I am working at the sketch of an Italian fantasia based upon folk songs," he wrote to his friend Nadejda

NEW ENGLAND CONSERVATORY OF MUSIC

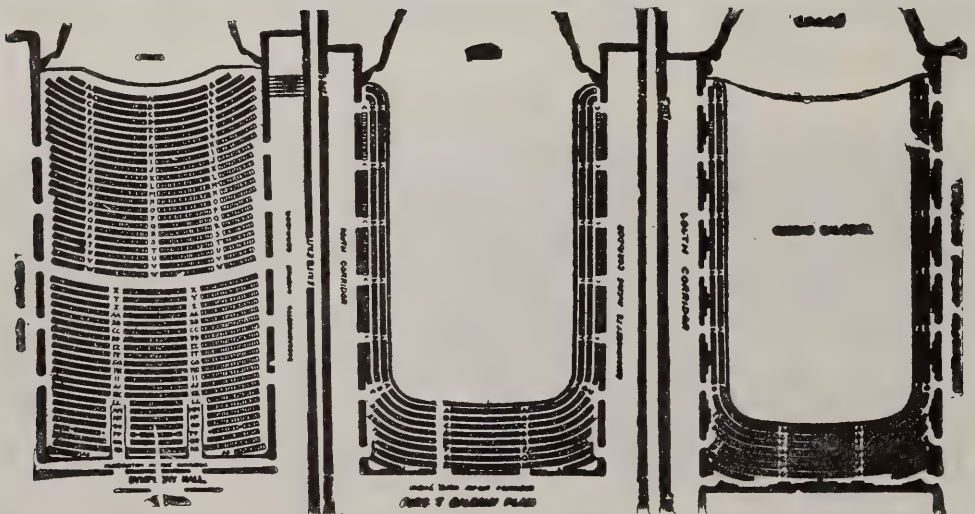
HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.



von Meck. "Thanks to the charming themes, some of which I have taken from collections and others which I have heard in the streets, this work will be effective."

"Peter's hotel," wrote Catherine Drinker Bowen, in her biography "Beloved Friend," "was next door to the barracks of the Royal Cuirassiers, Italian cavalrymen; how surprised their plumed and resplendent bugler would have been had he known that a Russian barbarian in the Hotel Constanzi, listening every evening to his call, had copied it down for the opening fanfare to a piece for full orchestra! It is a brilliant piece of music, and still popular today. Like other of Tchaikovsky's works that are supposed to reproduce Italian or French scenes, the *Capriccio* is strikingly Russian. When the usual waltz breaks out — (Taneyeff had been right; there is always a waltz to Tchaikovsky) — one can see the officers dancing in their most dazzling uniforms. But they are Russian officers, and beneath the clear strains of the horns one senses, somehow, the snow falling on cold and boundless steppes. . . ."

Writing to Mme. von Meck from his home at Kamenka, where he completed the orchestration in May, Tchaikovsky said: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant." The performances in Moscow and St. Petersburg brought a certain amount of applause, but disapproval from the critics.

The fanfare introduces two melodies in succession, each with the earmarks of a popular song. The first melody is repeated, and the second delivered *fortissimo* in full instrumentation. The *Capriccio* ends with a brilliant tarantella, interrupted momentarily by the pastoral second melody, given to the oboes.

[COPYRIGHTED]

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city;
Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

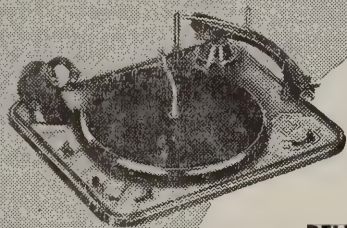
Registered: Interstate Commerce Commission.

Ken. 6 { 6823
 { 6824
 { 2600

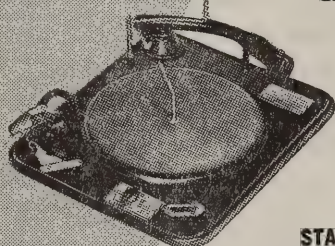
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
 GARRARD RC-90**
 Net \$64.68



**STANDARD MODEL
 GARRARD RC-80**
 Net \$45.08



**NON-AUTOMATIC:
 GARRARD "T"**
 Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50

Plus \$8.95 for
 low table base
 if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
 FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FOURTH CONCERT OF THIS SERIES

SUNDAY AFTERNOON, JANUARY 31, at 3:00 o'clock

PIERRE MONTEUX *Guest Conductor*

LEON FLEISHER, *Piano*



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff

Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont

Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimble
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

FORMER MEMBER OF BOSTON SYMPHONY ORCHESTRA
AND HARVARD GRADUATE

My orchestrations have been performed by
New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON Tel. CO 6-7359

RODOLPHE JANSON-LA PALME

Opera and Concert Baritone

Teacher of Singing

Comprehensive and thorough vocal, musical and interpretive instruction — English,
French, German, Italian and Spanish diction.
Concert and Opera Repertoires — Scenic Action.

7 ROYAL ST.

Tel. 6336

LAWRENCE, MASS.

Room 46

246 HUNTINGTON AVE.

BOSTON, MASS.

MEMBER NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.

DR. ROSE W. SHAIN

VOICE TEACHER — COACH

Member — National Association
Teachers of Singing

4 STEDMAN ST.
BROOKLINE, MASS.

Tel. AS 7-2503

DEAN VOCAL DEPT.
STALEY COLLEGE

RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7

Symphony No. 1

Berlioz "Romeo et Juliette" (with chorus and soloists)

Brahms Symphony No. 4

Brahms Piano Concerto No. 2

Soloist, Artur Rubinstein

Bruch Violin Concerto No. 1, in G minor

Soloist, Yehudi Menuhin

Handel "Water Music"

Haydn Symphony No. 103 ("Drum Roll")

Symphony No. 104 ("London")

Honegger Symphony No. 5

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures,

Berlioz, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys";

Saint-Saëns, "La Princesse Jaune"

Among the recordings under the leadership of

SERGE KOUSSEVITZKY

Bach Brandenburg Concerto No. 1, in F; Brandenburg Concerto No. 6, in B-Flat; Suite No. 1, in C; Suite No. 4, in D

Beethoven Symphony No. 3, in E-Flat, "Eroica"; Symphony No. 5, in C Minor, Op. 67; Symphony No. 9, in D Minor, "Choral"

Brahms Symphony No. 3, in F, Op. 90

Haydn Symphony No. 92, in G, "Oxford"; Symphony No. 94, in G, "Surprise"; Toy Symphony

Khatchaturian Concerto for Piano and Orchestra, William Kapell, pianist

Mendelssohn Symphony No. 4, "Italian"

Mozart Eine kleine Nachtmusik; Serenade No. 10, in B-Flat, K. 361; Symphony No. 36, in C, K. 425, "Linz"; Symphony No. 39, in E-Flat, K. 543

Prokofieff Concerto No. 2, in G Minor, Op. 63, Heifetz, violonist; Symphony No. 5; Peter and the Wolf, Op. 67, Eleanor Roosevelt, narrator

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony No. 8, in B Minor, "Unfinished"

Tchaikovsky Serenade in C, Op. 48; Symphony No. 4, in F Minor, Op. 36; Symphony No. 5, in E Minor, Op. 64

COMMEMORATIVE ALBUM

Sibelius Symphony No. 2, in D, Op. 43

R. Strauss Don Juan, Op. 20

Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 $\frac{1}{3}$ r.p.m.) and (in most cases) 45 r.p.m.

The following are available on 45 r.p.m. only:

SERGE KOUSSEVITZKY conducting: *Haydn*, "Toy" Symphony; *Wagner*, Prelude to "Lohengrin."

Some of the above recordings and many others not here listed are also available on 78 r.p.m.



TICKETS FOR OUTSTANDING JAN. & FEB. EVENTS NOW:

(Tickets and mail orders at respective box-offices)

JAN. 12 Tue. Eve. JORDAN Hall	*Elena NIKOLAIDI Leading Met. Opera Mezzo-Soprano	Available Seats \$3.60 \$2.40, \$3.00.
JAN. 17 Sun. Aft. SYMPHONY Hall	*LUBOSHUTZ & NEMENOFF Famous Two-Piano Recitalists	\$3.60, \$3.00, \$2.40, \$1.80
JAN. 30 Sat. Eve. JORDAN Hall	Richard DYER-BENNET Folksongs & Ballads with Guitar	\$3.00, \$2.40, \$1.80, \$1.20
JAN. 31 Sun. Aft. JORDAN Hall	*TRAPP FAMILY Singers	\$3.60, \$3.00, \$2.40, \$1.80
JAN. 31 Sun. Eve. SYMPHONY Hall	*MALCUZYNSKI Famous Polish Pianist	\$3.60, \$3.00, \$2.40, \$1.80
FEB. 3 Wed. Eve. JORDAN Hall	ZIMBLER SINFONIETTA	\$3.60, \$3.00, \$2.40, \$1.80
FEB. 6 Sat. Eve. JORDAN Hall	Andres SEGOVIA World-Famous Guitarist	\$3.00, \$2.40, \$1.80
FEB. 7 Sun. Aft. SYMPHONY Hall	*ISAAC STERN Renowned Violinist	\$3.60, \$3.00, \$2.40, \$1.80
FEB. 11 Thur. Eve. SYMPHONY Hall	*GIESEKING One of the Great Pianists of all time	\$4.20, \$3.60, \$3.00, \$2.40, \$1.80
FEB. 13 Sat. Mat. & Eve. JORDAN Hall	*LIMON & DANCE COMPANY	Mat: \$3.60, \$3.00, \$2.40 Eve: \$3.60, \$3.00
FEB. 14 Sun. Aft. SYMPHONY Hall	*MINNEAPOLIS SYMPHONY Antal Dorati, Cond. (Beethoven, Mozart, Bartok, Moussorgsky)	\$4.20, \$3.60, \$3.00, \$2.40, \$1.80
FEB. 16 Tue. Eve. SYMPHONY Hall	VIRGIL FOX Famous Concert Organist	\$2.40, \$1.80, \$1.20
FEB. 23 Tue. Eve. JORDAN Hall	*BADURA-SKODA Viennese Pianist	\$3.60, \$3.00, \$2.40, \$1.80

*Sponsored by Boston University

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.



*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH

THE BALDWIN PIANO COMPANY

160 BOYLSTON STREET, BOSTON

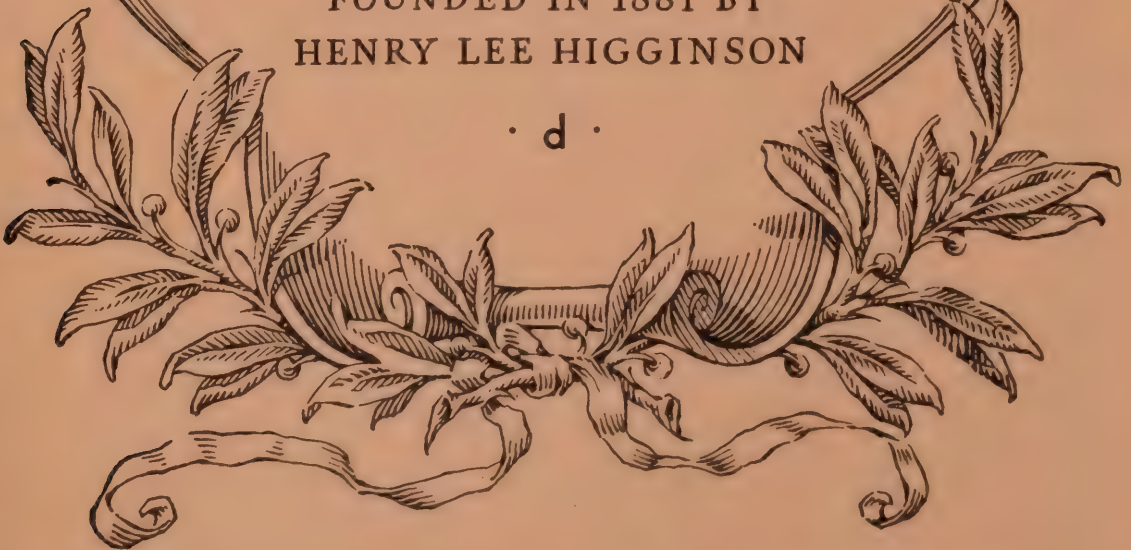
BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• d •



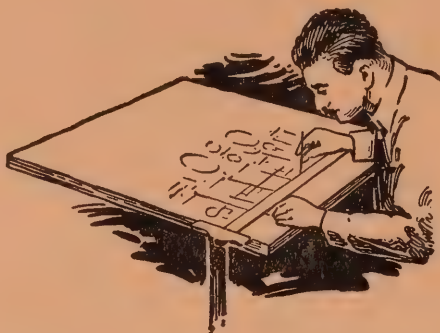
SEVENTY-THIRD SEASON

1953-1954

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

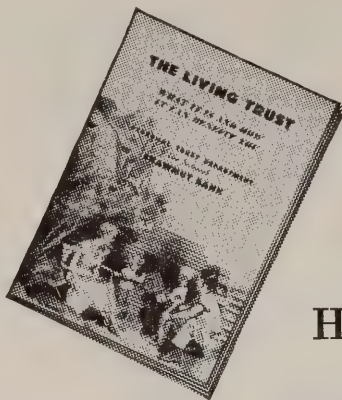
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

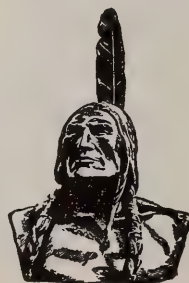
The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

Photographs by Edward Weston are now on view in the gallery. The following biography and estimate of this artist has been kindly contributed by Rosario Mazzeo.

Mr. Weston may be addressed at Wildcat Canyon, Carmel, California.

EDWARD WESTON

Edward Weston is undoubtedly the most significant figure in the world of photography. Not, of course, because of any lack of fine workers in this field but because his work epitomizes the simplest, purest and most direct expression of the photographic process. No other photographer has been able to keep to such an uncluttered path where seeing alone dictated. This is particularly noteworthy because photography allows so much manipulation that the art of its technique alone has been sufficient to interest many workers for their entire lives.

Born in Illinois in 1886 (of a family with two centuries of New England living) Weston began his photography when he was 18 with a Bullseye camera, complete with instructions. He photographed babies, family groups, funerals and all else for a dollar a dozen. Married in 1909, he had four sons, all of whom are expert photographers. The second, Brett, is today one of America's finest. From 1914 to 1917 Weston received a continual shower of honors from organizations in Europe and America. This was followed by a period of unrest and self-seeking, during which he came into contact with Stieglitz, and saw the photographs of O'Keeffe and Sheeler. Because of the sympathetic reception in Mexico to his work he decided to move there. The next few years were those in which he finally evolved the technique and style which was to be his henceforth. One unfortunate by-product of his later fame and direction is that some of the early portraits have been more or less lost to sight. The exquisite sensitiveness of many of them is such as has been achieved only rarely by photographers.

He was so very poor during this Mexican period that he seldom dared to leave his studio for fear of losing sittings. Therefore he turned to photographing those small objects which he

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON

our greatest JANUARY SALE

FIRST TIME in YEARS SALE of MARTEX LUXOR TOWELS

important savings WAMSUTTA SUPERCAL SHEETS and CASES

20% to 50% OFF
on a special collection
of our own

- linens
- lingerie
- negligees
- teagowns
- children's wear
(Wellesley shop only)

416 Boylston St., Boston
54 Central St., Wellesley

could have about him in his studio. As a result there were produced the first of those amazing studies in still life which have contributed so largely to the public recognition of his work. On those too few occasions when he felt that he could go afield he became more than ever affected by the simple elemental qualities about him.

During this period he had the enthusiastic encouragement of such artists as Rivera and Siqueiros. His exhibit in Guadalajara in 1925 established the recognition of those qualities of proportion, textural quality, and a deep feeling for truth which were to set his work apart from others. The ability to render detail had been (and indeed still is) a trap to many photographers who saw only the reality and terseness of statement which were possible by use of the camera. Weston had fallen in love with natural light and the simple statement of the lens, depending on himself to isolate those objects and to find the viewpoint which would give him the essence of truth and beauty. He did all of his visualizing on the ground glass, the final print being already clear to him before he tripped the shutter.

He moved to Carmel, California, in 1929 and there began his long association with Point Lobos which resulted finally in the publication (1950) of "My Camera on Point Lobos." Orozco, passing through Carmel in 1930, was so moved by Weston's work of this period that he arranged a first New York show for him. During this period (1921-45) he had more than 70 exhibits in Europe and America, and even as far away as Shanghai. Also about this time Merle Armitage published a book of 39 of his photographs as "The Art of Edward Weston."

With his first New York show Weston's concept was mature. He scrupulously avoided all which might in any way detract from the brilliant clarity of his seeing. All prints were on glossy paper. Then was the beginning of a really universal appreciation which allowed him finally in 1934 to advertise (even in his professional portrait work!) that he made only "unretouched portraits." He had always felt that the critical moment was at the time of exposure — developing and printing were but a careful completion of the original seeing.

His equipment was of the simplest: an 8 x 10 inch view camera, a 4 x 5 inch reflex camera and a sturdy tripod.

(Continued on page 42)

Greatest achievement
in home music in 28 years...



the new

RCA VICTOR HIGH FIDELITY "Victrola" phonograph

and New RCA Victor
High Fidelity Records

Now, enjoy thrilling high fidelity...
"in person" realism...with RCA Victor's
new high fidelity phonograph.

This remarkably sensitive instrument brings you the overtones in music, the extremely high and low frequencies you've probably never heard before. You'll hear the difference immediately when you play New RCA Victor High Fidelity records, specially produced to give you maximum sound definition.

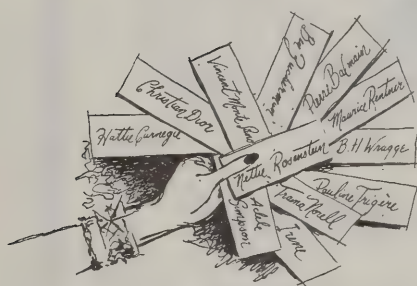
Hear this new dimension in sound
...at your RCA Victor dealer's.

Suggested Eastern list price, subject to change.

 **RCA VICTOR** 
Tmks. ® DIVISION OF RADIO CORP. OF AMERICA

Filene's

French Shops
Boston



You, who appreciate the creative artistry that is true fashion, will recognize Filene's French Shops as New England's focal point for the best of all the world's fashion talents. Here, in one exquisite corner, you can leisurely select your spring wardrobe from the collections of the greatest designers of America, Paris, London, Rome, or Florence.



Filene's French Shops, Seventh Floor



Mr. Steppington Takes His Ease

Can a man enjoy a sound Sunday snooze in the hurried pace of today's living?

We present Mr. Steppington, whose oblivious smile holds the answer. For behind his smile lies the comforting knowledge that all the complexities of his personal finances are receiving expert care through Old Colony Trust Company.

In handling Mr. Steppington's affairs, Old Colony offers all the resources and experience of New England's largest Trust Institution. The result is an efficient, economical, and congenial partnership.

Old Colony's service can help

lighten your work week, perhaps improve your Sunday nap. Simply write for our free booklets on investment management and custodianship services.



WORTHY OF YOUR TRUST

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fourth Program

SUNDAY AFTERNOON, JANUARY 31, at 3:00 o'clock

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN.....Overture to "Fidelio," *Op. 72*

BEETHOVEN.....Symphony No. 5, in C minor, *Op. 67*

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. } Allegro

INTERMISSION

BRAHMS.....Piano Concerto No. 1, in D minor, *Op. 15*

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

SOLOIST

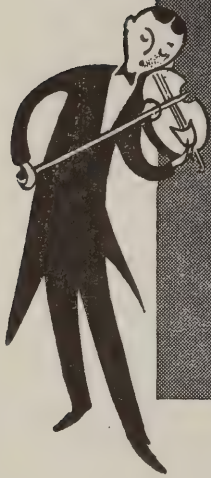
LEON FLEISHER

Mr. FLEISHER uses the STEINWAY PIANO

The Boston Symphony Orchestra is indebted to the Boston Herald-Traveler Station WHDH, which is broadcasting to-day's program in the interest of the Orchestra's campaign for funds.

BALDWIN PIANO

RCA VICTOR RECORDS



R.H. Stearns

BOSTON • CHESTNUT HILL

offers the lasting satisfaction
of
quality and good taste

Stearns, famous for 106 years of dependable quality, interested and courteous service, and foresight in your needs, is proud of its reputation for fashion, too. You will see names of many leading designers on dresses, coats, suits, and millinery in both our Boston and Chestnut Hill stores.

PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood in the last two summers. He shared with Mr. Munch the concerts of the European tour in May, 1952, the trans-continental tour last spring.



IT IS TIME

to pack a resort
collection that you'll star
in . . . our distinctive fashions
created by the finest
designers in the season's
brilliant fabrics.

Hurwitch Bros.
twenty newbury

OVERTURE TO "FIDELIO," Op. 72

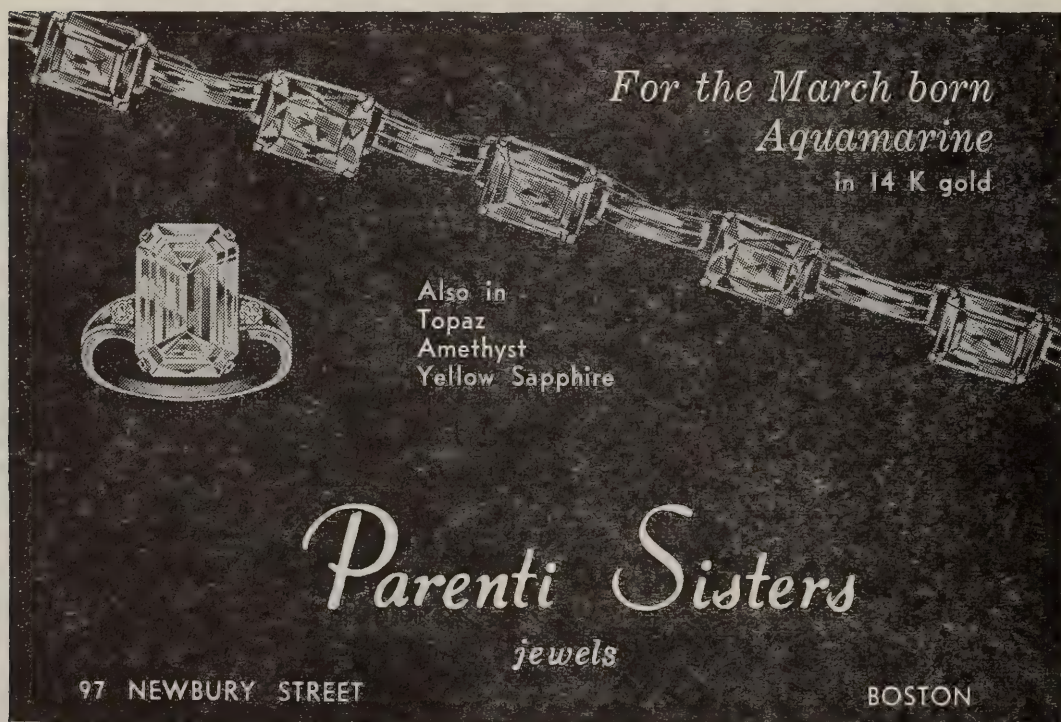
By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his opera in 1814. It was not completed in time for the first performance.

The Overture requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, and strings.

THE record of the four overtures which Beethoven wrote for *Fidelio* is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "*Leonore No. 2*." Rewriting the overture for the second production in the year following, using similar material, he gave it different stress, a greater and more rounded symphonic development. The result was the so-called



For the March born
Aquamarine
in 14 K gold

Also in
Topaz
Amethyst
Yellow Sapphire

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

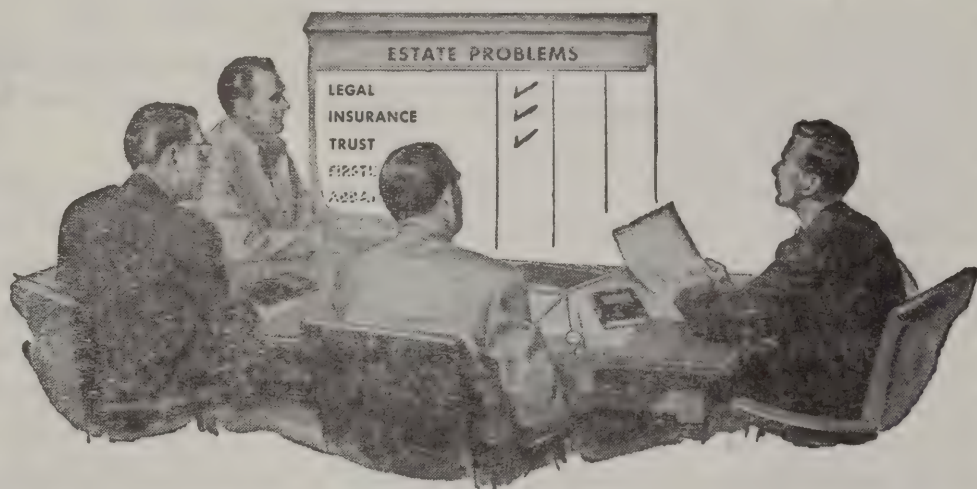
Insurance Adviser

*Pension Plans, Group Insurance,
Group Annuities*

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900
Brockton 2186



YOUR TEAM...*for Estate Planning Advice*

High taxes, high living costs, changed family situations and unsettled world conditions, have made many a personal estate program out of date or inadequate today. Where should the man or woman, seriously concerned about this situation, turn for advice?

We suggest this team of experienced advisers *working together with YOU*:

THE ATTORNEY. For guidance in all legal questions and for drafting all legal instruments.

THE INSURANCE UNDERWRITER. To help coordinate life insurance with the rest of the estate program, and provide quick cash for estate taxes.



THE TRUST OFFICER. For experienced assistance on all practical problems, such as workable administrative and investment procedure.

Our Trust officers are available at any time to cooperate for your family's greater benefit.

BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

"*Leonore No. 3.*" When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the *Fidelio* overture, since it was publicly accepted and became one with the opera.*

The poet Treitschke has related that Beethoven, intending to write a suitable overture for this production, postponed it until the last moment. "The final rehearsal was on May 22 [1814], but the promised new overture was still in the pen of the creator." On that day, or just before, Beethoven dined with his friend Bertolini in the *Römischer Kaiser*. He turned over the menu and drew a staff. Bertolini suggested leaving, as they had finished, but Beethoven said, "No, wait a little, I have the idea for my overture," and he covered the sheet with sketches. "The orchestra," continues Treitschke, "was called to rehearsal on the morning of the performance."

"Beethoven did not come. After waiting a long time we drove to his lodgings to fetch him, but — he lay in bed, sleeping soundly, be-

* The so-called "*Leonore*" Overture No. 1, a posthumous score, for a long time attributed to the intended Prague production of 1808, has since been established as an early (and so properly numbered) score.

ESTABLISHED 1833

You and Your Husband's Will

Every estate has its financial aspects. Without proper planning to protect the estate from the impact of changing conditions, its *practical value* to you and your children as beneficiaries under the Will may be damaged.

For this and for every financial problem in estate planning, your husband and his attorney may find the wide experience of our qualified trust staff of particular value. Why not suggest an appointment with us soon? There's no obligation.

ROCKLAND-ATLAS
NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

One of our
famous Miss-Mrs.
Originals in a
superb pure silk
printed in a dis-
tinguished design.
Women's regular
sizes 18 to 42.

79.95



THE
Cotillion Room
CHANDLERS

Our Cotillion Room
announces the daily
arrival of individual
fashions to wear to-
day and all through
the coming spring.

SECOND FLOOR

side him stood a goblet with wine and a biscuit, and the sheets of the overture were scattered on the bed and the floor. A burnt-out candle showed that he had worked far into the night. The impossibility of completing the overture was plain; for this occasion his overture to 'Prometheus' was used."

Schindler has it that another of the *Leonore* Overtures was substituted — Seyfried that it was the *Ruins of Athens* Overture. But the so-called *Fidelio* Overture took its place when ready, and has served ever since as the most suitable to introduce the opera. It prepares the audience for the opening scene of Marcelline with her ironing and her *Singspiel* suitor, as certainly as the two imposing predecessors do not.

[COPYRIGHTED]

An illustration of a bottle of Pastene California Mission Cream Sherry and a glass of wine on a table. The bottle is dark with a light-colored label that reads "PASTENE California MISSION CREAM SHERRY". The glass is partially filled with a dark liquid. To the left of the bottle is a heavy, dark curtain with a rope and tassels. The background is dark and textured.

PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES

*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS

Vice President & Treasurer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

Investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER

Vice President & Trust Officer

CARL J. GILBERT

Treasurer, Gillette Company

FRANCIS GRAY

Trustee

FRANCIS C. GRAY

President

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

ROBERT M. P. KENNARD

Vice President & Trust Officer

EDWARD F. MACNICHOL

Vice President & Secretary

EDWARD H. OSGOOD, JR.

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer State Street Investment
Corporation*

WILLIAM A. PARKER

President, Incorporated Investors

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

RALPH B. WILLIAMS

Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

SYMPHONY NO. 5, IN C MINOR, *Op. 67*

By **LUDWIG VAN BEETHOVEN**

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven conducting. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings (the piccolo, trombones and double-bassoon, here making their first appearance in a symphony of Beethoven, are used only in the Finale).

IT IS POSSIBLE to find an affinity of rhythmic units through the four movements of the Fifth Symphony. But the similarity (and it is nothing more) should be kept within the bounds of a superficial observation. Beethoven may not have been even aware of it — he was too deep an artist to pursue a unifying theory. A still greater mistake is to look upon the initial four-note figure with its segregating hold as more than a segment of the theme proper. Weingartner and others after him have exposed this fallacy, and what might be called the



Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Lectures:

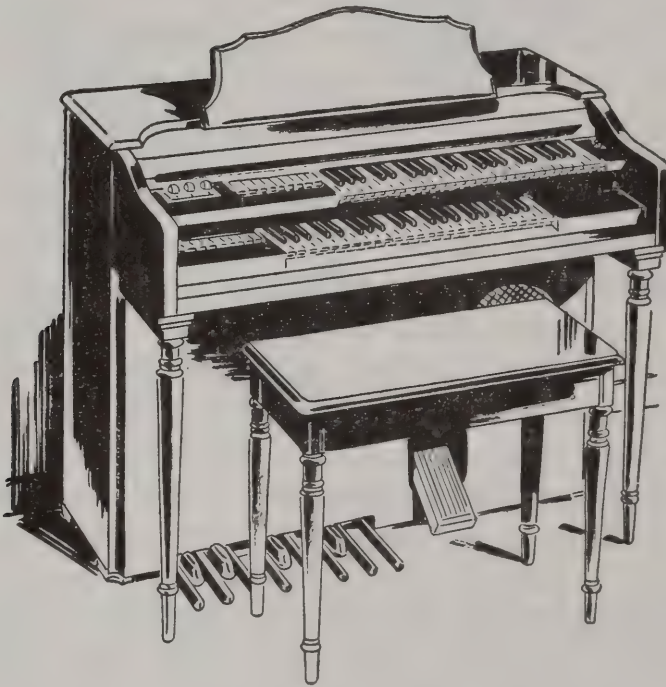
JOHN MASON BROWN

"Seeing Things" February 9

"The World of Shaw" March 2

at 11 A.M. in John Hancock Hall. Tickets at \$3.00 and \$2.40, tax included, for each lecture, on sale at WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION, 264 Boylston Street, KE nmore 6-5651.

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.

Also see WURLITZER PIANOS at Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer "motto" devolve upon itself to produce long and regular melodic periods. Even in its first bare statement, the "motto" belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. Its very regularity, its incredible compactness, adds to the power of the symphony which, when it was first heard, disrupted all contemporary notions of what a symphony was supposed to be.

The *Andante con moto* (in A-flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background. The first setting forth of the melody cries heresy by requiring 48 bars. The first strain begins regularly enough, but, instead of closing on the tonic A-flat, hangs suspended. The wood winds echo this last phrase and carry it to a cadence which is pointedly formal as the strings

fine shoes for every member of the family



Thayer McNeil

boston and welllesley

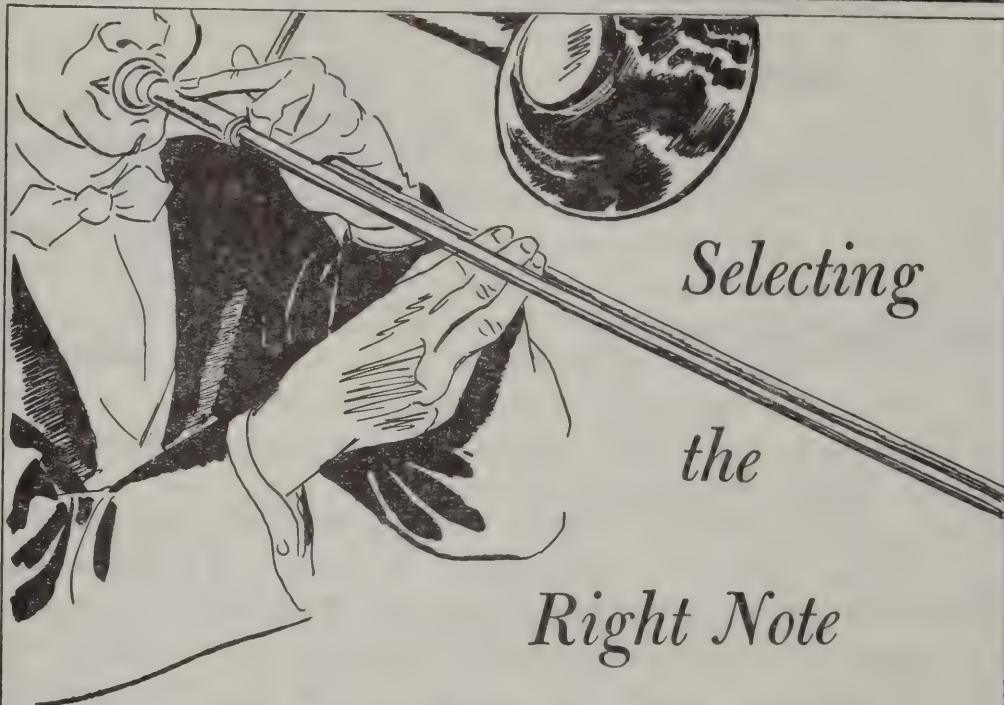


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
 ENGLISH COATS — KILTS — BOYS' Eton Suits
 SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
 Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

You owe it to your family to provide the maximum benefits from your property through the orderly arrangement of your affairs. By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . a simple question or a financial plan of action...we at THE MERCHANTS are here to help you.



FOUNDED 1831

Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

echo it at the nineteenth bar. Formal but not legitimate. A close at the eighth bar would have been regular, and this is not a movement of regular phrase lengths. Regularity is not established until the end of the movement when this phrase closes upon its eighth bar at last! The whole andante is one of the delayed cadences. The second strain of the melody pauses upon the dominant and proceeds with an outburst into C major, repeats in this key to pause at the same place and dream away at leisure into E-flat. The two sections of melody recur regularly with varying ornamental accompaniment in the strings, but again the questioning pauses bring in enchanting whispered vagaries, such as a fugato for flutes, oboes and clarinets, or a *pianissimo* dalliance by the violins upon a strand of accompaniment. The movement finds a sudden *fortissimo* close.

The third movement (*allegro*, with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed,

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers, 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples, 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce, 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam, 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey, 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps, 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup, 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.
133 Brookline Ave.

Copley Square
Chestnut Hill

Belmont
Newton Centre
Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



fugally and otherwise. The composer begins what sounds until its tenth bar like a *da capo*. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the *Finale*, chords proclaiming C major with all of the power an orchestra of 1807 could muster — which means that trombones, piccolo and contra-bassoon appeared for the first time in a symphony. The *Finale* follows the formal line of custom, with a second section in the dominant, the prescribed development section, and a fairly close recapitulation. But as completely as the first movement (which likewise outwardly conforms), it gives a new function to a symphony — a new and different character to music itself. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the *scherzo*, or rather the bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the

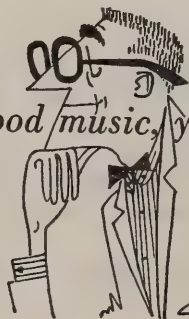
REDUCE — WHILE YOU RELAX

At the **Helena Rubinstein Salon** superb spot-reducing treatments slim you down to the straight and narrow line of today's fashions . . . quickly, pleasantly! Expert fingers massage away bumps and bulges. While you relax, *inches* fall away! Soon you have a slimmer waist, sleeker hips, a flatter tummy — a beautiful new slender figure. One treatment, 5.00 Course of 6 treatments, 25.00.

Call **KEenmore 6-5270** for your appointment.

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH.



Banking Connections

While we are constantly looking for new business, it is never our intention to disturb satisfactory relations elsewhere. However, when a change or increase in banking connections is being considered, we would like very much to be kept in mind.

You will always find us ready and willing to discuss banking or trust matters with you any time at your convenience.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

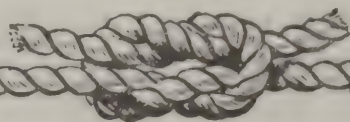
Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

Member Federal Reserve System

Member Federal Deposit Insurance Corporation



SYMPHONY AID SOUGHT IN HUB

By MARY HANDY

Staff Writer of The Christian Science Monitor

THE 72-year-old Boston Symphony Orchestra needs — for its welfare and survival — more tangible appreciation from the Boston community.

This orchestra, after bringing applause to Boston from Berlin to San Francisco in recent tours, is now asking for support at home.

Business and industry are being called upon to consider the orchestra's value to the entire community.

The orchestra now faces the greatest gap between expenses and receipts since it was founded in 1881. "Our financial picture presents more of a challenge than ever in the past," George E. Judd, business manager, said today.

SPECIAL INVITATION

Hard-pressed orchestras in Detroit, Pittsburgh, Minneapolis, and San Francisco have recently found business and industry ready to help them. Trustees of the Boston Symphony are hoping to arouse similar support.

Business and civic leaders have been invited to an orchestra rehearsal this afternoon.

A new evaluation of the cultural and economic value to Boston of its world-renowned orchestra could help eliminate the growing deficit, the trustees anticipate.

All over the nation, cultural and educational institutions, confronted with extreme financial problems, are turning to business corporations for tax-free gifts.

Continuance of the American way of life, with educational and cultural institutions privately financed without government subsidy, depends upon the corporation of the diverse elements of a community, many leaders feel.

"FRIENDS" REMEMBERED

As the American economy changes, and the large fortunes of the past generations become less numerous, other means of support for orchestras beside individual donations must be found.

In its appeal to the community, the Boston Symphony is also remembering its 3,100 individual "Friends" who gave \$85,000 last year. It is hoping to increase their numbers, both from among the music lovers who sit in the seats of Symphony Hall and those who listen to the concerts at home by radio.

Present financial picture of the orchestra is this:

Deficits of the last five years have used up all unrestricted legacies and gifts, and \$37,000 of this year's income has gone to pay last year's debts.

The annual budget is \$1,500,000. Of this, about \$1,000,000 is paid from concert receipts, \$150,000 to \$200,000 from royalties on records, some \$40,000 from earnings on endowment, and \$50,000 from such miscellaneous earnings as use of Symphony Hall. The balance must come from donations.

To bring in more revenue, ticket prices have been raised twice in the past five years.

HIGH STANDARDS

Musicians work more days and give more concerts than in any other American symphony orchestra. Trustees are determined that financial want must not lower the high standards of rehearsals and performance.

For 45 weeks the orchestra is busy with concerts in Boston, Cambridge, Providence, and New York. Its members give the annual festival at Tanglewood, the Esplanade and Pops concerts. Recently it has toured both Europe and the United States.

Not only do the musicians work hard. They are heard in Boston alone by an unparalleled number of series ticket holders. Nowhere else in Europe or America do 10,000 music lovers hold series tickets.

During the last two years, the Symphony has been heard on Fridays and Saturdays by thousands more listeners over station WGBH-FM. No other symphony orchestra in the nation, it is believed, gives so many full-length radio performances.

From this great wealth of enrichment and inspiration to the community, the orchestra is hoping to find the answer to its financial problems.

From the *Christian Science Monitor*
December 9, 1953.



oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more tumultuously, more unanswerably, than in the final coda.

[COPYRIGHTED]



GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley

CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op. 15*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854-58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer, and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932, by Rudolf Serkin, December 30, 1938, by Claudio Arrau, January 16, 1942, by Rudolf Firkusny, April 18, 1947, by Myra Hess, March 4, 1949, by Solomon, January 12, 1951.

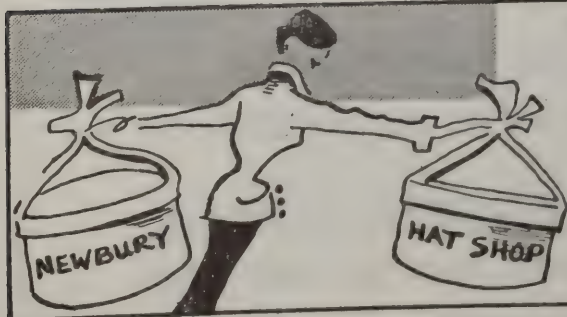
The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.



AT OUR BOSTON AND CHESTNUT HILL STORES

- | | |
|------------------------------------|--------|
| A. Oriental sapphires and diamonds | \$500 |
| B. All diamond pin with bowknot | \$1000 |

tax included



VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

newbury hat shop

33 newbury street

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption "*Neue Bahne*," Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which as always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

HARRY STRAUSS (1928-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFCHE

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with
saffron rice . . . Indian
relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken
broiled . . . served on sword
and flamed with brandy.

\$2.50

W C R B
1330 KC

Regular Home
or Car Radio

DAILY FROM 2:30 P.M.

"AFTERNOON AT SYMPHONY"

FOR DISCRIMINATING ADVERTISERS

FOR DETAILS CALL WALTHAM 5-7080

Shown actual size

Price Includes Federal tax.



\$5,000.

From Shreve's Choice Jewels

A true Cashmere sapphire — the finest among sapphires — with its prized "cornflower blue" colouring, proudly accompanied by two superb diamonds. A ring worthy of its high place in Shreve's selection of precious jewels.

Shreve
CRUMP & LOW COMPANY
BOYLSTON AT ARLINGTON STREET
BOSTON

The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the

From F M

From Records, and

Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE

FULL FREQUENCY RANGE

SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET

BOSTON, MASSACHUSETTS

NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of

natural, musically faithful

Sound Systems is our privilege

Copley 7-7530

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will

be welcome to

Save Money

and

Finance Your Home

Henry H. Pierce

President

1853 - 1953



STEINWAY...

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANCOCK 6-5050

place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

No more masterful score has come from a comparative novice in the symphonic and in the concerto field. The wilful composer conquers both media, welds them into one close-wrought texture. The piano speaks with a true orchestral voice — is identified rather than contrasted with the "tutti." Gone is the easy give and take of Mozart's concertos, the pearly cascades of piano virtuosity which Liszt had provided. Even Beethoven's Fourth and Fifth Concertos, in the slow movements of which piano and orchestra exchange comments in a thoughtful dialogue — even Beethoven was superseded, from the point of view of organic integration. "A symphony with piano obbligato," Bülow called it — an axiom not to be taken too literally, for a con-

the bar is back
on the World-Famous
MERRY-GO-ROUND

Dine in a
Panoramic Illusion
of a Terrace Cafe
Entertainment Nightly

**SHERATON
PLAZA
HOTEL**

LLOYD B. CARSWELL, Gen. Mgr.

BOUND VOLUMES of the

Boston Symphony Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

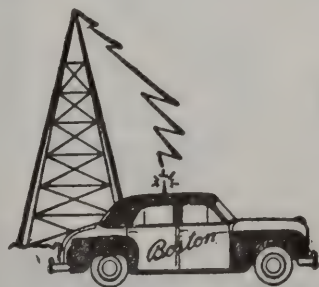
*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**

certo, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. "Strangely enough," she wrote her young friend, "I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald Whiskey Distillery, Inc. Louisville Ky



Presented for Your Pleasure by



The **EMPLOYERS' GROUP** Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.

Promising Boy



GIFTED

“LONG-RANGE forecasting of weather and of genius have much in common,” Delver Forfax announced, laying down a newspaper. “In either case, if the forecaster is right, he goes down in history; if wrong, he goes down in ignominy.

“Nature has a tantalizing habit of showering astonishing musical gifts on mere children. They often are able to outdo their elders, who easily respond to the temptation to prophesy future greatness. But time and again the flaming endowments of youth burn dim in the

heralded meteor, and it vanishes from the musical firmament. A baffling phenomenon. All hail to the successful prophet!

“Here’s an interesting instance I’ve just been reading. A thirteen-year-old boy is the subject. A journalist made these comments on him:

‘He plays the piano with facility and power, reads very well at sight. To put it briefly, in particular he plays Sebastian Bach’s *Well-Tempered Clavier*. Anyone who knows this collection of preludes and fugues in all keys — which can be called well-nigh the pianist’s *ne plus ultra* — will appreciate what that means. Also the boy has published a set of nine variations on a march. This young genius merits assistance to enable him to travel. If he continues to make progress at the present rate, he will become a second Mozart.’

“Who is the kid?” one of Delver’s listeners blurted.

“Ludwig van Beethoven,” Delver shot back. “I ran across this item in German, in a copy of Cramer’s *Magazin für Musik*, for the year 1783.

“This is one of the treasures of contemporary comment on music and musicians to be found in the Music Room of the Boston Public Library. I commend this collection to the members of the Music Library Association convening in the Library next Saturday. It is specially illuminating to look over the newspaper clippings of wise and unwise criticism which the tireless Allen A. Brown contributed. This was in a period when music now forgotten was famous, and music now famous was promised a dim future — if any.”

acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift** considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw

* Then no longer Schumann's organ.



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Tel. CO 6-7260

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

The fully developed and richly episodic first movement has impressed writers with its intensely dramatic, even tragic import. There is a long setting-forth of the principal theme by the orchestra before the piano makes its entrance in continuation of what the orchestra has introduced. The second theme, in a gentle and lyric F major, is contrasted in character, and seems to be the particular property of the piano, being announced by the soloist unaccompanied. There is a considerable development, a recapitulation in which the piano takes the lead in the initial theme, a recurrence of the second theme again by the piano alone, and a long coda.

The second movement (adagio, D major) was inscribed in the manuscript score, "*Benedictus qui venit in nomine Domini.*" This led Max Kalbeck to an interpretation, for he noted that the music had been

NEW ENGLAND CONSERVATORY OF MUSIC
A College of Music

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

DEPARTMENT SUPERVISORS

Opera Department

Boris Goldovsky

Voice Department

Frederick Jagel

Piano Department

Howard Goding

Violin Department

Richard Burgin

Organ Department

George Faxon

Church Music

Everett Titcomb

Theory and Composition

Carl McKinley

Music Education

Leta Whitney

Academic Department

Jean Demos

Popular Music

Wright Briggs

SECOND SEMESTER BEGINS FEBRUARY 1

For further information, apply to the Dean, 290 HUNTINGTON AVE., BOSTON



Otis Clapp & Son

INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as "*Mynheer Domine*," read the Latin inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master. Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the Adagio."

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

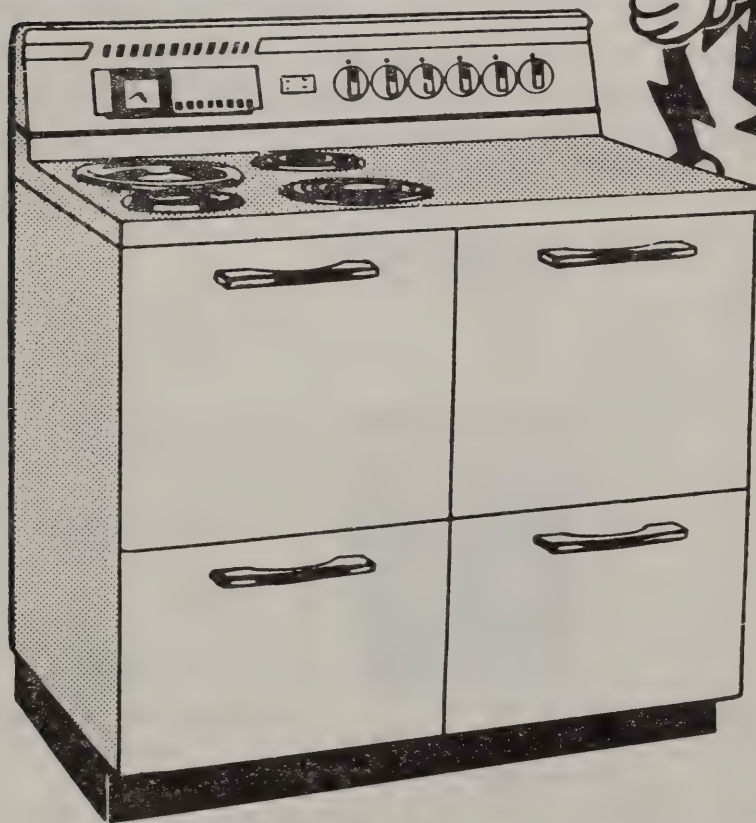
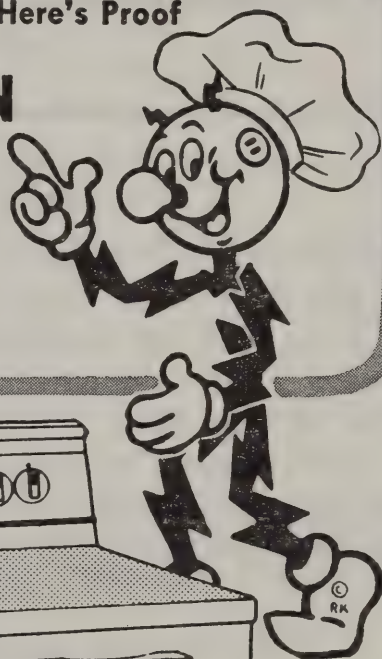
Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

“symphonic power” in many of the pages which follow. Professor Tovey believed that the Rondo of Beethoven’s C minor Concerto “has had an extraordinarily strong influence” on this rondo, as also on the rondo of Joachim’s Hungarian Concerto.

[COPYRIGHTED]

LEON FLEISHER

LEON FLEISHER was born in San Francisco in 1928. At the age of ten he was accepted as a pupil by Artur Schnabel. He made his public début with the San Francisco Orchestra in 1943 under the direction of Pierre Monteux, and subsequently appeared with the orchestras of New York, Philadelphia, Chicago and other cities. In 1950 he gave concerts in many parts of Western Europe. In 1952 he won the Queen Elisabeth of Belgium International Musical Competition. He is now undertaking his most extensive tour of this country.



• PIANOS

• RADIOS

• ORGANS

• MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
Near Colonial Theatre
Established in Boston 1885

• ALL MUSIC

• ALL RECORDS

• BOOKS

Open

Monday and Wednesday
Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

An advertisement for The Haynes Flute. It features a detailed illustration of a silver flute. The text "The Haynes Flute" is written in a cursive script at the top right. Below the flute, the text "Wm. S. Haynes Co." is written in a bold, serif font, followed by "SOLID SILVER FLUTES — PICCOLOS" and "110-14 Piedmont Street, Boston 16, Mass." in a smaller, serif font.

The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
110-14 Piedmont Street, Boston 16, Mass.

RCA VICTOR RECORDS

BOSTON SYMPHONY ORCHESTRA

Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7

Symphony No. 1

Berlioz "Romeo et Juliette" (with chorus and soloists)

Brahms Symphony No. 4

Brahms Piano Concerto No. 2

Soloist, Artur Rubinstein

Bruch Violin Concerto No. 1, in G minor

Soloist, Yehudi Menuhin

Handel "Water Music"

Haydn Symphony No. 103 ("Drum Roll")

Symphony No. 104 ("London")

Honegger Symphony No. 5

Ravel Pavane

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures,

Berlioz, "Beatrice and Benedick"; *Lalo*, "Le Roi d'Ys";

Saint-Saëns, "La Princesse Jaune"

Among the recordings under the leadership of

SERGE KOUSSEVITZKY

Bach Brandenburg Concerto No. 1,
in F; Brandenburg Concerto No.
6, in B-Flat; Suite No. 1, in C;
Suite No. 4, in D

Beethoven Symphony No. 3, in E-
Flat, "Eroica"; Symphony No. 5,
in C Minor, Op. 67; Symphony No.
9, in D Minor, "Choral"

Brahms Symphony No. 3, in F, Op. 90

Haydn Symphony No. 92, in G, "Ox-
ford"; Symphony No. 94, in G,
"Surprise"; Toy Symphony

Khatchaturian Concerto for Piano
and Orchestra, William Kapell,
pianist

Mendelssohn Symphony No. 4, "Ital-
ian"

Mozart Eine kleine Nachtmusik;
Serenade No. 10, in B-Flat, K.
361; Symphony No. 36, in C, K.
425, "Linz"; Symphony No. 39, in
E-Flat, K. 543

Prokofieff Concerto No. 2, in G Minor,
Op. 63, Heifetz, violonist; Sym-
phony No. 5; Peter and the Wolf,
Op. 67, Eleanor Roosevelt, narrator

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony No. 8, in B
Minor, "Unfinished"

Tchaikovsky Serenade in C, Op. 48;
Symphony No. 4, in F Minor, Op.
36; Symphony No. 5, in E Minor,
Op. 64

COMMEMORATIVE ALBUM

Sibelius Symphony No. 2, in D, Op. 43

R. Strauss Don Juan, Op. 20

Wagner Siegfried Idyll

Recorded under the leadership of PIERRE MONTEUX

Liszt Les Préludes

Scriabin Le Poème de l'Extase

Stravinsky "Le Sacre du Printemps"

The above recordings are available on both Long Play (33 $\frac{1}{3}$ r.p.m.) and
(in most cases) 45 r.p.m.

The following are available on 45 r.p.m. only:

SERGE KOUSSEVITZKY conducting: *Haydn*, "Toy" Symphony; *Wagner*, Prel-
ude to "Lohengrin."

Some of the above recordings and many others not here listed are also
available on 78 r.p.m.

The latter camera he used only for portraits. His darkroom equipment even now is so simple that it probably would cause considerable embarrassment to any of today's serious amateur photographers who tried to do with as little. His darkroom processes are also very simple and direct. He makes only contact prints since he believes firmly that you must see the finished picture even to its exact size from the very start. As a matter of fact his life is lived with the same simplicity. His home is a redwood frame dwelling on a slope of Wildcat Canyon, one of the innumerable beautiful canyons which occur on the California coast south of Monterey.

The vigor and clarity of his work and the growing universal appreciation were manifest in 1932 by the organization of a group of photographers centered around him. Though the group no longer exists as such, his influence is present even today. Evidence the presence, now or past, on the west coast of many of our greatest photographers, most of whom pay tribute to Weston in continuing some aspects of his direction.

In 1937 he became the first photographer to receive a Guggenheim Fellowship. This, after a quarter century of professional activity, allowed him, for the first time, to concentrate on his personal work alone. The Fellowship was extended in 1938, and by travelling 35,000 miles in the two years, and working as he had always wanted to work, he produced about 1500 negatives. Many of these, and a text by his second wife,

Charis, resulted in the book "California and the West." In 1941 he was asked to travel throughout America to photograph for an edition of Whitman's "Leaves of Grass" — the object being to produce a counterpart to Whitman's work. Unfortunately the reproductions of this were far from Weston's own ideas and left him very unhappy with the results. He was further honored in a motion picture devoted to his life and work which was made for distribution overseas by the United States State Department.

Today Weston officiates daily at his little home in Carmel to an ever-growing procession of admirers, many of whom come to buy prints. He has been seriously ill for several years, and of course entirely unable to photograph. His mind and vision are as clear as ever, and his critical sense singularly acute. With the fewest number of words (or often only with a gesture) he will indicate opinions which strip the non-essentials from the picture under discussion. He is recognized as quite without equal in photography today, the most secure occupant of the highest pinnacle among the so-called "purists" of photography. Indeed almost no photographers can be mentioned whose work has been of anything like the same significance. Among these only Stieglitz, Paul Strand, Walker Evans, Ansel Adams, Eliot Porter, Brett Weston, Donald Ross and recently Aaron Siskind have spoken with the same language.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp.
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600

An Invitation to Enjoy True Listening Pleasure . . .

You are Invited to Enjoy a Demonstration
of the Latest and Finest Equipment for

Home Music Reproduction

The Place: Somerset Hotel

The Dates: February 13, 14 and 15

The Time: From 12 noon to 9 p.m. daily

MAGNECORD Tape Recorders

McINTOSH Amplifiers

WEATHERS FM Phono Pickups

ANGLE GENESSEE Cabinets

JAMES B. LANSING Loud Speakers

These manufacturers, all specialists in their own fields, represented by The Harry Miller Co., will present modern developments in TRUE HIGH-FIDELITY sound reproduction. You will hear recordings of unusual clarity, both tape and disc, Monaural and Binaural . . . Experts will be present to answer your questions . . . Listen to WXHR, Feb. 8 thru 12, 8 to 10 p.m.!



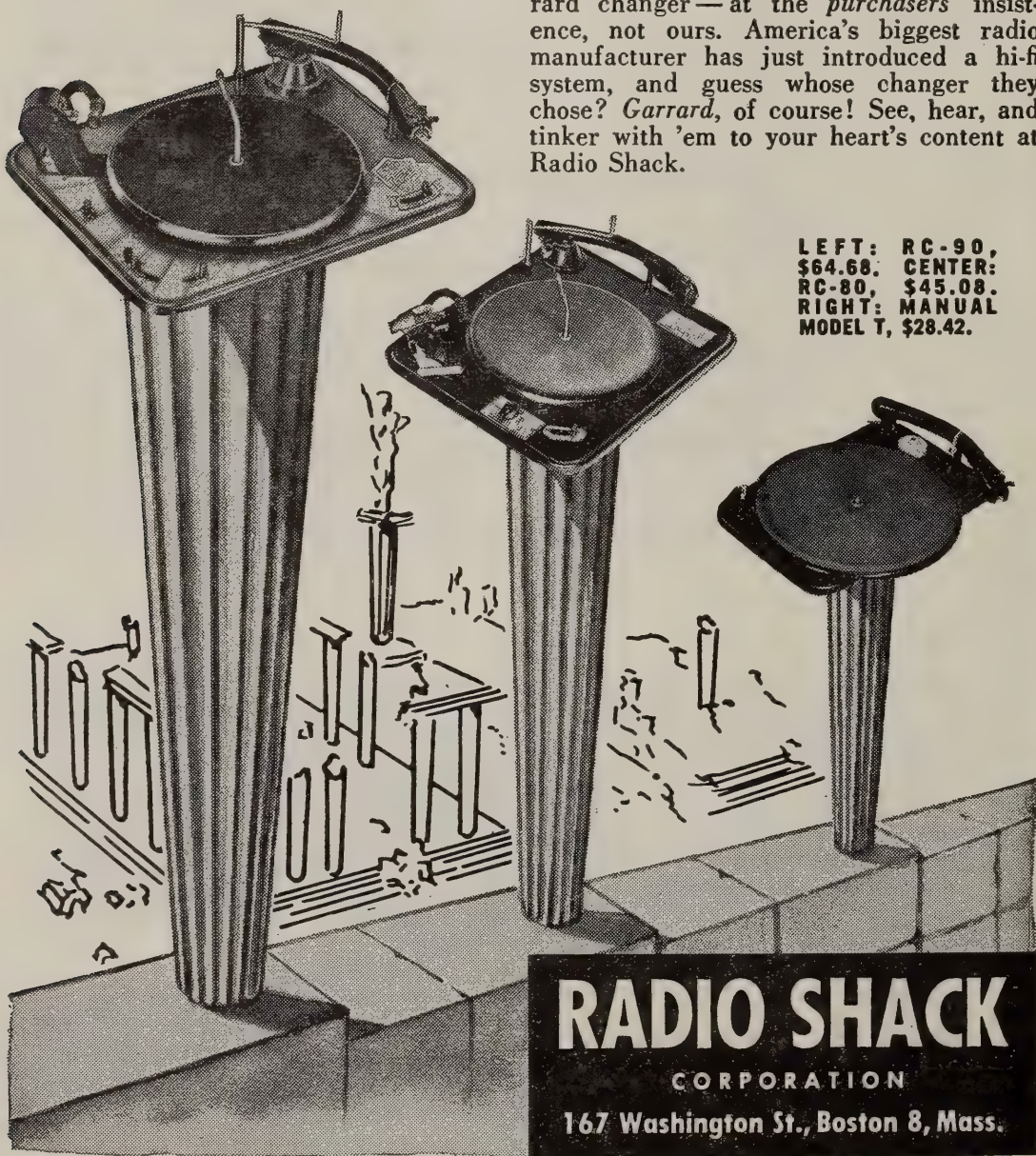
The TLP label is your guarantee of *true* high fidelity performance—a superior standard than that reached by ordinary 'Hi-Fi' systems. Watch for it when you buy!

The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at 33 $\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Symphony Hall

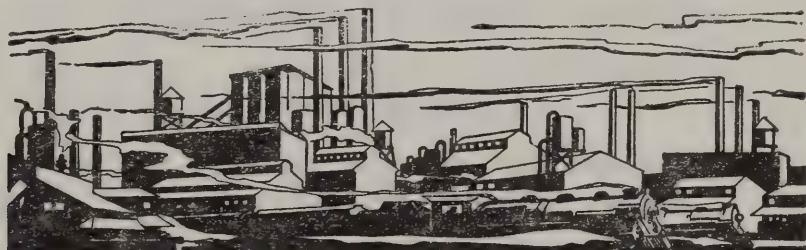
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FIFTH CONCERT OF THIS SERIES

SUNDAY AFTERNOON, MARCH 28, at 3:00 o'clock

GUIDO CANTELLI, *Guest Conductor*



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

The
Berkshire Festival, 1954

AT TANGLEWOOD, LENOX, MASS.

By The
Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

will be expanded to six weeks of concerts by the full orchestra in the Shed, preceded by concerts in the Theatre, as follows:—

6 *Wednesday Evenings at 8:30*.....THEATRE-CONCERT HALL
(July 7, 14, 21, 28, Aug. 4, 11)

Recitals by famous chamber groups — to be announced.

6 *Friday Evenings at 8:30*.....THEATRE-CONCERT HALL
(July 9, 16, 23, 30, Aug. 6, 13)

Concerts by a chamber orchestra of Boston Symphony players, CHARLES MUNCH, conductor, mostly devoted to the music of Bach and Mozart.

6 *Saturday Evenings at 8:30* }
6 *Sunday Afternoons at 3:00* { MUSIC SHED
(July 10 — August 15)

Concerts by the Boston Symphony Orchestra.

The programs will include the principal choral and instrumental works of Berlioz. Soloists will include Claudio Arrau, Vera Franceschi and Nicole Henriot, pianists; Ruth Posselt, violin; and William Primrose, viola. Pierre Monteux will conduct two concerts as guest.

12th Session of the Berkshire Music Center: July 5 — August 15

For full program and ticket information, address the
Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

SYMPHONY HALL

Sunday Afternoon, March 21, 1954
at 3:00 o'clock

PENSION FUND

BY THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

in the

REQUIEM

By JOHANNES BRAHMS

The Orchestra will be assisted by the

HARVARD GLEE CLUB

and

RADCLIFFE CHORAL SOCIETY

(Chorus of 250)

G. WALLACE WOODWORTH, *Conductor*

and

SOLOISTS TO BE ANNOUNCED

Tickets now at Box Office: \$4.00, \$3.50, \$3.00, \$2.50, \$2.00

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

854 BEACON ST., BOSTON

Tel. CO 6-7859

RODOLPHE JANSON-LA PALME

Opera and Concert Baritone

Teacher of Singing

Comprehensive and thorough vocal, musical and interpretive instruction — English, French, German, Italian and Spanish diction.

Concert and Opera Repertoires — Scenic Action.

7 ROYAL ST.

Tel. 6336

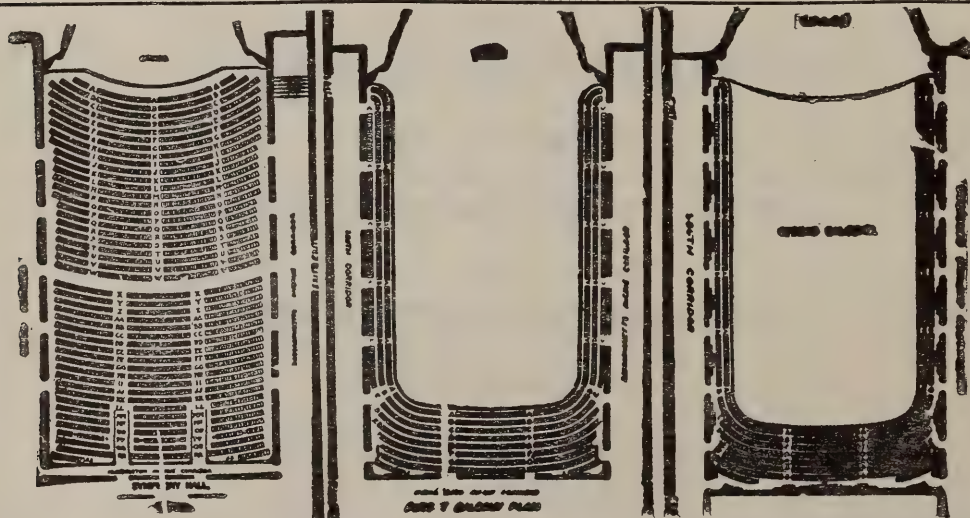
LAWRENCE, MASS.

Room 46

246 HUNTINGTON AVE.

BOSTON, MASS.

MEMBER NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.



Boston Symphony Orchestra

(Seventy-third Season, 1953-1954)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin,
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Carlos Pinfield
Paul Fedorovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Leon Gorodetzky
Raphael Del Sordo
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss

BASSES

Georges Moleux
Willis Page
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Gaston Dufresne
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
Georges Fourel
George Humphrey
Jerome Lipson
Louis Artières
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimpler
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger

FLUTES

Doriot Anthony
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Harry Shapiro
Harold Meek
Paul Keaney
Walter Macdonald
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

Jacob Raichman
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Charles Smith

PERCUSSION

Harold Farberman
Everett Firth
Harold Thompson

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't

Baldwin

*used exclusively by the Boston Symphony Orchestra,
and Charles Munch, Music Director*



PIERRE MONTEUX

distinguished guest

conductor

at this concert

also uses and endorses the
Baldwin Piano exclusively.

“My favorite” . . . says Mr. Monteux of the Baldwin Piano.

BALDWIN GRANDS
ACROSONIC SPINETTS



BALDWIN ORGANS
HAMILTON VERTICALS

160 BOYLSTON STREET

BOSTON

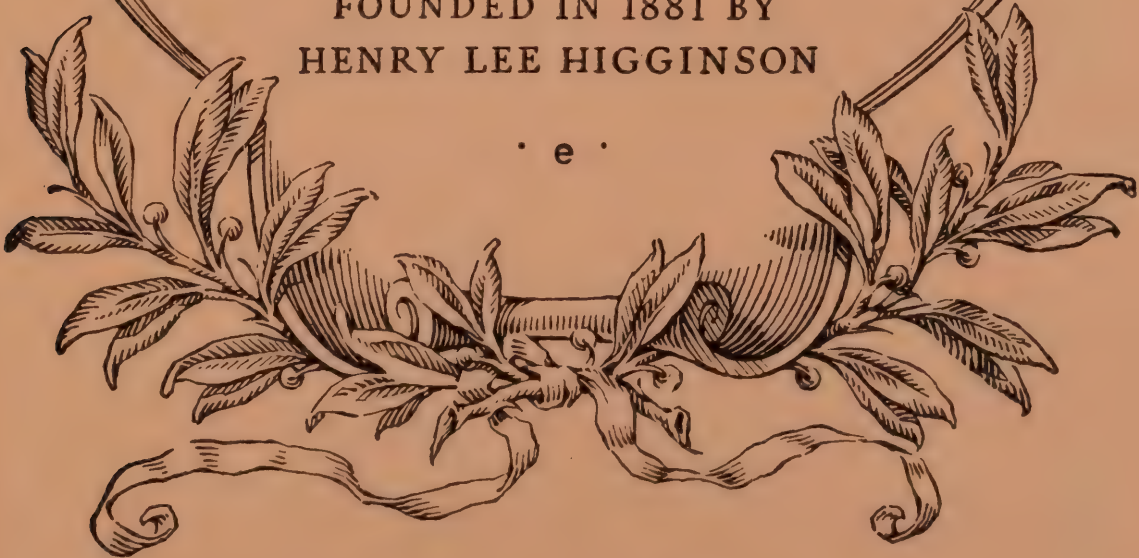
HANCOCK 6-0775



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• e •

A large, detailed illustration of floral and scrollwork elements, including leaves and a central scroll, positioned below the text.

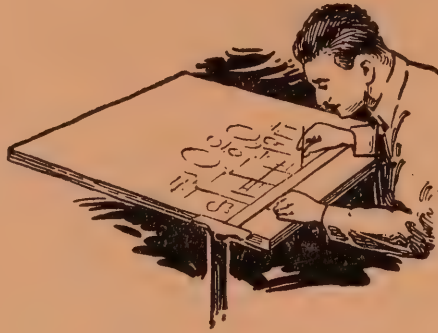
SEVENTY-THIRD SEASON

1953-1954

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

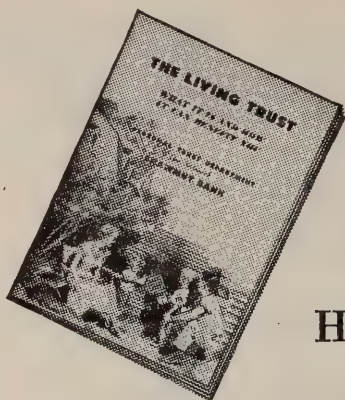
HENRY B. CABOT	.	<i>President</i>
JACOB J. KAPLAN	.	<i>Vice-President</i>
RICHARD C. PAINE	.	<i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities—and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

**FULL BERKSHIRE FESTIVAL
PROGRAMS**

The programs for the enlarged Berkshire Festival of July and August, 1954, have been announced. In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz's *Damnation of Faust*, with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to *Leonore No. 3*, the *Piano Concerto No. 5* ("Emperor") with Claudio Arrau as soloist, and the *Fifth Symphony*.

2nd week (Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: *Le Chasseur Maudit*, *Les Eolides*, *Les Djinns* (piano soloist, Vera Franceschi), *Symphony in D minor*; Sunday aft. (Charles Munch) — Debussy, *Ibéria*; Copland, *Piano Concerto* (soloist, Leo Smit); Berlioz, *Fantastic Symphony*.

3rd week (Shed, July 24, 25): Saturday eve. (Jean Morel) — Weber, Overture, *Der Freischütz*; Prokofieff, *Sixth Symphony*; Strauss, *Don Juan*; Elgar, "Enigma" Variations. Sunday afternoon (Charles Munch) — Berlioz, *Beatrice and Benedict* Overture and *Harold in Italy* (viola soloist, William Primrose); Ernst Toch, *Symphony No. 2*.

4th week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) — Berlioz, *Romeo and Juliet* with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, *Chout*, Dvorak,



**experienced
traveler**

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

Violin Concerto (soloist, Ruth Posselt); Sibelius, *Symphony No. 2*.

5th week (Shed, Aug. 7, 8): Saturday eve. (Charles Munch) — Berlioz program: *Benvenuto Cellini Overture*, *The Royal Hunt and Storm* from *The Trojans*, *Summer Nights* for soprano and orchestra with Eleanor Steber as soloist, and the *Te Deum*. Sunday aft. (Charles Munch) — Gluck, *Alceste Overture*; Beethoven, *Violin Concerto* (soloist, Zino Francescatti); Brahms, *Symphony No. 2*.

6th week (Shed, Aug. 14, 15): Saturday eve. (Charles Munch) — Wagner, *A Faust Overture*; Piston *Fourth Symphony*; Ravel, *Piano Concerto* (soloist, Nicole Henriot); Saint-Saëns, *Organ Symphony*; Sunday aft. (Charles Munch) — Berlioz, *Requiem* with Festival Chorus and four auxiliary orchestras.

BACH-MOZART SERIES

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct a Handel-Haydn program. On July 30 Mr. Munch will conduct Roussel's *The Spider's Feast*, the Ibert *Flute Concerto* with Doriot Anthony as soloist, Mozart's *Serenade* for 8 Winds in C minor, K. 388, and the same composer's *Paris Symphony*, K. 297. On August 6 Lukas Foss will conduct the complete Stravinsky ballet *Pulcinella*, a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's *Idomeneo* with chorus and soloists. At the final concert on Thursday, August 12, Jean Morel as guest will conduct Rossini's Overture to *The Silk Ladder*, Mozart's *Symphony in B flat*, K. 319, Ravel's *Mother Goose Suite*, and Strauss' *Der Bürger als Edelmann*.

The series of concerts in The Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions.

Double your
record listening
pleasure...



with the new

RCA VICTOR HIGH FIDELITY "Victrola" Phonograph and RCA Victor High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change

 **RCA VICTOR** 
mks. ®
RADIO CORPORATION OF AMERICA

Filene's

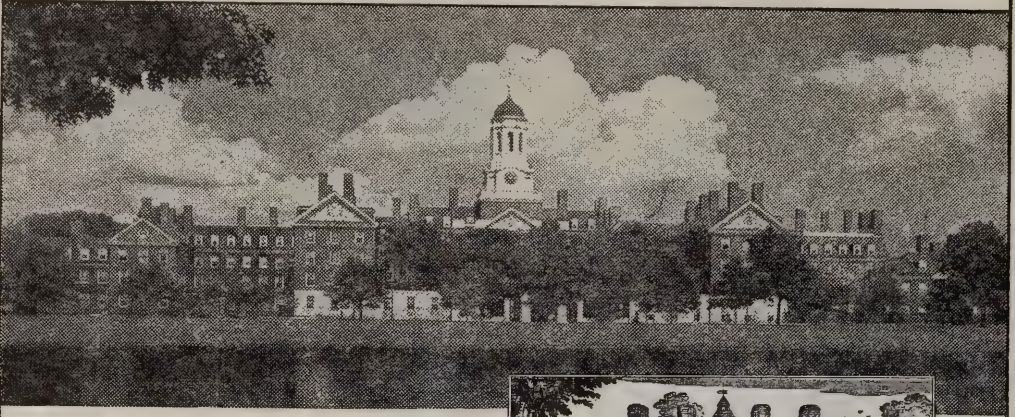
French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.

Filene's French Shops, Seventh Floor

Nothing is permanent except change — HERACLITUS



Dunster House is one of the seven stately undergraduate Houses completed in 1931

The first college building, erected with funds voted by the General Court in 1636, was in the Yard on the present site of Grays Hall.



*“From the age that is past to the age
that is waiting before”*

Harvard, America's oldest university, has witnessed all the tremendous changes in American life since 1636. Yet she is still “Calm rising through change and through storm.”

In today's changing world, the individual who seeks to provide for his family faces many problems. An up-to-date will is essential in meeting them. If you have no will, or have not reviewed it recently, you should see your lawyer at once.

* You and your lawyer are invited to consult Old Colony Trust Company about Old Col-

ony's services as Executor and Trustee. A copy of “Wills and Trusts” will be mailed to you upon request.



WORTHY OF YOUR TRUST

**OLD COLONY
TRUST COMPANY**

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR., *Pres.*

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Fifth Program

SUNDAY AFTERNOON, MARCH 28, at 3:00 o'clock

GUIDO CANTELLI, *Guest Conductor*

ANDREA GABRIELI.....La Battaglia
(Arranged by Ghedini)

BARTÓK.....Music for Strings, Percussion and Celesta
I. Andante tranquillo
II. Allegro
III. Adagio
IV. Allegro molto

INTERMISSION

BRAHMS.....Symphony No. 1, in C minor, *Op.* 68
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo ma con brio

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).

BALDWIN PIANO

RCA VICTOR RECORDS



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding of their dreams . . . thanks to the wise guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy.

As soon as YOUR date is set, take advantage of their gracious services. Do use our Bride's Preference List to record your wishes and patterns in china, silver and gifts and thus avoid disappointment or duplication.

The Bride's Preference List is on the seventh floor.

The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

GUIDO CANTELLI

GUIDO CANTELLI was born in Novara (near Milan), Italy, on April 27, 1920. The town possessed a theatre, and a military band of which his father was the leader, with the result that as a mere boy Guido had the experience of leading the band, playing in the theatre orchestra; he also played the organ and sang in the church choir. At 14 he received a diploma as pianist from the Conservatorio Giuseppe Verdi in Milan where he later studied composition with Arrigo Pebrolo and Giorgio Ghedini. He had early experience conducting opera and concerts at Novara. During the war he was held in a prison camp in Germany. After the war he had many engagements conducting orchestras in Italy including the orchestra of La Scala in Milan, where his talents came to the attention of Arturo Toscanini. It was through Toscanini's recommendation that he came to this country in 1948 and conducted the NBC Orchestra as guest. He has since conducted this orchestra each season, and a number of orchestras in the United States and in Europe.

He conducted the Boston Symphony Orchestra as guest January 30, 31, and February 6, 7, 1953, and on tour in the week following.



IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

LA BATTAGLIA

By ANDREA GABRIELI

Born in Canareggio, Venice, 1510 (?); died there, 1586

Arranged for Wind Instruments

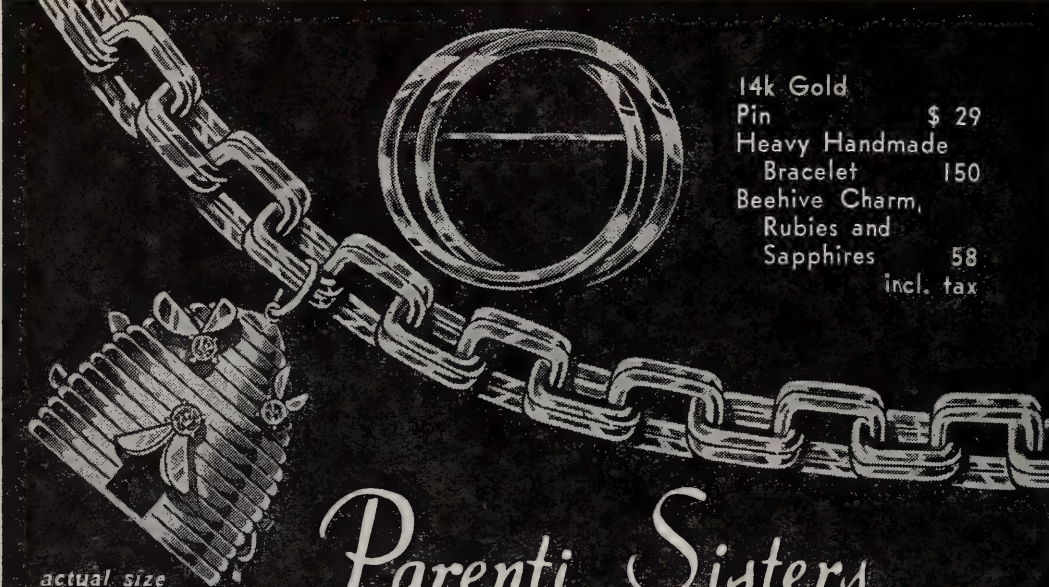
By GIORGIO FEDERICO GHEDINI

Born in Cuneo, Piedmont, July 11, 1892

The *Aria della Battaglia, per sonar d'instrumenti a fiato*, was composed probably between 1570 and 1580. Edited by Ghedini for modern wind instruments, it was first performed at La Scala in Milan under the direction of Guido Cantelli on September 23, 1952. Mr. Cantelli likewise introduced this work at a concert of the Philharmonic-Symphony Society of New York on March 26, 1953.

Herbert F. Peyser, in the New York program, stated that "the Ghedini version has been published by Ricordi and was edited by Ghedini for the '*Settimana Musicale*' of the Academia Chigiana of Siena. There the manuscript has been lost and Ghedini has been compelled to write a new version."

The instrumentation of Ghedini calls for 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba.



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm,
Rubies and
Sapphires 58
incl. tax

actual size

Parenti Sisters

jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186

Have You ...



...reviewed your Will since April 2, 1948?

Are you one of the surprisingly large number of married persons who still have not reviewed their wills—with their own attorneys—since April 2, 1948? On that date the “marital deduction” first became possible. This change in the law permits as much as 50% of a husband’s gross estate to go for the benefit of his wife (or vice versa) entirely free of Federal estate tax when his will is probated—but certain conditions must be met for the will to qualify.

Some pre-1948 wills qualify for this tax deduction—but *not all*. Some voluntary trusts established prior to 1948 qualify—but *not all*. Some men and women find it advantageous to obtain this deduction—but *not all*.

The important thing is to consider, with your own attorney, the “pros and cons” in your special situation—then to proceed promptly, in the way which will best protect your family’s interests.



**BOSTON SAFE DEPOSIT
AND TRUST COMPANY**

100 FRANKLIN STREET • RALPH LOWELL, President

ANDREA GABRIELI was the uncle of Giovanni Gabrieli (1557-1612), whose antiphonal music for chorus and brass instruments is more familiar to present audiences.* Andrea was a pupil of Adrian Willaert, *Maestro di Cappella* at St. Mark's, and was preceded by Claudio Merulo as organist in that cathedral. He spread his fame by numerous compositions for organ or chorus. Among his pupils, besides his nephew, were Peter Sweelinck and Hans Leo Hassler.

There was nothing unusual about battle pieces in the Italy of the *Cinquecento*. They were written both for wind instruments and for singers, in that era which antedated the concerted use of strings. The contrapuntal madrigal or motet was the basic style and the parts ranged from four to sixteen. Benvenuto, in a preface to the score as arranged by Ghedini, points out that this one was in special favor. It celebrated the victory at Marignano (now Melegnano, near Milan) in 1515 in which the French under Francis I, together with the Venetians, defeated the Swiss. *La Battaglia* was derived from *La Guerre* by the earlier contrapuntal composer Clément Jannequin (precise

* Giovanni Gabrieli's *Sonata Pian e Forte* was performed at these concerts January 10, 1935 when Sir Adrian Boult conducted, and on November 10, 1950 under the direction of Charles Munch.

ESTABLISHED 1833



Every Will has a past, present and future. What happens today or tomorrow may seriously affect the bequests you made yesterday.

It is important that you make periodic reviews of your Will to take care of changes in the law, in your holdings, and the lives of your heirs. Our trust officers will be happy to meet with you and your attorney to discuss your estate plans...without, of course, any obligation.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

Sentimental Mauve
on fine navy wool
in Spring's young
suit. Gently curved
jacket tops a
slender skirt and
adds . . . or
subtracts . . . a stole
with hand knotted
fringe. Misses'
sizes.

89.95



THE
Cotillion Room
CHANDLERS

Suits . . . a sign of
Spring . . . arrive in
fascinatingly varied
silhouettes in our
Cotillion Room.
Sizes for misses,
women.

SECOND FLOOR

dates unknown) of the French-Netherlands school, a disciple of Josquin des Prés. Jannequin, a true Renaissance spirit, applied his pictorial imagination to the then constricted form of the chanson in four parts, usually intended for unaccompanied voices, giving his compositions such provocative titles as *Chant de l'alouette*, *Le chant du rossignol*, *Le caquet des femmes*, *Voulez ouir les cris de Paris*, *La Chasse*, and *La Guerre*. *La Guerre*, originally published in 1529, became famous and inspired others to like attempts. In 1545 Tylman Susato of Antwerp re-published it with an optional fifth voice added. Arrangements were also made for keyboard or various ensembles. Charles Burney in England admired the work and made a scoring of his own.

La Battaglia, which Andrea Gabrieli in Venice brought forth between 1570 and 1580, was, according to the custom of the time, a free paraphrase on Jannequin. In this sense Ghedini's score is actually a modern arrangement of an ancient paraphrase. Benvenuto points out that Gabrieli has freely developed the descriptive aspects of his model, stressing the "warlike trumpet fanfares, the galloping cavalry, and the drumrolls and shouts of the opposing forces." This writer discerns "the coming of dawn," a "prayer of solemn invocation" before the



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES

*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS

Vice President & Treasurer

WILLIAM H. BEST

*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL

investment Counsel

CHARLES K. COBB

Scudder, Stevens & Clark

DAVID F. EDWARDS

*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER

Vice President & Trust Officer

CARL J. GILBERT

Treasurer, Gillette Company

FRANCIS GRAY

Trustee

FRANCIS C. GRAY

President

HENRY R. GUILD

*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE

Trustee

ROBERT M. P. KENNARD

Vice President & Trust Officer

EDWARD F. MACNICHOL

Vice President & Secretary

EDWARD H. OSGOOD, JR.

Vice President & Trust Officer

RICHARD C. PAINE

*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER

*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD

Minot, DeBlois & Maddison

JAMES N. WHITE

Scudder, Stevens & Clark

ROBERT G. WIESE

Scudder, Stevens & Clark

RALPH B. WILLIAMS

Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

battle, followed by the sounds of the conflict. He finds Gabrieli's treatment "more agitated and vigorous than that of his predecessor," with victorious cries which could hardly have been conceived in the earlier epoch.

Nicola Costarelli, who wrote the annotations for a performance at the St. Cecilia concerts in Rome, November 15, 1953, under Cantelli's direction, finds Ghedini's transcription "studiously faithful to its period without arbitrary archaisms, benefiting by the flexibility of modern instruments without departing from the plain intents of the original — in other words, a true re-creation."

Burney's comments in his *History of Music* on the exploits of Jannequin give us a sense of the hold which descriptive music had upon sixteenth-century hearers. He traced this tendency to his own England, where 100 years later Ravenscroft endeavored to express "the pleasure of the five usual recreations of Hunting, Hawking, Dancing, Drinking, and Enamouring" (1614).

[COPYRIGHTED]

C Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HAncock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

Weddings

Afternoon Receptions

Weddings

Noon or Evening Buffets

Weddings

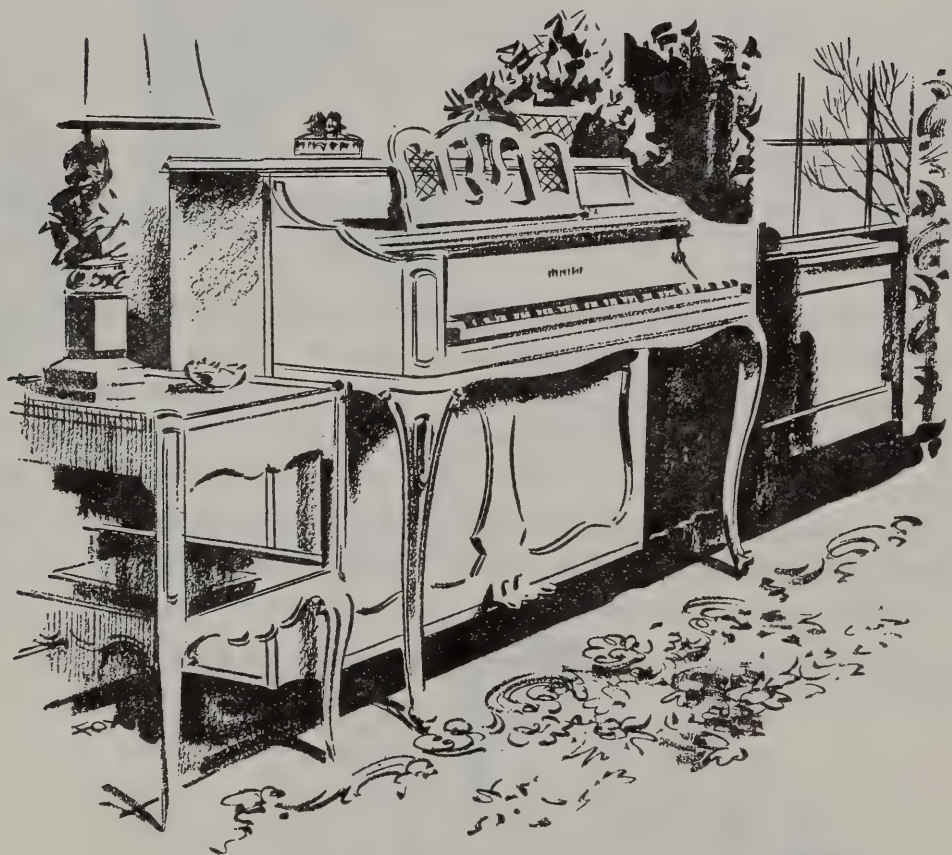
Prices and menus on request

Catering Department

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston, KEnmore 6-5651

*In your home . . .
Enjoy the piano chosen
by the Opera Artists*



Knabe . . . the official piano of the Metropolitan Opera Company since 1926, is thrilling to play and a pleasure to hear. Its sweet, glorious tone blends beautifully with the human singing voice. A "pedigree of skill" evolved through 117 years of craftsmanship gives every Knabe rare distinction in scale, performance and outward beauty. Exclusive with Paine's.

***P* AINE** *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

MUSIC FOR STRINGED INSTRUMENTS, PERCUSSION AND CELESTA

By **BÉLA BARTÓK**

Born at Nagyszentmiklos, Hungary, March 25, 1881; died in New York,
September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by a chamber orchestra under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

Leonard Bernstein introduced the work to Boston at these concerts, February 18, 21-23, 1947. Charles Munch repeated it, January 12, 13, 1951.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

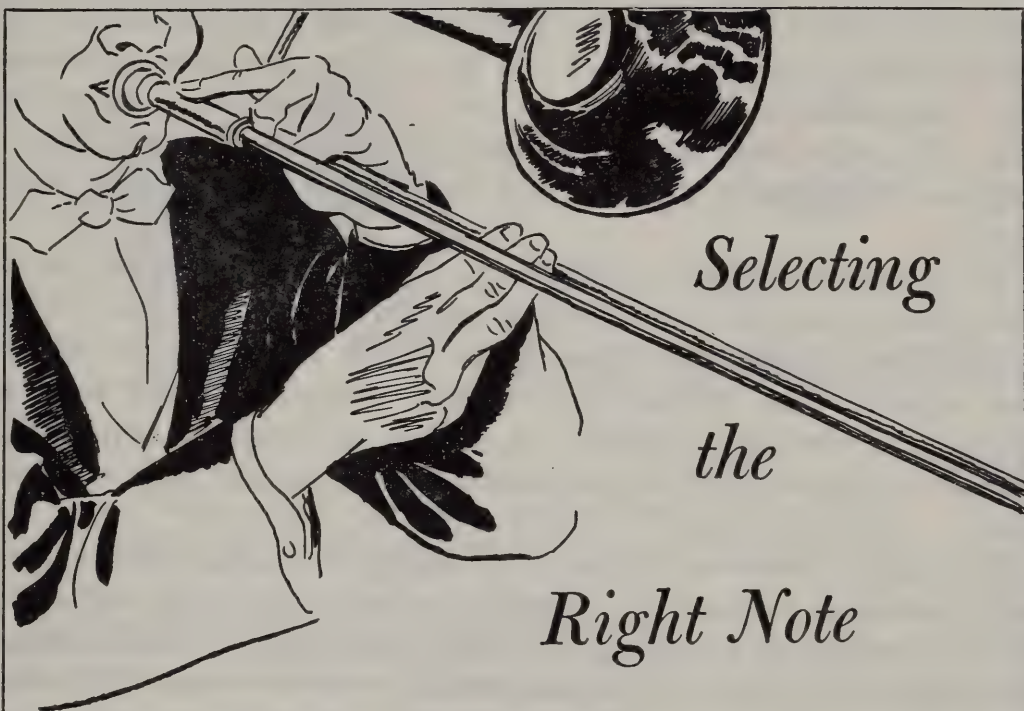


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from pianissimo to a fortissimo climax and subsides to a pianissimo close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is Allegro 2-4. A theme played by the second string group pizzicato is immediately answered by another theme from the alternate group bowed and forte. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a fugato on the second theme. The movement ends vivo and vivace.

The third movement, Adagio 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same in-

SCORE & SCRIPT INC.

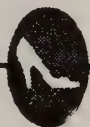
Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline



Recent Arrivals

at

S. S. PIERCES

Epicure Cheese Chequers, 8 oz. jar	Each \$1.00
Little checker-shaped, very short, lightly-browned biscuits made with butter, cheese, eggs and flour, from an old Swedish recipe. Fine with Sherry or cocktails.	
Epicure Whole Spiced Crab Apples, 28 oz. jar	.49
Dainty, rosy crab apples preserved in a heavy, spicy syrup — a colorful garnish for ham, cold cuts and roasts.	
Sardi's Jiffy White Sauce, 8 oz. tin	.27
Created at Sardi's, New York — a condensed white sauce. Add milk and use as a base for creamed fish or meat, newburgs and a la king dishes.	
Chili Con Queso (Cheese with Peppers), 6 oz. jar	.55
Tangy cheese blended with chopped chili peppers, after a recipe from a Texas ranch.	
Embassy Gooseberry Jam, 1 lb. jar	.55
A delightful tart-sweet jam of superb quality, packed for Pierce's by a celebrated concern in England.	
Red Label Boned Turkey, 35 oz. tin	3.25
Two pounds and three ounces of solid, boneless turkey meat, tender and savory, ready for salads, creamed dishes, sandwiches and party uses.	
Holland Cheese Krisps, 6 oz. tin	1.29
Gouda-cheese-filled wafers in the shape of hearts, acorns, footballs and sticks. About 65 to a tin. From Holland.	
Red Label Louisiana Vegetable Soup, 13 oz. tin	.29
A well-seasoned, Creole-type, vegetable soup of distinction, to serve piping hot when the weather is chilly.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acon 2-1300



struments but of more downright character. The Adagio section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating Allegro molto based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus laetus* (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato*, in which material of a more lyric nature is expressively treated, before the concluding return of the original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

There are certain "moderns" who, bold and challenging spirits in

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment "lifts" and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KEnmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH



Our Agency Service

enables you to delegate to our Trust Department the responsibilities involved in the care of property — from the perplexing problems of investment to the bothersome details of income tax returns, cutting coupons, checking up dividends, etc.

*A booklet describing this service
will be mailed on request*

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: CORNER STATE AND CONGRESS STREETS

Union Trust Office: 24 Federal Street

Copley Square Office: 587 Boylston Street

Mass. Avenue Office: Massachusetts Ave. & Boylston Street

Safe Deposit Vaults at All Offices

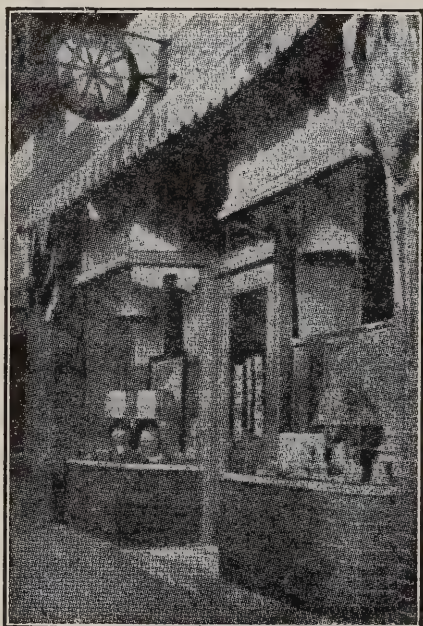
Member Federal Reserve System

Member Federal Deposit Insurance Corporation



their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, remain in the forefront of innovation, un superseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's "*Sacre*" by more than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his style in those that followed. The Fifth Quartet was composed in 1934, a year before the Music for Strings and Percussion, and the Sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in Bartók as a figure in the musical world is due less to the composer,



SPRING AND SUMMER
DRESSES

LAMPS AND SHADES

WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



Boston Cab

KEnmore 6-5010

**Radio Controlled Taxicabs
Safe Courteous Drivers**



THIS FAMILIAR building on Boylston Street at the head of Copley Square is the home office of the company that *founded* mutual life insurance in America.

Here a staff of more than 1000 serves a like number of skilled field representatives and, with the latter, well over half a million policyholders from Maine to Hawaii. Here, also, the investment of the company's resources of nearly \$1½ billions is supervised.

You are cordially invited to visit our headquarters and see the eight famous historical mural paintings in the entrance lobby. A tour of the building will be gladly arranged for those who are interested.

The NEW ENGLAND MUTUAL



Life Insurance
Company of Boston

The first mutual life insurance company chartered in America — 1835

whose development has been notably consistent, than to a change in the general receptivity of the listening public.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues universally respect his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

"Bartók and his compatriot Kodály," wrote Lawrence Gilman in 1937, "have demonstrated to us by their researches that the genuine traditional folk-music of Hungary is a far different thing from the

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

*... presenting an unusual collection for the woman and
the college deb with a flair for fashion ...
... moderately priced. ...*



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. **WINSHIP** INC.

372 BOYLSTON STREET — between Arlington and Berkeley



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

comparatively modern gypsy-music exploited by Liszt and by popularizers much less admirable than he; and Bartók at least has steeped his own compositions in the somberness and wildness and humor of this ancient, authentic music of the Hungarian peasantry, which derives in many cases from the old ecclesiastical modes, and betrays surprising affiliations with the rhythmic peculiarities of the age of Bach and Handel — this authentically Hungarian music which is as different from the showy 'Hungarianism' of Liszt as soil and sun are different from tinsel and footlights.

"Thus the past of his nation lives again in Bartók, amazingly sophisticated and metamorphosed, but charged with its old power and raciness and savor."

The composer Bartók is outlined by Mr. Gilman in one of his characteristic bits of literary portraiture: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austere sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past."

[COPYRIGHTED]

HARRY STRAUSS (1928-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY I. POFFER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

PROVIDENCE

**Curry of Shrimp
Calcutta**

An Ivy Room Specialty

Curried shrimps ringed with saffron rice . . . Indian relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

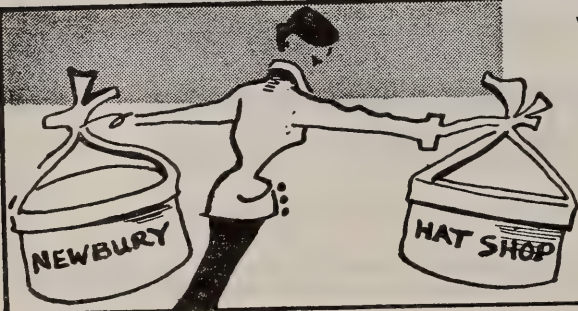
Somerset HOTEL

**Broiled Chicken
On Flaming Sword**

An Ivy Room Specialty

Tender milk-fed half chicken broiled . . . served on sword and flamed with brandy.

\$2.50

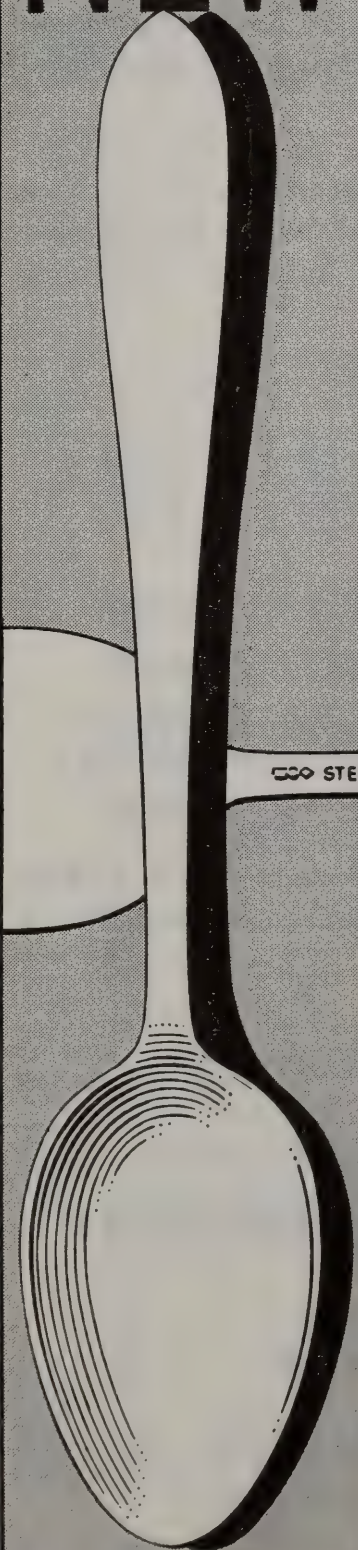


VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's

An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight

(A place setting includes luncheon knife and fork, soup spoon, salad fork, teaspoon and butter knife.)

"Pointed Antique" — \$42.50

Sterling silver may be purchased through the Shreve Convenient Payment Plan.

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including Saturdays) Telephone: COmmonwealth 6-2970

ENTR'ACTE
THE VOGUE OF THE BATTLE PIECE

By LANING HUMPHREY

"On the singing of the song, not a man but could not bear to behold his sword within its scabbard, and would not draw himself to his full height to show himself to be a doughty figure."

In this fashion Noel du Fayl chronicled the potent result of performances of Jannequin's *La Guerre* at the court of Francis I., who at the age of twenty — fourteen years before — had led his French army victoriously against the Swiss in the two-days' Battle of Marignano, in 1515.

Originally a vocal work, *La Guerre*, also known as *La Bataille de Marignan*, would seem now to have depended heavily upon its words, which formed a particularly strong libretto. Here was a text which



FROM OUR COLLECTION
OF GEORG JENSEN
STERLING JEWELRY

Handwrought brooch \$14.00
Handwrought bracelet \$77.50

Prices include tax

**THE MERCHANTS CO-OPERATIVE
BANK**

of 24 SCHOOL STREET, BOSTON
Is a friendly bank where you will
be welcome to
Save Money
and
Finance Your Home

Henry H. Pierce
President

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

- In Massachusetts and New Hampshire new Steinway Pianos
are sold **ONLY** by **M. STEINERT & SONS**



M. STEINERT & SONS

162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

with extraordinary vividness pictured the conflict in all its details, portrayed its contenders, rhapsodized on their heroisms. But the music to which Jannequin set the text was so powerful in itself that it invited and received the addition of instruments. In fact, a contemporary Italian edition dispensed with the words.

In *La Guerre* a definite musical form had been originated, which Jannequin himself turned to again and again, notably in *La Siège de Metz*. Contemporaries and composers of later times followed suit.

In the realm of balladry, of course, there is the rugged English example reciting the events of the fourteenth century combat of the Percy and the Douglas forces at Chevy Chase. As far as words alone are concerned, this battle piece is hard to rival. For example, there are the lines:

“And when his knees were smitten off,
He fought upon his stumps.”

However, the music itself is a simple support for the poem, without much variety. Vivid words and simple music also characterize battle

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30
DINNER 5:30 TO 8:30
TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Fleuriste Français

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANcock 6-5050

pieces of Scottish, Irish, and Welsh folklore. One of the epic songs of Russia, "Ilya of Murom and Tzar Kalin," contains these colorful word-pictures*:

"The gray wolf could not skirt that army in a long spring day; the black raven could not fly about it in the longest day of summer, nor would the longest light of autumn suffice for the gray bird to fly over it. . . . As the clear falcon swoopeth down upon the geese and swans, and small migratory ducks, so swooped the Holy Russian hero upon that Tartar horde, and began to trample the host under his horse's hoofs, and to lay them low, as a mower cutteth down the grass."

In contrast to the simple music mated with such stirring texts, Jannequin produced music equal in expressiveness to the words, and varied according to their implications. This innovation of his was imitated during the sixteenth and seventeenth centuries — and there was no lack of battles for subject matter.

England's great William Byrd composed a purely instrumental work named *The Battle*. Since it was written for the fragile keyboard instrument, the virginals, it is of rather toy-soldier dimensions. But it attempts to illustrate the following program:

The Souldiers Sommons: Tempo di marcia inglese, allegro assai.
[Toward the beginning there is an imitation of timpani; at the end, a trumpet effect.]

* The translation is from "The Epic Songs of Russia," by Isabel Florence Hapgood.

BOUND VOLUMES of the

Boston Symphony Orchestra

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

*"A Musical Education in One
Volume"*

*"Boston's Remarkable Book of
Knowledge"*

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL
BOSTON, MASS.

PRE- THEATRE DINNER

Come as late as 7:15 . . .

Our Cafe Plaza Menu assures
superb food and flawless
service. You'll make the
opening curtain with time to
spare.

SHERATON PLAZA

The Marche of the Footmen [Infantry]: Tempo di marcia.

[It ends with drum and timpani effects.]

The Irish Marche.

[A section is marked "giocososo."]

The Bagpipe and the Drone.

The Flute and the Droome.

Ye Souldiers Dance.

The Buring of the Dead.

The Galliarde for the Victorie.

Military spirit abounds in the work, but the battle itself seems to be somewhere around the corner, and to a modern reader there remains some puzzlement as to who fought whom. Nevertheless, this was a remarkable piece in its day. Harmonic effects in it must have been considered very advanced for its era — between the last half of the 1500's and the start of the next century.

The Seven Years' War prolonged the vogue of the battle piece. An immensely popular example was *The Battle of Prague*, by the Czech composer, Franz Kotzwara, who hanged himself in England in 1793. Although described as "a favorite sonata for the pianoforte or harpsichord," it was full of rousing descriptive effects. It enjoyed a long vogue in America, where it was published as early as the 1790's in

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED...but still in style

Fitzgerald, Weller Distillery, Inc. Louisville Ky



Presented for Your Pleasure by



The EMPLOYERS' GROUP Insurance Companies

110 MILK STREET, BOSTON 7, MASS.

THE EMPLOYERS' LIABILITY ASSURANCE CORP., LTD.

AMERICAN EMPLOYERS' INSURANCE CO.

THE EMPLOYERS' FIRE INSURANCE CO.



ROSSINI

When the Waltz Was Young

“THE rise and fall of musical fashions is filled with amusing turns and twists of human nature,” Delver Forfax reflected. “For example, an opera of Rossini long considered dead and done for — *La Gazza Ladra* (‘The Thieving Magpie’) recently delighted a sophisticated New York audience. The comments were:

“When it was staged first, in 1817, it soon was a popular success, but drew upon Rossini some critical objections to one particular ‘innovation’ which I find specially interesting. This was the use of a waltz as a prelude to the heroine’s trial for her life. The waltz was still new, and Rossini was alert enough to try it out for a new effect which was too novel for the critics.

“In its early stages the waltz was denounced not only in Rossini’s opera, but when it began to be ‘the latest thing’ for social dancing. Here is the bitter commentary in the periodical *Salmagundi*, published in New York in 1807, by Washington Irving, his brother William, and his friend James K. Paulding:

“Waltz. As many of the retired matrons of this city are doubtless ignorant of the movements and figures of this modest exhibition, I will endeavor to give some account of it, in order that they may learn what odd capers their daughters sometimes cut when from under their guardian wings. On a signal being given by the music, the gentleman seizes the lady round her waist; the lady, scorning to be outdone in courtesy, very politely takes the gentleman around the neck, with one arm resting against his shoulder. . . . Away they go, about, about. . . .

“In the course of this circumnavigation . . . now the gentleman, meaning no harm in the world, I assure you, Madam, carelessly flings his arm about the lady’s neck, with an air of celestial impudence; and anon the lady, meaning as little harm as the gentleman, takes him round the waist with most ingenuous languishment. . . . After continuing this divine interchange of hands, arms, et cetera, for half an hour or so, the lady begins to tire, and with “eyes upraised,” in most bewitching languor petitions her partner for a little more support. This is always given without hesitation. The lady leans gently on his shoulder, their arms entwine. . . .”

“What a sad transition the waltz seemed to be after the minuet and quadrille,” Delver concluded sardonically.

Philadelphia, and was re-published in Boston and Baltimore pretty continuously until at least 1850. This was a prototype for Beethoven's *Battle of Vittoria*, his popular success and artistic liability of 1813.

Gottlieb Graupner, who published *The Battle of Prague* in Boston about 1800, issued a rival piece about 1830, named *The Battle of Maringo*, by Bernard Viguerie. It bore the inscription, in French, "Military Piece composed for the forte piano, with the accompaniment of a violin and bass."

American military episodes brought forth many ballads from the Revolution onward. But with the Civil War came a rash of battle pieces for piano. These attracted the attention of Alexander Tcherepin, who edited three in an album he published in London in the 1940's. "There is some child's-spirit in their musical contents," he writes in a foreword, "— life becomes explained in music — and in interpreting them a student will have to find many different ways of touching the instrument, and use his phantasy and creative instinct to make the effects sound real."

Included are:



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
NEWTONVILLE — 279 Walnut St.
WELLESLEY — 448 Washington St.
SOMERVILLE—401 Highland Ave.
MEDFORD — 75 Riverside Ave.
CHESTNUT HILL — 1 Boylston St.
CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR

at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON

TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

"The Battle of Shiloh, or Pittsburgh Landing, musically photographed by Ch. Grope." It bears the astounding opus number of 1402.

The Battle of Manassas, by Blind Tom. The composer was a famous Negro pianist.

The Battle of Gettysburg, by J. C. Beckel.

The latter piece is replete with printed details of what the music aims to represent, as follows:

March of the Grand Army of the Potomac under Major General George Gordon Meade into Pennsylvania, July 1, 1863.

(4/4) Maestoso. (12/8) The Rebels approaching under General Lee. Cavalry Advance. Halt. (4/4) Allegro. Attack on the 1st and 11th Corps and fall of General Reynolds. General Reynolds killed. Tremendous firing of the Rebels, answered by the Union forces. Shells flying. Retreat. (2/4) Drums beating. (6/8) Allegretto. The 3rd Corps advancing gallantly. (p. music as if approaching in the distance gradually. Crescendo.) (2/4) Drums. The 5th and 6th Corps

NEW ENGLAND CONSERVATORY OF MUSIC

HARRISON KELLER, *President*

CHESTER W. WILLIAMS, *Dean*

The Conservatory broadcasts over Station WGBH-FM. Listeners will hear programs of fine music played by students, performances by Faculty members, programs for orchestra, opera, chamber music, choral works, and lectures on the understanding of music. These broadcasts present a picture of music and musicians in the making.

Mondays at 8:30 p.m. "On Music"; Thursdays at 8:30 p.m. Concerts.

For information about study at the Conservatory, write the Dean,
290 HUNTINGTON AVENUE, BOSTON, MASS.

From F M
From Records, and
Via Tape Recordings

MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT

FURNISHED BY

THE LISTENING POST, Inc.

161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER

Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

come up bravely to the tune of Yankee Doodle. Drums. The New York Volunteers and Pennsylvania Militia, under Generals Couch and Smith cross the Susquehanna and attack Lee in the rear. (4/4) Allegro. Grand combined attack of the whole army under General Meade. Terrific cannonading. The rebels retreat, flying in all quarters. Cannon. Grand Victory of General Meade. Cannon. Cannon. The old flag floats again over Gettysburg. Three Grand Hurrahs and a tiger. Lento. Cries of the wounded. The Rebel Prisoners marching to Baltimore. Più mosso. (3/4) Grand Finale — Star-Spangled Banner.

What a rival to the "1812" Overture this would have made, with an orchestration by Tchaikovsky himself!



Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

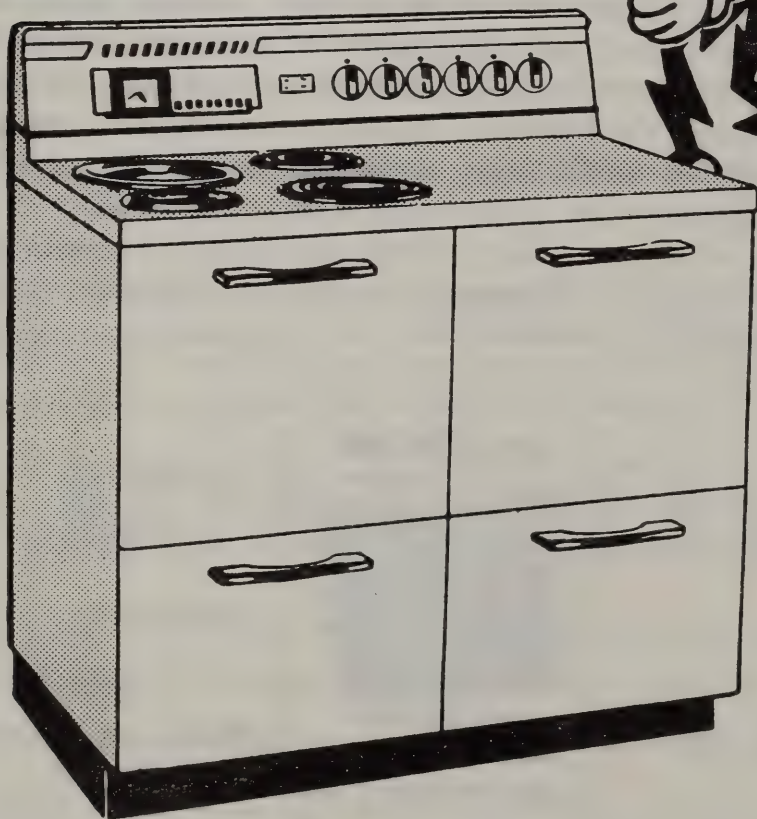
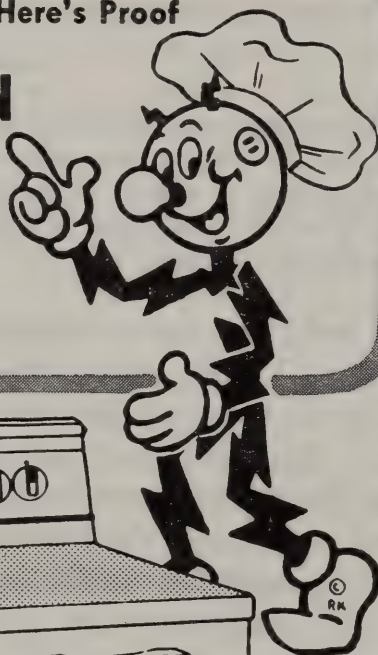
Haynes Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

NOT until he was forty-three, did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to

• PIANOS • RADIOS • ORGANS • MUSICAL TOYS & GIFTS	BUY AT THIS SIGN  BOSTON MUSIC CO. 116 CO. 122 BOYLSTON STREET Near Colonial Theatre Established in Boston 1885	• ALL MUSIC • ALL RECORDS • BOOKS Open Monday and Wednesday Evenings
H a n c o c k S i x F i v e O n e H u n d r e d		



The Haynes Flute

Wm. S. Haynes Co.
SOLID SILVER FLUTES — PICCOLOS
10-14 Piedmont Street, Boston 16, Mass.

lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was

ANITA DAVIS-CHASE *Announces*

MYRA HESS

SYMPHONY HALL

SUNDAY AFT. APRIL 4

Check and self addressed stamped envelope must accompany mail orders
to Box Office

Tickets: \$4.80, \$4.20, \$3.60, \$3.00, \$2.40, \$1.80, \$1.20 (tax incl.)

Steinway Piano

BOSTON UNIVERSITY COLLEGE OF MUSIC

All phases of Music Instruction and Music Education

with an eminent faculty of Artists, Composers, Scholars and Educators
Courses leading to the degrees B.Mus., M.M., Ed.D., and Ph.D.

SPECIAL CLASSES include—

Opera Workshop, Sarah Caldwell, Director
Pianists' Workshop, Jules Wolfers, Director
Musicology, Karl Geiringer

MASTER CLASSES under—

Arthur Fiedler
Paul Ulanowsky
Heinrich Gebhard

Outstanding programs available for courses leading to all degrees

Complete information upon request

ROBERT A. CHOATE, DEAN

25 BLAGDEN STREET, BOSTON 16

CO 6-6230

diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Professor Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms ac-

* British Broadcasting Corporation Orchestra program notes.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:
Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.
RIDE IN COMFORT AND STYLE — RIDE McCANN!
Special rates for long distance trips.
Registered: Interstate Commerce Commission.

Ken. 6

{ 6823
6824
2600



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES
OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.
FITTING ROOMS FOR SURGICAL GARMENTS,
SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,
CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.
OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

[42]

NOTICE OF MEETING
of the
FRIENDS OF THE BOSTON SYMPHONY
ORCHESTRA

The twentieth Annual Meeting of the Friends of the Orchestra will be held in Symphony Hall on Wednesday afternoon, March 31, 1954, at four o'clock for the transaction of such business as may properly come before the meeting.

Mr. Munch with members of the Orchestra will present a short program of music. At the conclusion of the music the Trustees will receive our members at tea in the upper foyer.

Membership in our Society carries the privilege of attending this meeting, which we hope will be the largest on record. If you have not already joined you may do so now at the Box Office.

OLIVER WOLCOTT
*Chairman, Friends of the
Boston Symphony Orchestra*

To the
Trustees of BOSTON SYMPHONY ORCHESTRA, Inc.
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-1954 and I pledge the sum of \$..... for the current support of the Orchestra, covered by check herewith or payable on.....

Name

Address

Checks are payable to Boston Symphony Orchestra

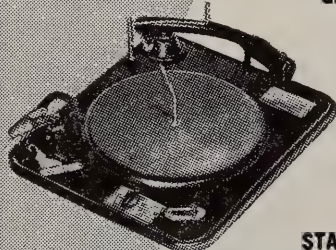
mais naturellement...
GARRARD!



Ils Ont Changé Tout Cela!



**DELUXE MODEL:
 GARRARD RC-90**
 Net \$64.68



**STANDARD MODEL
 GARRARD RC-80**
 Net \$45.08



**NON-AUTOMATIC:
 GARRARD "T"**
 Net \$28.42

Changed by Garrard—our mutual memories of record-changers that hiss, rumble, waver, damage grooves, or all too often refuse to operate unless there's a doctor (of mechanics) in the house!

Changed by Garrard—the notion that good changers have to be expensive, that high-fidelity record reproduction can be achieved only by costly studio turntables!

Today's British-built Garrard leads all makes in Design, Materials, and Musicianship. You don't have to be an audio expert to tell the difference—a *comparative* demonstration at Radio Shack's magnificent home-music center will convince your vigilant senses of sight, touch and hearing that even our wildest claims are indeed the "nuda veritas".

One of this brilliant trio deserves a happy home in your present phonograph, or in that wonderful Radio Shack hi-fi system you're planning for somebody's gift: the Garrard RC-80 . . . its deluxe cousin the Garrard RC-90 with faster change cycle and intermediate speed variation . . . or Garrard's compact Model T, a non-automatic player of impressive quality and economy.

"DORSET" PORTABLE PHONOGRAPH WITH GARRARD RC-80



\$129.50
 Plus \$8.95 for
 low table base
 if desired.

Best of the portables (and a handsome stay-at-home, too) because it uses the famous Garrard changer, G-E triple play magnetic cartridge, 8" speaker, and an amplifier worthy of musical note.

**LISTEN TO RADIO SHACK'S WXHR
 FM PROGRAMS, 3 HOURS WEEKLY**

RADIO SHACK

CORPORATION

167 Washington St., Boston 8, Mass.

Symphony Hall

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SIXTH CONCERT OF THIS SERIES

SUNDAY AFTERNOON, APRIL 25, at 3:00 o'clock

SYMPHONY HALL

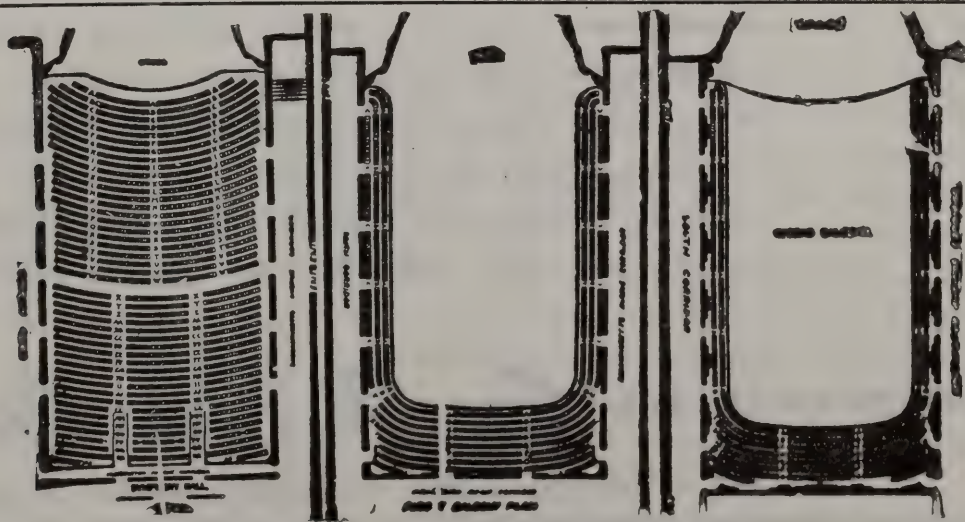
THURSDAY EVENING, APRIL 1, at 7:30

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

OPEN REHEARSAL

Tickets now at Box Office, \$2.00



cordingly put in some softening touches. "It was at Münster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to Industry —or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the “clashing dissonances of the first introduction.” Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it “morbid,” “strained,” “unnatural,” “coldly elaborated,” “depressing and unedifying,” Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra’s first year.

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven’s Ninth. The enemy of course raised the cry of “plagiarism.” But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven’s faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST

TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING

BARITONE

VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras

854 BEACON ST., BOSTON

Tel. CO 6-7859

RODOLPHE JANSON-LA PALME

Opera and Concert Baritone

Teacher of Singing

Comprehensive and thorough vocal, musical and interpretive instruction — English,
French, German, Italian and Spanish diction.

Concert and Opera Repertoires — Scenic Action.

7 ROYAL ST.

Tel. 6336

LAWRENCE, MASS.

Room 46

246 HUNTINGTON AVE.

BOSTON, MASS.

MEMBER NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.

LOIS LAUTNER

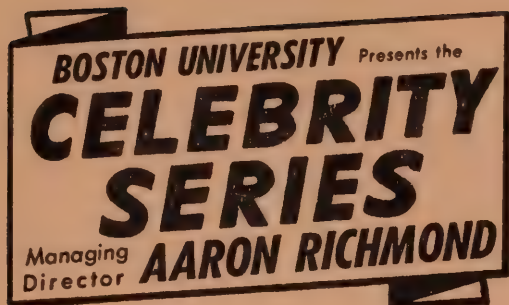
Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint

Solfège, Composition

CO 6-0137



Announcement
1954-'55

Symphony Hall * Jordan Hall
Boston Opera House

A VARIED SEASON OF DISTINCTION

The enormous increase in the number of Celebrity Series Subscriptions is due to

THE PRE-EMINENCE OF THE ATTRACTIONS
and the

ADVANTAGES TO SERIES SUBSCRIBERS who:
Select Their Own Series — Secure Choicest Locations
Save up to 50% over box-office prices

Receive privileges for important events not on the series.

➔ SELECT 7 — \$18.50, \$15.25, \$11.75, \$8.50

Only one starred event may be included in the series. Mail order renewals and new applications now being received at subscription office, 143 Newbury St.

QUARTETTO ITALIANO Sun. Aft., Oct. 17
Hundreds were unable to buy even stage seats at their performance this year.

***PHILADELPHIA ORCHESTRA**, Eugene Ormandy, Conductor ... Mon. Eve., Oct. 25
An audience demonstration rarely equalled in Symphony Hall followed this season's concert. Prog: Tchaikovsky 5th: Stravinsky "Firebird" Suite: Prokofieff Classical Symphony

CASADESUS Sun. Aft., Nov. 14
In the top rank of present day keyboard masters.

***AMSTERDAM CONCERTGEBOUW ORCHESTRA**, Eduard van Beinum, Cond. Sun. Aft., Nov. 28
Often called the greatest orchestra on the continent. Van Beinum "one of the most skillful and polished conductors we have heard." — Olin Downes.

IRMGARD SEEFRIED Thur. Eve., Dec. 9
Leading singer of the Vienna State Opera and Metropolitan Opera, Seefried is now recognized also as one of the foremost concert singers in the world.

ROBERTA PETERS Sun. Aft., Jan. 16
The first Symphony Hall concert by the prima donna coloratura of the Metropolitan Opera; her vivacious personality, rare vocal attainments and showmanship promise an exciting afternoon. Her varied program will include several coloratura arias with flute.

ZADEL SKOLOVSKY Sun. Aft., Jan. 23
His great success as soloist with the Boston Symphony this year augurs well for this brilliant pianist's first Boston concert.

***HEIFETZ** Sun. Aft., Feb. 13
I MUSICI Wed. Eve., Feb. 16
First American tour of twelve solo performers which many connoisseurs believe is the finest of Italian chamber orchestras.

ROBERT SHAW CHORALE Sun. Aft., Mar. 6
Many subscribers have been anxiously waiting for the return to Boston of this superb group of 60 singers and instrumentalists.

TRIO DI TRIESTE Sat. Eve., Mar. 12
Three superlative instrumentalists, performing without scores, who have received extravagant praise wherever they have appeared.

SOLOMON Sun. Aft., Mar. 27
Universally admired as one of the supreme interpretive pianists of the day.

RUBINSTEIN Sun. Aft., Apr. 10

VIENNA CHOIR BOYS Sun. Eve., Apr. 17
Recent television and motion picture appearances have made them an even greater concert attraction.

BALLET THEATRE Eve. in early May
A magnificent American ballet company, fresh from European and South American successes, with acknowledged great dancers in a new repertory.

EXTRA EVENT (Prices: \$6, \$5, \$4, \$3, \$2.50)

BERLIN PHILHARMONIC ORCHESTRA Thurs. Eve., Mar. 24
Under the baton of Wilhelm Furtwangler, one of the most distinguished of present-day virtuoso conductors, the Berlin Philharmonic has a position of pre-eminence among the world's symphony orchestras.

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.

*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH



THE BALDWIN PIANO COMPANY
160 BOYLSTON STREET, BOSTON

BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

• f •

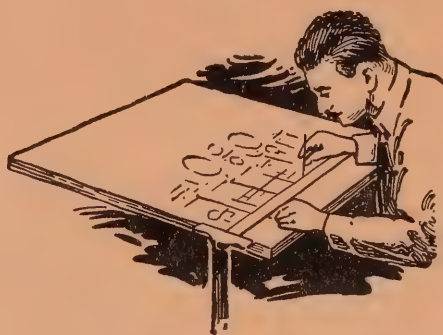
SEVENTY-THIRD SEASON

1953-1954

Sunday Afternoon Series

BAYARD TUCKERMAN, JR.
ROBERT T. FORREST
ARTHUR J. ANDERSON, JR.

ARTHUR J. ANDERSON
JULIUS F. HALLER
HERBERT S. TUCKERMAN



We blueprint the basic structure for the insurance of our clients and build their protection on a sound foundation. Only by a complete survey of needs, followed by intelligent counsel, can a proper insurance program be constructed.

We shall be glad to act as your insurance architects. Please call us at any time.

OBRION, RUSSELL & CO.

Insurance of Every Description

108 Water Street

Boston 6, Mass.

LA fayette 3-5700

TO ALL THOSE WHO ATTEND THE
BOSTON SYMPHONY CONCERTS:

Although the Orchestra's needs have been set forth in great detail in the Boston press this week, there remains much missionary work to be done. Would you be willing to assist the Trustees' Committee to secure additional Friends?

I shall be glad to assist

Name

.....
Address

(Please hand to usher or leave at Box Office)
(No one will be asked to do anything until after New Year's)

* * * * *

If you attend these concerts and we do not have your name and address, will you kindly consider this an invitation to join the Friends?

A pledge slip is attached for your convenience.

HENRY B. CABOT
President

To the Trustees of BOSTON SYMPHONY ORCHESTRA, Inc.
SYMPHONY HALL, BOSTON

I ASK to be enrolled as a member of the

Friends of the Boston Symphony Orchestra

for the year 1953-54 and I pledge the sum of \$.....for the current support of the Orchestra, covered by check herewith or payable on

Name

Address

Checks are payable to Boston Symphony Orchestra

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, CO mmonwealth 6-1492

SEVENTY-THIRD SEASON, 1953-1954

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, INC.

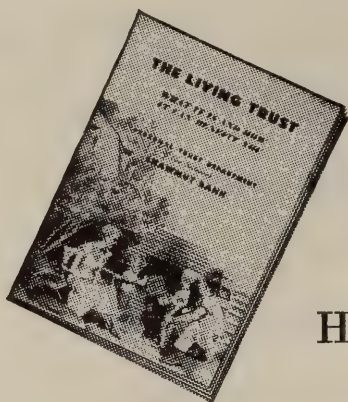
HENRY B. CABOT	. <i>President</i>
JACOB J. KAPLAN	. <i>Vice-President</i>
RICHARD C. PAINE	. <i>Treasurer</i>

PHILIP R. ALLEN	M. A. DE WOLFE HOWE
JOHN NICHOLAS BROWN	MICHAEL T. KELLEHER
THEODORE P. FERRIS	PALFREY PERKINS
ALVAN T. FULLER	LEWIS PERRY
N. PENROSE HALLOWELL	EDWARD A. TAFT
FRANCIS W. HATCH	RAYMOND S. WILKINS
OLIVER WOLCOTT	

GEORGE E. JUDD, *Manager*

T. D. PERRY, JR.

N. S. SHIRK, *Assistant Managers*



THE LIVING TRUST

How It Benefits You, Your
Family, Your Estate

Unsettled conditions . . . new inventions . . . political changes . . . interest rates and taxes, today make the complicated field of investments more and more a province for specialists.

Because of this, more and more men and women, with capital to invest and estates to manage, are turning to the Living Trust.

WHAT IT IS

The Living Trust is a Trust which you establish to go into effect during your lifetime, as part of your overall estate plan, and for the purpose of receiving professional management for a specified portion of your property. It can be arranged for the benefit of yourself, members of your family, or other individuals or charities —and can be large or small.

We will be glad to meet with you and your attorney, in strict confidence, to discuss a Living Trust as it fits in with your situation.

For an appointment, at your convenience, please write or call the Personal Trust Department of the National Shawmut Bank, Boston, Massachusetts. No obligation, of course.

Send for the Shawmut Bank's informative new booklet, "The Living Trust". It tells the whole story. Yours without charge.

The National
Shawmut Bank
of Boston



Member Federal Deposit Insurance Corporation

SYMPHONIANA

*Charles Munch
Broadcast Prospects
Final Open Rehearsal
Summer Concerts
Chamber Concerts at Tanglewood
Berkshire Music Center
Exhibitions*

CHARLES MUNCH

Charles Munch, at the conclusion of the present season, will fly to France to conduct several concerts there, notably in Paris and in his native Strasbourg. After the six weeks' Berkshire Music Festival which ends in mid-August, he will again return to Europe and will conduct at the Edinburgh Festival.

Mr. Munch has written a book entitled *Je suis chef d'orchestre* (*I am a conductor*) and this book is about to be published by the *Edition du Conquistor* in Paris. This book will be part of a series by leading members of each profession, of which Arthur Honegger's contribution *Je suis compositeur* has already appeared. According to present plans, an edition of Mr. Munch's book in English translation will shortly follow.

BROADCAST PROSPECTS

The nationwide symphony broadcasts by the National Broadcasting Company will be made by the Boston Symphony Orchestra beginning next October and extending through the season, according to present plans. The first portion of each Saturday evening concert will be broadcast from 8:30 to 9:30.

The broadcasts of the full program by Station WGBH will continue on Friday afternoons and will also include the second part of the Saturday evening programs.

Announced for next season are the guest conductors Pierre Monteux and Guido Cantelli, the soloists Claudio Arrau, Joseph Szigetti, Isaac Stern, Robert Casadesus, Margaret Harshaw, and Irmgard Seefried.

FINAL OPEN REHEARSAL

There will be an extra Open Rehearsal next Thursday evening at 7:30, when Beethoven's Ninth Symphony will be under final preparation for the close of the season. The proceeds of this Rehearsal benefit the Orchestra's Pension Fund.

MAKANNA, INC.

THE TROUSSEAU HOUSE OF BOSTON



experienced traveler

Light, easily packed pure silk surah robe in a fresh pink or blue polka dot print. Note the interesting new back yoke treatment and the smooth fitting notch collar. Sizes 10 to 20.

39.95

416 Boylston St., Boston
54 Central St., Wellesley

SUMMER CONCERTS

The 69th season of the Pops will open in Symphony Hall on Tuesday evening, May 4, and continue through July 2, with concerts each night and on Sundays in May. This will be the 25th year of Arthur Fiedler as the Pops Conductor.

The season of free concerts on the Charles River Esplanade will follow the close of the Pops season, with concerts on Mondays, Tuesdays, and Wednesdays through six weeks.

During this same period the enlarged schedule of the Berkshire Festival at Tanglewood will be fulfilled, with chamber orchestra concerts on Friday evenings and concerts by the full orchestra in the Shed on Saturday evenings and Sunday afternoons. The season is to extend through August 15.

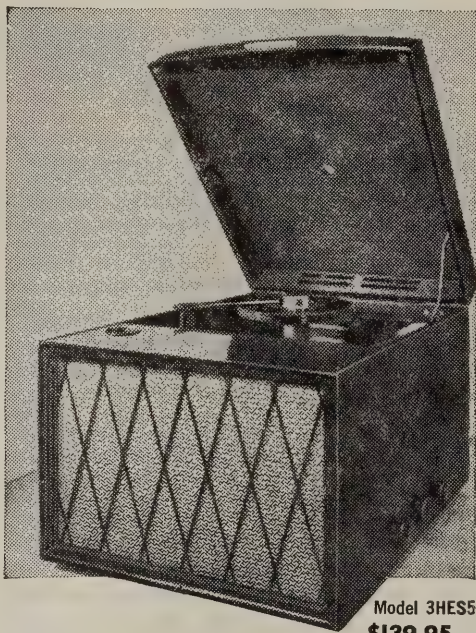
Charles Munch will conduct the greater part of the Festival although Pierre Monteux will conduct the concerts on July 11 and 17; and Jean Morel on July 24; Richard Burgin August 1. Lukas Foss will conduct in the Theatre on August 6; Mr. Morel on August 12.

When Charles Munch conducts the principal choral works of Berlioz in the Shed, the soloists will be as follows: for the *Damnation of Faust* (the opening Shed concert July 10), Eleanor Steber, Soprano, David Poleri, Tenor, Donald Gramm, Baritone, Martial Singher, Bass. The choruses from Harvard and Radcliffe, returning from a western tour, will visit Tanglewood for the first time as a body to join in this performance.

The tenor in the performance of *Romeo and Juliet* on July 31 will be John McCollum and the baritone Nicola Moscona. Miss Steber will appear with the orchestra in *Nuits d'Eté* on August 7. The tenor for the *Te Deum* on the same program will be David Poleri, who will likewise take the single solo part in the *Requiem*, on the closing afternoon. This closing performance will be dedicated to the memory of Serge Koussevitzky. William Primrose will take the viola solo part in *Harold in Italy* on July 25.

Further soloists engaged for the Shed series are: the pianists Claudio Arrau (Beethoven *Fifth Concerto*), Vera Franceschi (Franck *Les Djinns*), Leo Smit (Copland *Concerto*), and Nicole Henriot (Ravel *Concerto*); the violinists Ruth Posselt (Dvorák *Concerto*) and Zino Francescatti (Beethoven *Concerto*). E. Power Biggs will be the organist in the C minor Symphony of Saint-Saëns. (Continued on page 32) 

Double your
record listening
pleasure...



with the new

RCA VICTOR HIGH FIDELITY "Victrola" Phonograph

and RCA Victor
High Fidelity Records

New High Fidelity "Victrola" phonographs bring out the hidden "highs" and "lows" not reproduced by conventional phonographs. Recorded music comes alive with the realism, the "presence" of an actual performance.

In addition, RCA Victor brings you the world's largest and finest selection of High Fidelity records. Be sure to ask your dealer for the latest RCA Victor High Fidelity Record Catalog.

Suggested Eastern list price, subject to change



RCA VICTOR

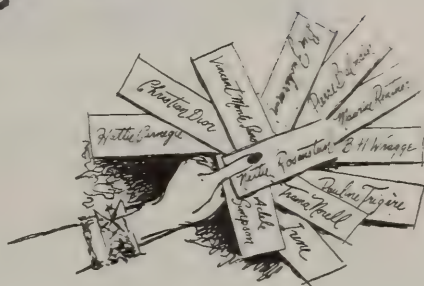


mks. ®

RADIO CORPORATION OF AMERICA

Filene's

French Shops
Boston



Filene's French Shops' brings you the best of the world's great couture spring collections in one luxurious, convenient corner . . . you can leisurely select your spring wardrobe from the finest American designers' brilliant fashions . . . find the most newsworthy creations from the salons of Christian Dior, Jacques Fath, Balenciaga and Pierre Balmain of Paris . . . exciting innovations from Fontana, Simonetta, Emilio and Veneziani of Italy . . . Sybil Connolly of Ireland.



Mr. Steppington Really Enjoys Tax Days

Tax Days are not circled in black on Mr. Steppington's calendar. That's when he and Mrs. S. are enjoying a well-earned vacation. For Old Colony Trust Company has taken the sting out of Tax Days.

Mr. Steppington's personal investments, as well as those of his business, are being handled by Old Colony. Acting as Custodian, Old Colony not only relieves him of all routine care of securities, but also keeps income tax data, so that preparation of his returns is made much easier for him and his tax man.

Why not enjoy these services yourself? Send for the free booklet, "Custodianship of Your Property."



★ WORTHY OF YOUR TRUST ★

OLD COLONY TRUST COMPANY

ONE FEDERAL STREET, BOSTON

T. JEFFERSON COOLIDGE
Chairman, Trust Committee

AUGUSTIN H. PARKER, JR.
President

ARTHUR L. COBURN, JR.
Chairman, Trust Investment Committee

Allied with THE FIRST NATIONAL BANK OF BOSTON

Sixth Program

SUNDAY AFTERNOON, APRIL 25, at 3:00 o'clock

WAGNER.....“Good Friday Spell” from “Parsifal,” Act III

ELGAR.....Variations on an Original Theme, *Op.* 36
Enigma: Andante
Variations:

- | | |
|------------------------------------|---|
| I. “C. A. E.” L’istesso tempo | VIII. “W. N.” Allegretto |
| II. “H. D. S. — P.” Allegro | IX. “Nimrod” Moderato |
| III. “R. B. T.” Allegretto | X. “Dorabella — Intermezzo”
Allegretto |
| IV. “W. M. B.” Allegro di
molto | XI. “G. R. S.” Allegro di molto |
| V. “R. P. A.” Moderato | XII. “B. G. N.” Andante |
| VI. “Ysobel” Andantino | XIII. “* * * — Romanza” Moderato |
| VII. “Troyte” Presto | XIV. “E. D. U. — Finale” |

INTERMISSION

DEBUSSY.....“Ibéria” (“Images” for Orchestra, No. 2)

- I. Par les rues et par les chemins (In the streets and byways)
II. } Les parfums de la nuit (The fragrance of the night)
III. } Le matin d’un jour de fête (The morning of a festival day)

RAVEL.....“Daphnis et Chloé,” Ballet, Suite No. 2
Lever du jour — Pantomime — Danse Générale

The Friday and Saturday concerts are broadcast each week from
Station WGBH (FM).



Stearns can make dreams come true

Many Boston brides, through the years, realized the wedding of their dreams . . . thanks to the wise guidance of Mrs. Reed and her expert staff in Stearns Wedding Embassy. As soon as YOUR date is set, take advantage of their gracious services. Do use our Bride's Preference List to record your wishes and patterns in china, silver and gifts and thus avoid disappointment or duplication. The Bride's Preference List is on the seventh floor. The Wedding Embassy on the fourth.

R.H. Stearns

BOSTON

"GOOD FRIDAY SPELL" FROM "PARSIFAL"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed his "*Parsifal*" ("*Eine Bühnenweihfestspiel*") between 1877 and 1879, finishing the complete score in January, 1882. It was first produced at Bayreuth, July 26, 1882. The "*Charfreitagszauber*," in fact the whole third act, had been performed in June by the *Wagnerverein* in Berlin. The "Good Friday Spell" was first performed by the Boston Symphony Orchestra November 10, 1882, when Mr. Henschel, the conductor, repeated it in the same concert.

This excerpt calls for the following orchestra: 3 flutes, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

THOUGHTS of an opera on the legend of Parsifal were considered by Wagner through the greater part of his career. He was long familiar with the poem on "Parzival" by Wolfram von Eschenbach, the minstrel of the thirteenth century, and the "Perceval" of Chrétien de Troies of the twelfth century. But it was in 1857, while "Tristan" was afoot, that his intentions first crystallized into the plan for "Parsifal," to be completed many years later. In the spring of that year Wagner's friends the Wesendoncks established him in a "refuge"



IT IS TIME

Spring time . . .

time for new perspectives
and new clothes . . . we have a
freshly inspired collection
to fit your spring-fresh point
of view.

Hurwitch Bros.
twenty newbury

for creative work, the so-called "Asyl," a small house on their estate near Zurich. "The garden was breaking into leaf," wrote Wagner in "*Mein Leben*," "the birds were singing, and at last on the roof of my little house I could rejoice in the fruitful quiet I had so long thirsted for. I was filled with it when suddenly it came to me that this was Good Friday, and I remembered the great message it had once brought me as I was reading Wolfram's 'Parzival.' . . . That ideal figure now came into my mind with overwhelming force, and, setting out from the Good Friday idea, I quickly conceived an entire drama, the main features of which I immediately and very briefly noted down in three-act form."

The episode of the "*Charfreitagszauber*" has been thus set forth in the evocative words of Lawrence Gilman:

"Parsifal, after long and grievous wandering under Kundry's curse, arrives at Monsalvat on Good Friday. He is clad in black armor, his visor down, and he bears the sacred Lance. Gurnemanz, now old and sorrowful, greets him as a stranger. He tells the black knight that the day is Good Friday, and Parsifal, thrusting his spear into the ground,



14k Gold
Pin \$ 29
Heavy Handmade
Bracelet 150
Beehive Charm,
Rubies, and
Sapphires 58
incl. tax

actual size

Parenti Sisters
jewels

97 NEWBURY STREET BOSTON

ISAAC S. KIBRICK AND HERBERT V. KIBRICK, C.L.U.

Members Million Dollar Round Table

Insurance Adviser

Pension Plans, Group Insurance,

Group Annuities

75 FEDERAL STREET

BOSTON 10, MASSACHUSETTS

Hubbard 2-4900

Brockton 2186



Joint Ownership of Property Can Be Hazardous

Men and women often assume that tax economies follow automatically when property is held in joint ownership with right of survival. But you should consult your own attorney to find out the effects of joint tenancy *in your case*:

Will your taxes be decreased or actually increased?

Will a trust fund better accomplish your purposes?

Are needless capital gains taxes likely to result?

Is an unnecessary gift tax involved?

You and your attorney are invited to confer with our estate planning officers—who have faced such questions time and time again.



BOSTON SAFE DEPOSIT AND TRUST COMPANY

100 FRANKLIN STREET • RALPH LOWELL, President

lays his shield and sword beneath it, removes his helmet, and kneels in silent prayer before the sacred Lance. Then Gurnemanz knows him for the dumb, uncomprehending fool whom he had dismissed in anger from the temple long years before. Gurnemanz informs him of the evil that has befallen the Knights of the Grail, and Parsifal is overcome with grief. Kundry and Gurnemanz restore him by gentle ministrations, Kundry bathing his feet and drying them with her long hair, while Gurnemanz anoints his head with holy oil, blesses him, and hails him as lord and sovereign of the Grail.

“Parsifal baptizes Kundry; and she, the grave and humble penitent, who through the ages and her many incarnations could only tempt and laugh and mock, now bows her head and weeps.

“Parsifal turns his head, and gazes in gentle ecstasy upon the sweet peacefulness of the Spring woods and the meadows radiant in the morning light. ‘How fair the meadow is today!’ he says to Gurnemanz. ‘It is Good Friday’s spell, my lord!’ says Gurnemanz; and he explains to Parsifal that the radiant beauty of the landscape is a sign of all Creation’s tender gratitude to the Redeemer on this day of sacrifice and love, when the flowers of the field, watered by sacred dew — the tears of all repentant sinners — lift up their heads, and glow with thankfulness and joy.

“The concert version of the Good Friday Spell, for orchestra alone, begins with the solemn passage in which Gurnemanz, deeply moved, greets Parsifal as the sovereign and savior of the Grailhood. We hear, first, Parsifal’s own theme, proclaimed majestically by the brass. This is followed by an extraordinarily beautiful and expressive version of

ESTABLISHED 1833

One discordant note...



...can shatter the structure of a complex symphony... *and* of a Will. The provisions of a Will must work in concert to be effective. Yet, a single event — a birth, a change in the value of assets, a new law — can change the outcome completely.

Whether you have a Will of your own or are a beneficiary under another’s, it’s wise to remember that Wills require periodic review. Our experienced trust officers, working closely with the family attorney, are often able to give valuable assistance to an individual in keeping a Will up to date.

ROCKLAND-ATLAS NATIONAL BANK *of* BOSTON

Trust Department: 199 Washington Street
Telephone RIchmond 2-2100

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION

*Dropped shoulders
... slimmest waist
... full, full skirt
in fine rayon
faille lined with
iridescent rayon
taffeta. Misses'
sizes 10 to 18 in
navy or black*

29.90



Chandler's
BOSTON and BELMONT

The coat that looks
like a dress . . . one
of the fascinating
ideas of this Spring!
We sketch one from
many smart ver-
sions.

COAT DEPARTMENT
THIRD FLOOR

the motive of Promise, sometimes called the theme of the Guileless Fool, associated with the mystical Prophecy of the coming of the stainless simpleton, who, through the enlightenment of compassion, will deliver the Grailhood from its woe.

"This passage, beginning in the strings, horns, and woodwind, ascends through one of those progressive intensifications, of which only Wagner knew the secret, to a climax of hieratic grandeur for the full orchestra, culminating in the rising sixths of the Grail theme.

"This superb passage — one of the most exalted and magnificent in all Wagner — is followed, after a series of long-held chords, diminuendo, for the wind, by the measures that accompany Parsifal's baptism of Kundry. We hear in the strings and wind, pianissimo, the motive of Baptism, and, succeeding it, the motive of Faith, at first in the woodwind, then in the muted strings. As the baptized Kundry bows her head and weeps, the motive of Faith becomes the poignant motive of Penitence (muted strings, *Sehr langsam*).

"As Parsifal turns and gazes on the tranquil loveliness of the fields and woods and meadows, the music of the Good Friday Spell begins with the enamoring melody that is sung by the oboe in B major (*Sehr ruhig, ohne Dehnung, 3-4*) over a murmuring of the muted strings and sustaining harmonies of the horns and woodwind: music of ineffable tenderness, yet penetrated with a subtle emotion of remembered pain, as if the music were shadowed by the recollection of some assuaged but unforgettable grief."

[COPYRIGHTED]



PASTENE
WINES

Served by hosts accomplished
in the art of hospitality

*A wide assortment of the
choicest American wines is
offered for your selection*

PASTENE WINE & SPIRITS CO., INC., BOSTON, MASS.

PASTENE PRODUCTS . . . standard of good taste since 1874

Fiduciary Trust Company

10 POST OFFICE SQUARE

BOSTON

DIRECTORS

JAMES BARR AMES
*Ropes, Gray, Best,
Coolidge & Rugg*

JAMES O. BANGS
Vice President & Treasurer

WILLIAM H. BEST
*Ropes, Gray, Best,
Coolidge & Rugg*

WINTHROP H. CHURCHILL
investment Counsel

CHARLES K. COBB
Scudder, Stevens & Clark

DAVID F. EDWARDS
*Chairman of the Board,
Saco-Lowell Shops*

ROBERT H. GARDINER
Vice President & Trust Officer

CARL J. GILBERT
Treasurer, Gillette Company

FRANCIS GRAY
Trustee

FRANCIS C. GRAY
President

HENRY R. GUILD
*Herrick, Smith, Donald, Farley
& Ketchum*

DAVID H. HOWIE
Trustee

ROBERT M. P. KENNARD
Vice President & Trust Officer

EDWARD F. MACNICHOL
Vice President & Secretary

EDWARD H. OSGOOD, JR.
Vice President & Trust Officer

RICHARD C. PAINE
*Treasurer, State Street Investment
Corporation*

WILLIAM A. PARKER
*Chairman of the Board,
Incorporated Investors*

PHILIP H. THEOPOLD
Mint, DeBlois & Maddison

JAMES N. WHITE
Scudder, Stevens & Clark

ROBERT G. WIESE
Scudder, Stevens & Clark

RALPH B. WILLIAMS
Vice President & Trust Officer

We act as Trustee, Executor, Agent and Custodian

VARIATIONS ON AN ORIGINAL THEME, *Op. 36*

By SIR EDWARD ELGAR

Born at Broadheath, near Worcester, England, June 2, 1857; died in Worcester, February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899. The first performance in the United States was by the Chicago Orchestra, Theodore Thomas, conductor, January 4, 1902. The variations were first performed at the concerts of the Boston Symphony Orchestra December 26, 1903, Wilhelm Gericke, conductor, and repeated April 9, 1910; February 25, 1927; January 19, 1934 (Sir Henry Wood conducting); January 18, 1946 (Sir Adrian Boult conducting).

The following orchestra is called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, triangle, bass drum, cymbals, organ and strings.

The score, dated "Malvern, 1899," is dedicated "to my friends pictured within."

ONE evening, after a long and tiresome day's teaching," according to the composer's account, Elgar "musingly played on the piano the theme as it now stands." His wife asked, "What's that?" "Nothing," he replied, "but something might be made of it. Powell would have done this [Variation II], or Nevinson would have looked at it like

C. Crawford



HOLLIDGE

Always Identified With Quality Fashions

In Boston . . . Tremont at Temple Place . . . HANcock 6-8800

In Wellesley . . . Central at Cross Street . . . WEllesley 5-2824

16th Annual Loan Exhibition

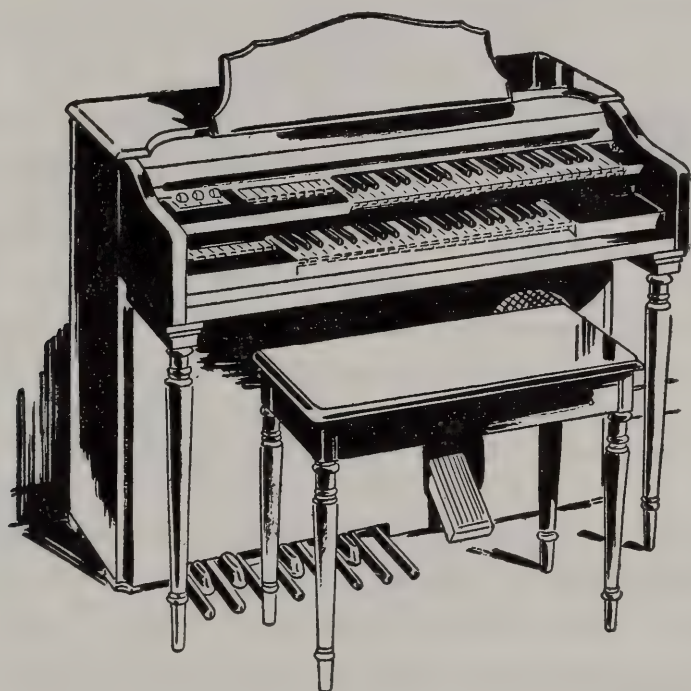
Contemporary Needlepoint and Crewel Work

April 27 through April 30 — 10:30 to 5:00

WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION

264 Boylston Street, Boston 16

Paine's . . . Boston's Leading Music Center



Wurlitzer Organ **easy to play, easy to own**

This new, versatile "Spinette" home organ rewards every taste for music, makes for gay gatherings, gives children happy memories of home. It is so easy to play that you can teach yourself. Simple course books show you how. Automatic controls take all the mystery out of playing. A full orchestra is at your fingertips . . . over 1000 combinations, with many beautiful solo voices. The "Spinette" is the only home organ that has natural tone because sounds are developed through wind-blown reeds. Only Paine's has the Wurlitzer. Come in for a demonstration.....

1325⁰⁰

BUDGET TERMS

Other models for churches, schools, other institutions.
Also see WURLITZER PIANOS at Paine's.

***P**AINE* *furniture company*

81 ARLINGTON ST., BOSTON — HAncock 6-1500
OPEN EVERY MON. AND WED. EVENING UNTIL 9

this" [Variation XII]. "Thus the work grew into the shape it has now."

So there developed the "Variations on an Original Theme." Over each variation the composer inscribed the initials of a friend ("musical or otherwise"), and over the theme itself, where according to custom the word "Theme" or "Tema" would have appeared, he wrote merely the word "Enigma." It all seemed simple enough: His friends would read these initials and recognize in each of the fourteen variations the original of the musical portrait, or at least Elgar's intention of one. As for the world at large — they were at liberty to take the music as music, and need know nothing of its personalities or intimacies. The world (more especially England, of course) did readily take to the music. A copy fell into the hands of Hans Richter on the continent, through his agent. Although Richter had never met Elgar (then none too well known), he forthwith toured with the piece in June of the same year (1899), and firmly established the fame of its composer.*

The "enigma" aspect of the variations at first seemed nothing more than a deft screen set up by the composer against the glare of full public scrutiny. "The variations have amused me," he remarked, "be-

* After the first performance, Richter persuaded Elgar to alter the orchestration in a few places, and to add a coda.

fine shoes for every member of the family



Thayer McNeil

boston and wellesley

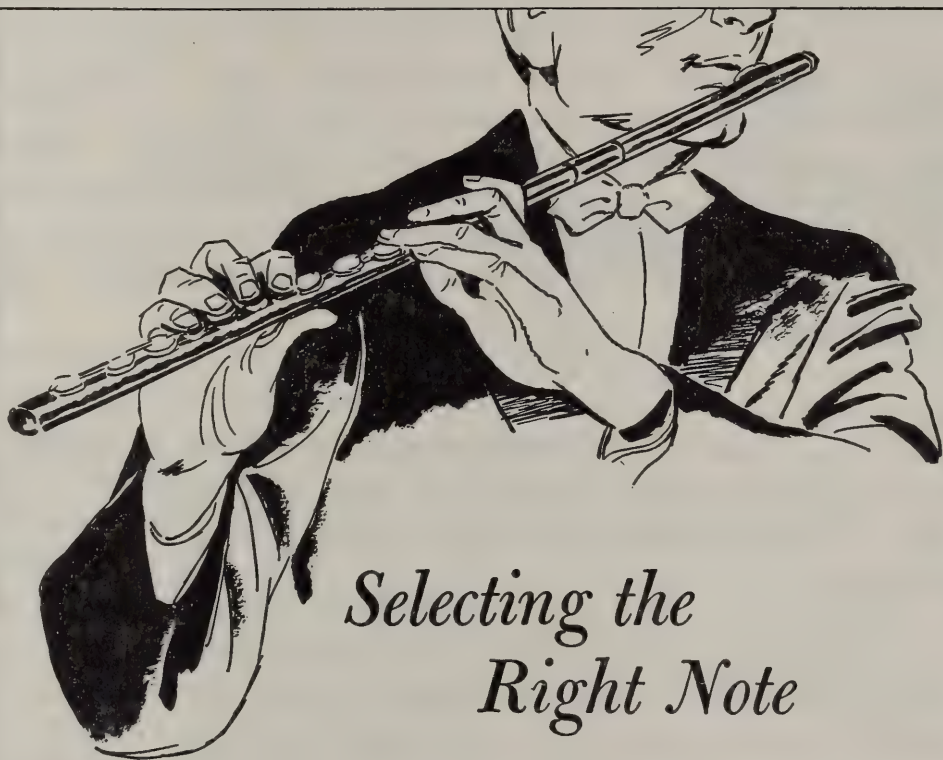


Childrens Clothes

INFANTS — BOYS to four — GIRLS to fourteen
ENGLISH COATS — KILTS — BOYS' Eton Suits
SCHOOL and Party Dresses for Pre-Teen Girls.

MISS WESTGATE

141A Newbury Street, Boston
Near Dartmouth St. Tel. KE 6-6513



Selecting the Right Note

We have been keeping personal finances in tune for many years. Our Trust Department will accept as much or as little of the responsibility for the management of your property as you choose to delegate . . . from complete financial supervision to the tedious but necessary details.

By having THE MERCHANTS act as your Agent or as Executor and Trustee, you and your family will be assured of expert and understanding guidance.

Whatever *your* need . . . we at THE MERCHANTS are here to help you.



Main Office: 28 STATE ST. • Copley Office: 513 BOYLSTON ST. • Kenmore Office: 642 BEACON ST.

MEMBER OF THE FEDERAL DEPOSIT INSURANCE CORPORATION

cause I've labelled 'em with the nicknames of my particular friends. That is to say I've written the variations each one to represent the mood of the 'party.' It's a quaint idea and the result is amusing to those behind the scenes and won't affect the reader who 'nose nuffin.' "

Until his death, the names of those portrayed, although easily ascertainable among Elgar's circle of friends, remained a gentleman's secret so far as publication was concerned. Sir Adrian Boult has long possessed a score on the fly leaf of which, in 1920, the composer wrote the list of names.

But the world has never been inclined to leave even the most harmless mystification to lie unsolved in peace. It was disposed to suspect a deeper and subtler riddle than a mere string of identities, and Sir Edward cannot be acquitted of amusing himself by feeding the flame of mystification with cryptic remarks or evasive answers. "The Enigma," he wrote at about the time of the first performance, "I will not explain — its dark saying must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played — So the principal theme never appears, even as in some late dramas, e. g.,

SCORE & SCRIPT INC.

Books ☆ Records

76 CHESTNUT STREET

BOSTON 8 MASSACHUSETTS

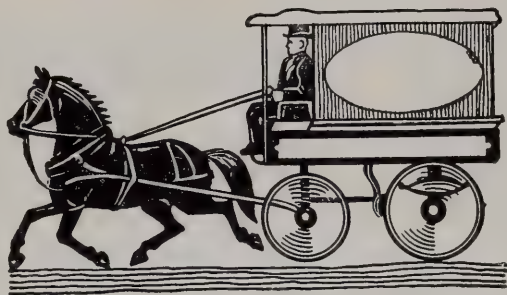
RICHMOND 2-3820

for superb footwear by master craftsmen



Joseph Antell
Boston Brookline

Recent Arrivals



	Each \$.99
Red Label Soft Shell Crabs , 3 3/4 oz. tin	
The gourmet's delight — delectable Maryland soft shell crabs ready to crumb or dip in batter and fry in your favorite way. The flavor is exceptionally delicate. Packed 3-4 in the tin.	
Fru Frett Wafers , 5 1/4 oz. pkg.	.89
The most delicious little Swiss biscuits we have ever tasted. Wafer-type, in fancy shapes about the size of an almond in the shell, with a wonderful milk-chocolate-and-crushed-almond filling. About 32 to the pkg.	
Red Label Waf-R Roll Cheese , 8 oz. roll	.50
A Canadian cheese with a robust tang, shaped into a cylinder 7 1/2 inches long and 1 1/2 inches in diameter. Slices easily into neat rounds for canapes or cheese tray.	
Embassy French Baby Corn , 3 1/2 oz. jar	.89
Such <i>tiny</i> ears of corn — about 1 1/2 inches long! — marinated in fine tarragon vinegar. Chill. Serve as appetizers, like pickles, or as a garnish for cold plates and tossed salads.	
Epicure Albacore Tuna Fish , 5 oz. jar	.53
White-meat tuna of splendid quality and flavor, for <i>special</i> salads, sandwiches and creamed dishes. (Try it in a newburg with ripe olives and sauteed mushrooms.)	
Red Label Pitted Purple Plums , 17 oz. tin (3 for 85¢)	.29
Halves of luscious, unpeeled purple plums, the stones removed, packed in a deliciously fruity syrup. Chill and serve as you would apricots or other tart-sweet fruit.	
Red Label Creamed Carrot Soup , 13 oz. tin (3 for 91¢)	.31
Brand new, made expressly for Pierce's, this delicate cream soup with the color of muted sunshine is excellent served hot or chilled. Top it with a sprinkling of chopped parsley.	

S. S. PIERCE CO.

SEVEN STORES

144 Tremont St.

133 Brookline Ave.

Copley Square

Chestnut Hill

Belmont

Newton Centre

Coolidge Corner

Telephone Dept.: KE nmore 6-7600 or BE acorn 2-1300



Maeterlinck's '*L'Intruse*' and '*Les Sept Princesses*,' the chief character is never on the stage."*

This remark set many wits at work and started prodigious guessing. Was the "larger theme," which haunted the whole but never appeared, a well-known melody which would "go" with the original theme in counterpoint, or fit into his harmony? Various melodies were suggested — "Auld Lang Syne," the "*Reine Thor*" motive from "*Parsifal*," even "Pop Goes the Weasel." But none of them would really fit, and when Elgar himself was cornered and questioned by Jaeger, the "Nimrod" of Variation IX, or Mrs. Richard Powell (the "Dorabella" of Variation X), or Mr. Griffith (the "Troyte" of Variation VII), each of whom had a sort of proprietary right by their inclusion, Sir Edward would promptly dismiss the solutions put forward but divulge none of his own. The conductor Sir Landon Ronald decided that there was no such theme, and that it was all a pleasant bit of "leg pulling" on the part of the composer.

[COPYRIGHTED]

* There is also the girl of Arles in Daudet's "*L'Arlésienne*," and the more recent "Rebecca" of Daphne du Maurier.

New beauty treatments solve all your skin problems!

At the Helena Rubinstein Salon, wonder-working face treatments can give every woman a fresher, younger-looking skin. There is a treatment to correct every problem. For example:

For aging contours — The Contour-Lift Treatment "lifts" and tightens chin sag, droopy jowls. Smooths expression lines. 7.50

For coarse, clogged pores — The Pore Cleansing Treatment eases out hidden grime, rids skin of

blackheads and whiteheads. Your pores look finer, your skin radiantly clean. 7.50

Make your appointment today for a free Polaroid Skin Analysis to reveal the true condition of your skin. Phone KEnmore 6-5270

Helena Rubinstein Salon, 11 Newbury Street, Boston, Mass.

if you appreciate good music, you'll appreciate



carol cravats
the different shop for men

144 NEWBURY AT DARTMOUTH

Banking in the Back Bay

Our two offices in the Back Bay — one in Copley Square and the other at Boylston Street and Massachusetts Avenue — provide well-rounded banking and safe deposit facilities to the residents, professional people and business concerns of this district.

COPLEY SQUARE OFFICE **587 Boylston Street**

Modern in appearance and equipment, this commodious new office provides banking rooms outstanding in arrangement and attractiveness.

MASSACHUSETTS AVENUE OFFICE
Cor. Massachusetts Ave. and Boylston St.
This office, erected in 1905, has been completely renovated with a layout designed for the greater comfort and convenience of our patrons.

At both offices we have tried, by means of historical and nautical decorations, to create an unusual and attractive atmosphere for those doing business with us.

State Street Trust Company

BOSTON, MASS.

MAIN OFFICE: State and Congress Streets
Union Trust Office: 24 Federal Street

Member Federal Deposit Insurance Corporation



"IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the "*Rondes de Printemps*" in 1909, "*Ibéria*" in 1910, and "*Gigues*" in 1912. The three "*Images*" as published bore numbers in reverse order.

"*Ibéria*" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra. Max Fiedler, conductor.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "*Images*" (a conveniently noncommittal title) for two pianos, to be called I. "*Gigues Tristes*," II. "*Ibéria*," III. "*Valses* (?)" Before long the project had become an orchestral

GOWNS — SUITS
COATS — HATS
BLOUSES

READY-TO-WEAR
AND
CUSTOM

Rita Thornton

33 NEWBURY STREET : BOSTON : CO. 6-5757

. . . presenting an unusual collection for the woman and
the college deb with a flair for fashion . . .
. . . moderately priced. . .



FOR OVER 175 YEARS . . . SERVING
NEW ENGLAND WITH FINE LUG-
GAGE, LEATHER GOODS, WOMEN'S
ACCESSORIES, AND GIFTS.

W. W. WINSHIP INC.

372 BOYLSTON STREET — between Arlington and Berkeley



SYMBOLS OF SECURITY

It is appropriate that the Boston Insurance Company has chosen the Pilgrim's hat and branch of bayberry as its symbol, and the Old Colony Insurance Company has selected the Mayflower. They are New England companies. These symbols promise that when anyone does business with either of these companies, he is dealing with an organization conducting its enterprises under the heritage of New England tradition and principle. Since the early days when our business was largely the insuring of old-time square-rigged ships trading in all parts of the world, Boston and Old Colony executives have taken New England pride in insurance as an institution, in maintaining unassailable financial strength, in faithfully fulfilling contracts, in settling losses promptly and pleasantly. You are sure of security and satisfaction when you say to your agent or broker: "Place this policy in either the Boston or Old Colony, of Boston."

one, and the questioned "*Valses*" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "*Pelléas*." Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for '*Ibéria*'; shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "*Ibéria*" will be ready as soon as the "*Rondes de Printemps*," the third of the "*Images*," is "right and as I wish it." By Christmas of 1908, the first full draft of "*Ibéria*" was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."



KINGSLEY a new pattern in LENOX CHINA

its grey overcasts in complete harmony with a table mating of sterling. Rimmed in platinum—with a wide band of green-grey—and starflowers blossoming on its white center.

Place setting \$21.95

Curry of Shrimp Calcutta

An Ivy Room Specialty

Curried shrimps ringed with saffron rice . . . Indian relishes.

\$2.30

IVY ROOM

BOSTON'S NEWEST
RESTAURANT

Somerset HOTEL

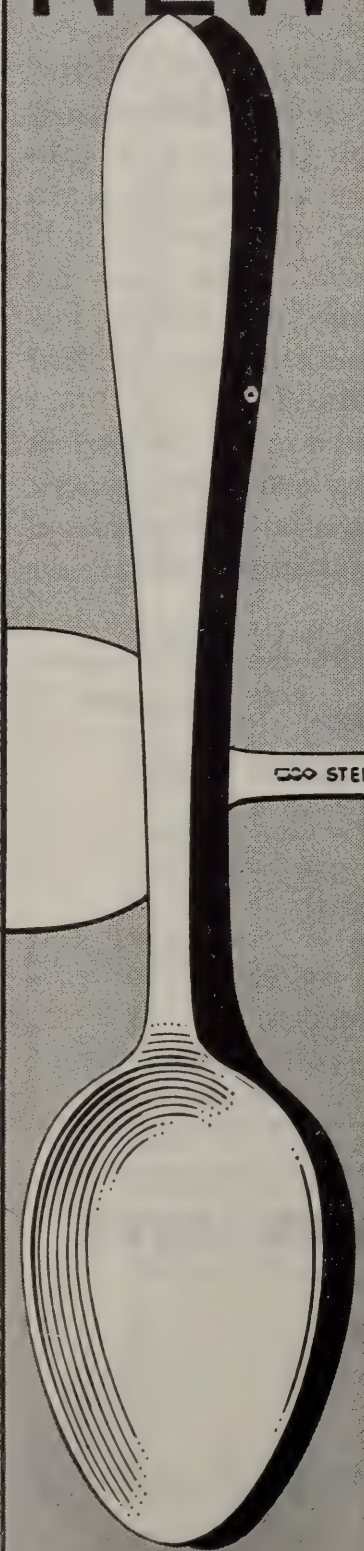
Broiled Chicken On Flaming Sword

An Ivy Room Specialty

Tender milk-fed half chicken broiled . . . served on sword and flamed with brandy.

\$2.50

NEW



MASSIVE WEIGHT

"Pointed Antique"

Exclusively at Shreve's
An exceptional value

You'll want to see and feel the new extra heavy weight "Pointed Antique" by Reed & Barton — one of the best values in table sterling that we have ever offered. The exquisite proportions of this treasured pattern take on added importance in this luxury version. Like so many choice silver patterns, massive weight "Pointed Antique" will be found only at Shreve's in Boston.

Shown actual size

STERLING X SHREVE CRUMP & LOW CO.

Price includes tax

6-piece place setting in massive weight
(A place setting includes luncheon knife and fork,
soup spoon, salad fork, teaspoon and butter knife.)
"Pointed Antique" — **\$39.75**

*Sterling silver may be purchased through
the Shreve Convenient Payment Plan.*

Shreve

CRUMP & LOW COMPANY

BOYLSTON AT ARLINGTON STREET
BOSTON

STORE HOURS: 9:30 A.M. to 5:00 P.M. (including
Saturdays) Telephone: COmmonwealth 6-2970

The movements are as follows:

- I. "*Par les rues et par les chemins*" ("In the streets and byways"). *Assez animé (dans un rythme alerte mais précis).*
- II. "*Les parfums de la nuit*" ("The fragrance of the night"). *Lent et rêveur.*
- III. "*Le matin d'un jour de fête*" ("The morning of a festival day"). *Dans un rythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with "*Ibéria*" in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of "*Ibéria*." Since time has vindicated the piece, two of these early champions, not without subsequent achievement of their own, may be quoted here to their credit. They are Manuel de Falla and Maurice Ravel.

The Spanish composer wrote in an article printed in the *Chesterian*:

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the



Otis Clapp & Son
INCORPORATED

ESTABLISHED
1840

UNIQUE PROFESSIONAL DRUG STORES

OUTSTANDING EQUIPMENT AND STOCKS FOR PRESCRIPTIONS.

FITTING ROOMS FOR SURGICAL GARMENTS,

SHADOWTHIN ELASTIC STOCKINGS, POST-OPERATIVE CONTOURS,

CAMP GARMENTS. PROFESSIONAL, TRAINED PERSONNEL.

OTIS CLAPP'S CONSERVATIVE TOILET ARTICLES.

439 BOYLSTON STREET
BOSTON, MASS.

CHESTNUT HILL SHOPPING CENTER
NEWTON, MASS.

417 WESTMINSTER STREET
PROVIDENCE, R. I.

THE MERCHANTS CO-OPERATIVE BANK

of 24 SCHOOL STREET, BOSTON

Is a friendly bank where you will
be welcome to

Save Money

and

Finance Your Home

Henry H. Pierce
President

1853 - 1953



STEINWAY . . .

ONE NAME

ONE TRADEMARK

ONE QUALITY

FOR 100 YEARS

And for almost all of that period—since 1860—the firm of M. Steinert & Sons, New England representative of Steinway & Sons, has shared in the traditions of integrity so long a part of both establishments. But confidence in Steinway quality is not confined to one locality or to selected fields . . . the great majority of concert artists, musical organizations and homes throughout the world recognize the superiority of the Steinway Piano and its "Century of Service to Music".

● In Massachusetts and New Hampshire new Steinway Pianos
are sold ONLY by M. STEINERT & SONS



M. STEINERT & SONS 162 BOYLSTON STREET, BOSTON

Jerome F. Murphy, President

BRANCHES IN WORCESTER • SPRINGFIELD

festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . .”*

Ravel took up an indignant pen against Gaston Carraud, who had written: “It is a curious phenomenon that today M. Debussy’s music is a reflection of that of his imitators. — He would now seem to be taking back out of the hands of his successors his own processes after they have degraded them; like them, too, he is putting more brains than emotion into his music.” Ravel himself was numbered among those imitators. He also resented, probably for less personal reasons,

*Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz’s “*Iberia*” suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the “*Iberia*” of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy’s score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The “realism” which many have found in Debussy’s “*Iberia*” was not of this sort.

PRE- THEATRE DINNER

Come as late as 7:15 . . .
Our Cafe Plaza Menu assures
superb food and flawless
service. You’ll make the
opening curtain with time to
spare.

SHERATON PLAZA

BOUND VOLUMES of the

*Boston Symphony
Orchestra*

Concert Bulletins

Containing

analytical and descriptive notes by
Mr. JOHN N. BURK, on all works
performed during the season.

“*A Musical Education in One
Volume*”

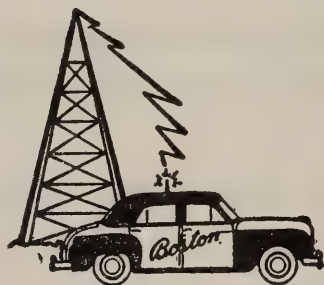
“*Boston’s Remarkable Book of
Knowledge*”

LAWRENCE GILMAN in the
N. Y. Herald and Tribune

Price \$6.00 per volume

Address, SYMPHONY HALL

BOSTON, MASS.



Boston Cab

KEnmore 6-5010

Radio Controlled Taxicabs
Safe Courteous Drivers

You can wear your Diamond Tiara...



... or any precious jewel of yours, secure in the knowledge that if it's lost, strayed or stolen, its value will be reimbursed ... provided you were foresighted enough to protect it with one of our Jewelry Floater policies. So safe ... so easy to do ... quite inexpensive, too! Get in touch with your Employers' Group agent ... today.

The EMPLOYERS' GROUP Insurance Companies



THE EMPLOYERS' LIABILITY ASSURANCE CORP. LTD.
AMERICAN EMPLOYERS' INSURANCE CO.
THE EMPLOYERS' FIRE INSURANCE CO.

110 MILK ST.
BOSTON 7, MASS.

*For Fire, Casualty and Marine Insurance or Fidelity and Surety Bonds,
see your local Employers' Group Agent, The Man With The Plan*

(Continued from page 4)

CHAMBER CONCERTS AT TANGLEWOOD

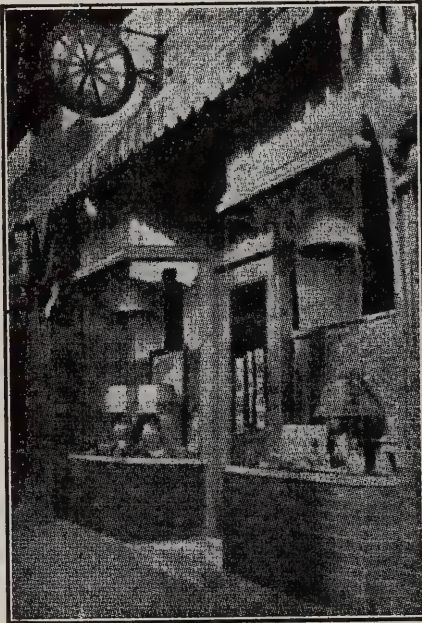
Following a tradition established by the late Elizabeth Sprague Coolidge who made possible a series of chamber concerts at Tanglewood each summer, this custom will be continued with concerts each Wednesday evening in the Theatre Concert Hall through the six weeks of the season. The performing groups will be as follows: Claudio Arrau and the Bel Arte Trio in a Beethoven program on July 7; the Albeneri Trio on July 14; the Zimble Sinfonietta in a program of Vivaldi, Stravinsky, and Rossini on July 21; the Griller String Quartet on July 28; the Kroll String Quartet on August 4; and Zino Francescatti in a program of violin sonatas on August 11.

BERKSHIRE MUSIC CENTER

The school maintained by the Boston Symphony Orchestra at Tanglewood will be in session through the six weeks of the Festival. The activities of the large student body will produce many performances: orchestral, choral, operatic and in chamber music and solo recitals to which all who join the Society of Friends of the Berkshire Music Center will be invited.

EXHIBITIONS

Through the courtesy of Mr. Joseph V. McMullan of New York, an exhibition of rare oriental rugs loaned by the Fogg Art Museum of Harvard University is now on view in the gallery. An exhibition of sculpture in hard wood by Camille Torno Speyer also continues.



SPRING AND SUMMER
DRESSES

LAMPS AND SHADES

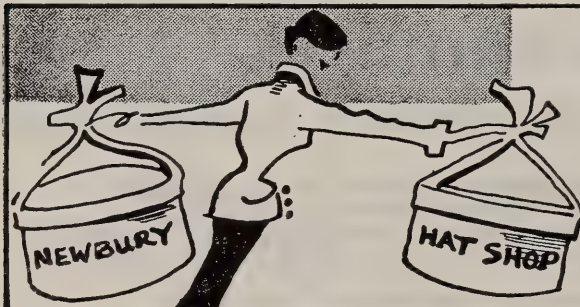
WEDDING PRESENTS

THE CARRY-ON SHOP

65 CHARLES STREET

BOSTON 14, MASS.

TELEPHONE CAPITOL 7-7219



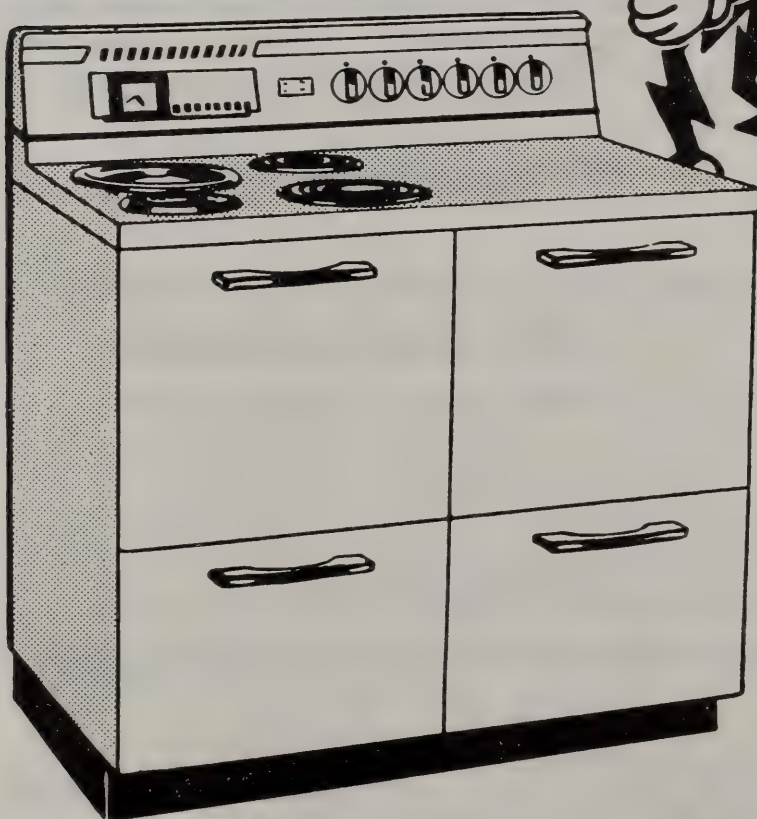
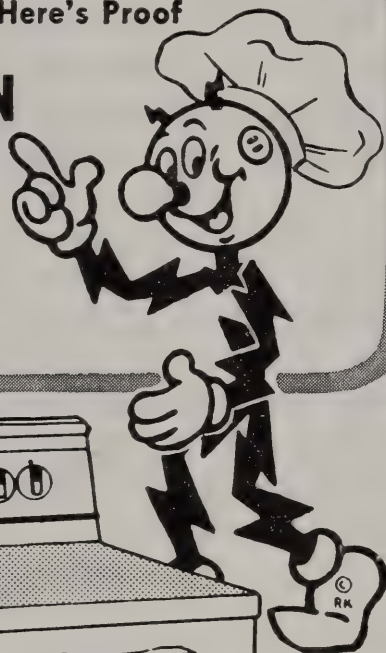
VISIT BACK BAY'S NEWEST AND MOST
COMPLETE MILLINERY SHOP. . . .

**newbury
hat shop**

33 newbury street

REDDY KILOWATT SAYS . . . Here's Proof

**GREATER BOSTON
PREFERS ELECTRIC
COOKING!**



Today, more than four out of five new single homes in Greater Boston feature electric ranges in their shining kitchens. Yes, Greater Boston prefers electric cooking. It's ultra-modern, it's clean, fast, truly automatic and thrifty!

**Switch to ELECTRIC COOKING NOW
BOSTON EDISON COMPANY**

a long and remorseless indictment of "*Ibéria*" in "*Le Temps*" by Pierre Lalo (both critics had been hot champions of Debussy in the "*Pelléas*" days). Ravel wrote in the "*Cahiers d'aujourd'hui*," February, 1913: "You were quite well able to understand, you who yielded yourself up without effort to the vivid charm and exquisite freshness of the '*Rondes de printemps*'; you who were moved to tears by that dazzling '*Ibéria*' and its intensely disturbing '*Parfums de la nuit*,' by all this novel, delicate, harmonic beauty, this profound musical sensibility; you, who are only a writer or a painter. So too was I, and so were Messrs. Igor Stravinsky, Florent Schmitt, Roger Ducasse, Albert Roussel, and a host of young composers whose productions are not unworthy of notice. But the only musicians, the only people with real sensibility, are M. Gaston Carraud, to whom we owe three songs and a symphonic poem, M. Camille Maclair, who has become known for his literary and pictorial works, and M. Pierre Lalo, who has not produced anything at all."

[COPYRIGHTED]

Au Longchamp

French Cooking and Pastry in Boston

LUNCH 11:30 TO 2:30

DINNER 5:30 TO 8:30

TEA 3:00 TO 5:00

Private Room
Available for Parties

TEL. LA 3-6720
97 MOUNT VERNON STREET

Open Sundays 1 to 9
French Pastry to Take Out

Fishelson's

Est. 1891

34 CHARLES STREET, BOSTON, MASS.

Tel. CA 7-8080

Fleuriste Français

T. O. Metcalf Co.

LETTER PRESS PRINTING PHOTO OFFSET

BOSTON 10, MASS.

51 MELCHER STREET

::

Telephone: HANcock 6-5050

DAPHNIS ET CHLOË — BALLET IN ONE ACT — ORCHESTRAL
FRAGMENTS

SECOND SERIES: "Daybreak," "Pantomime," "General Dance"

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe*, at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *Daphnis et Chloé* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — "*La Revue Musicale*," December, 1938.

From F M
From Records, and
Via Tape Recordings
MUSIC SOUNDS BEST WHEN YOU USE
FULL FREQUENCY RANGE
SOUND EQUIPMENT
FURNISHED BY
THE LISTENING POST, Inc.
161 NEWBURY STREET
BOSTON, MASSACHUSETTS
NEW ENGLAND'S NEW AUDIO CENTER
Home demonstration of
natural, musically faithful
Sound Systems is our privilege
Copley 7-7530

"Say it with Flowers"
Flowers Telegraphed to all parts of world

Symphony

Open Evenings
Sundays and Holidays

FLOWER SHOP, INC. 248 HUNTINGTON AVE.
KENmore 2076 and 2077 opposite Symphony Hall

IN HIS autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed cor-

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began "*Daphnis et Chloé*." Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for "*Daphnis et Chloé*" were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

Telephone
KENmore 6-6823



FRANK McCANN
Limousine & Taxi Corp
60 KILMARNOCK STREET BOSTON

offers you a service which has been available to the city for over forty years. It is the answer to your traffic, parking, and other transportation problems. Save wear and tear on yourself and car by riding in a late model Cadillac limousine with a liveried chauffeur, at reasonable rates.

FOR:

Theatre going; Symphony concerts; Shopping; Touring the city; Weddings; Social engagements.

RIDE IN COMFORT AND STYLE — RIDE McCANN!

Special rates for long distance trips.

Registered: Interstate Commerce Commission.

Ken. 6 { 6823
6824
2600



Wm. S. Haynes Co.

SOLID SILVER FLUTES — PICCOLOS

10-14 Piedmont Street, Boston 16, Mass.

NEW ENGLAND CONSERVATORY OF MUSIC

CONCERT BY CONSERVATORY ORCHESTRA

RICHARD BURGIN, *Conductor*

Beethoven Overture and incidental music: *Egmont*

Eleanor Davis, soprano, of the Faculty

Tchaikovsky Serenade for Strings in C major

Rimsky-Korsakov Suite from *Tsar Sultan*

THURSDAY EVENING, MAY 6, IN JORDAN HALL, AT 8:30 P.M.

Tickets without charge on application to the Dean's Office at the Conservatory

Since



1832

J. S. WATERMAN & SONS

FUNERAL SERVICE

Laynor Flowers
47 Newbury Street
Boston

Boston's Perpetual
Flower Show

Tel. CO 6-3637

HARRY STRAUSS (1928-1931)
LOUIS SCHWARTZ
CHARLES SHERMAN
HARVEY L. POPCHER

LIBERTY 2-5220

HARRY STRAUSS & CO.

Insurance

89 BROAD STREET • BOSTON 10, MASSACHUSETTS

BOSTON

REVENUE

rect, "*Daphnis et Chloé*" was five years in the making and must indeed have many times been "*remis sur le métier*," as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinski, even while miming the character of Daphnis, was executing, according to novel ideas of his own, "*L'Après-Midi d'un Faune*." It can be well imagined that, in the presentation of "*Daphnis et Chloé*," Nijinski and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," a "late eighteenth century" Greece would not have contributed toward single-mindedness in the re-



7 Outstanding SUPER MARKETS

WATERTOWN—24 Mt. Auburn St.
 NEWTONVILLE — 279 Walnut St.
 WELLESLEY — 448 Washington St.
 SOMERVILLE—401 Highland Ave.
 MEDFORD — 75 Riverside Ave.
 CHESTNUT HILL — 1 Boylston St.
 CAMBRIDGE - 699 Mt. Auburn St.

D. W. DUNN CO.



EST. 1896

BOSTON



PARK YOUR CAR
at

UPTOWN GARAGE

10 GAINSBOROUGH STREET, BOSTON
TOWING and REPAIR SERVICE

Near Symphony Hall, Boston Arena, Boston Opera House, Horticultural Hall, Jordan Hall, New England Conservatory of Music, only a few steps from Mechanics Building.
 Excellent Taxi Service to Theatres and Shopping District.

Tel. CO 6-7260

hearsals of "*Daphnis*." Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5-4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to a sophist, Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

[COPYRIGHTED]

Kentucky Straight Bourbon Whiskey • 100 Proof • Bottled in Bond

Always the Right Key

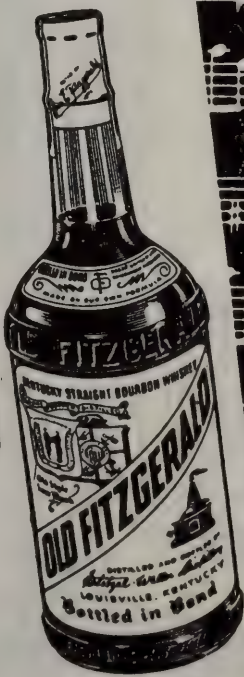
You are in tune with good taste when Old Fitzgerald bonded bourbon is your choice for gift, for guest, or for your own personal enjoyment. Its authentic bourbon flavor always strikes the right note.

Your Key to Hospitality

OLD FITZGERALD

OLD FASHIONED... but still in style

*Distilled and Bottled by
Fitzgerald Distilling Co., Louisville, Ky.*

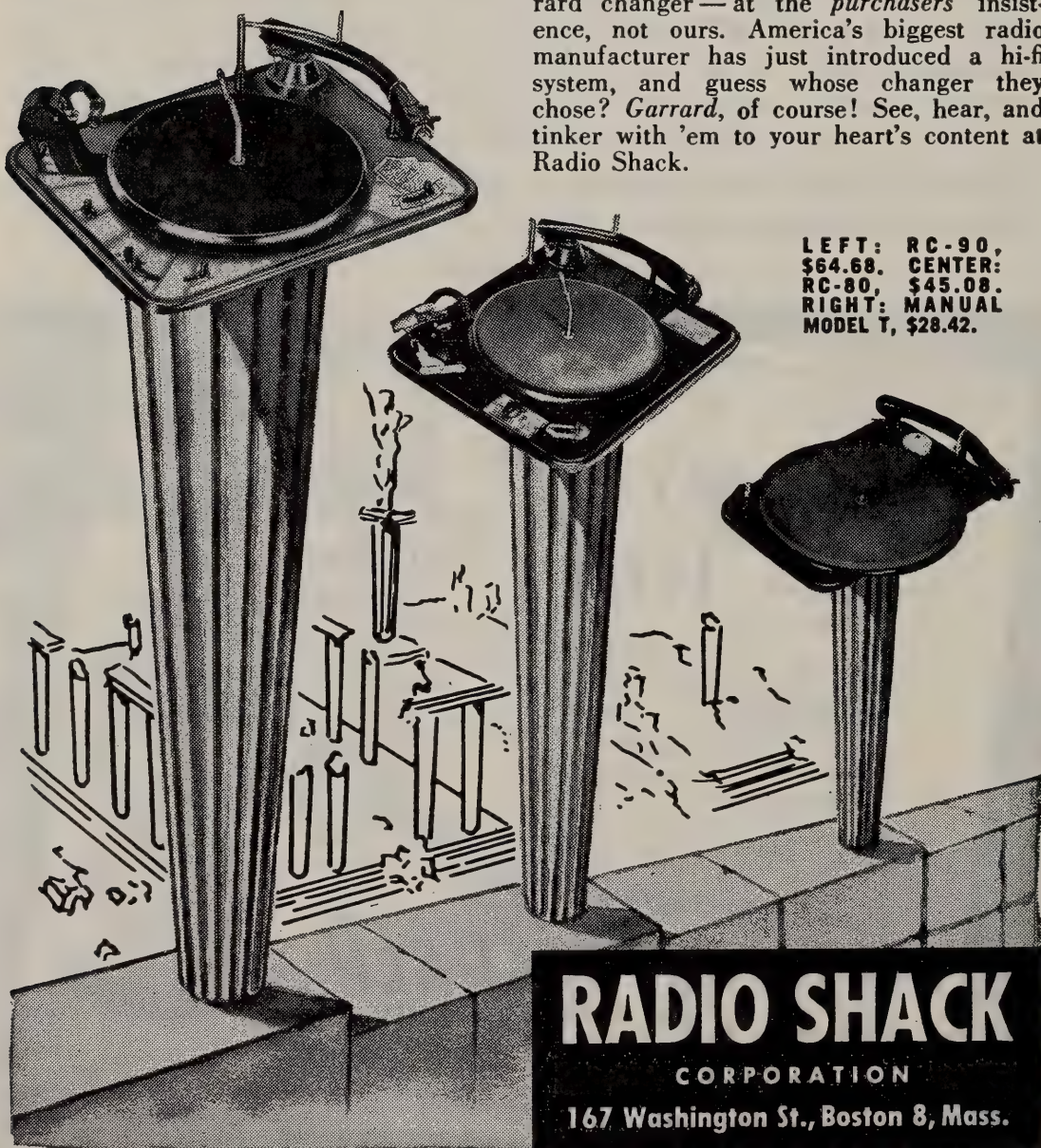


The *Classic* manner of playing phonograph records is on *Garrard* changers...

Of course there *are* other makes. Nevertheless, the Messrs. Funk and Wagnalls define classic as "belonging to the first rank"—an elevation which has been Garrard's *exclusive* position since the battle of the speeds was resolved at $33\frac{1}{3}$. Here's a list of Garrard *firsts* for those interested in minutiae: 4-pole motor, muting switch, weighted turntable, jeweled pivot, special 45 rpm spindle. Now a tidbit for the budget-wise: Garrards are no costlier than domestic competition. Next a word for console owners: yes, a Garrard may be *installed in your set* without complicated maneuvers!

It's a fact: 95% of all Radio Shack high-fidelity home music systems include a Garrard changer—at the *purchasers'* insistence, not ours. America's biggest radio manufacturer has just introduced a hi-fi system, and guess whose changer they chose? *Garrard*, of course! See, hear, and tinker with 'em to your heart's content at Radio Shack.

LEFT: RC-90,
\$64.68. CENTER:
RC-80, \$45.08.
RIGHT: MANUAL
MODEL T, \$28.42.



RADIO SHACK
CORPORATION
167 Washington St., Boston 8, Mass.

SYMPHONY HALL, BOSTON

SEVENTY-FOURTH SEASON, 1954—1955



Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*



Six

SUNDAY AFTERNOON CONCERTS

at 3.00

OCTOBER 31	FEBRUARY 13
DECEMBER 12	MARCH 13
JANUARY 23	APRIL 17



This year's season ticket holders have an option until May 15 to retain their seats for next season (Payment to be made by *October 1st*).

Renewal subscription cards for signature have been sent to all present season ticket holders.

G. E. JUDD, *Manager*.

SYMPHONY HALL

NEXT THURSDAY, APRIL 29, at 7:30

EXTRA

OPEN REHEARSAL

by the

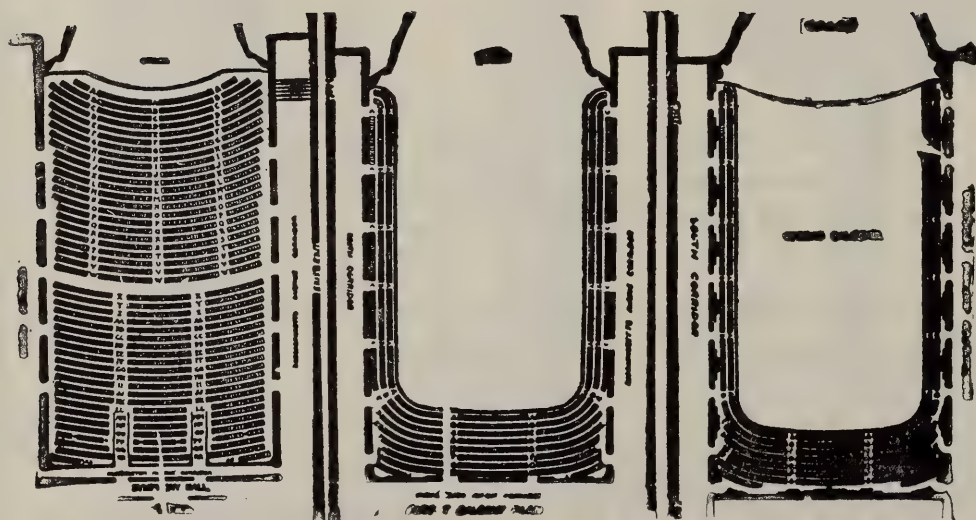
Boston Symphony Orchestra

under the direction of

CHARLES MUNCH

Beethoven's Overture to "Coriolanus", and Ninth Symphony
with Chorus and Soloists will be rehearsed

Tickets at the Box Office — \$2



- THE BOSTON SYMPHONY CONCERT BULLETIN
- THE BERKSHIRE FESTIVAL PROGRAM
- THE BOSTON POPS PROGRAM



The Boston Symphony Orchestra

PUBLICATIONS

offer to advertisers wide coverage of a special group of discriminating people. For both merchandising and institutional advertising they have proved over many years to be excellent media.

Total Circulation More Than 500,000

For Information and Rates Call :: MRS. DANA SOMES, *Advertising Manager*
Tel. CO 6-1492, or write: Symphony Hall, Boston 15, Mass.



NEVER BEFORE in America's industrial history has the essential need of catalogs and other forms of printed information and material been so clearly evident. Efforts to resume production, to re-sell neglected markets, are helped by the up-to-date bulletins issued by the suppliers to industry—or hampered by the lack of them. Now is the time to revise or replace your catalogs and mailing pieces. Let us help you schedule your printing needs.

PRINTERS SINCE 1873 • *Geo. H. Ellis Co.*

272 CONGRESS STREET • BOSTON • LIBERTY 2-7800

To the —

Friends of the Boston Symphony Orchestra

I have been asked by the Trustees to express their gratitude to the members of our Society for their loyal support of the Orchestra this season.

Without such support, continuation of the Orchestra would be impossible. The list of these Friends as of April 5, 1954, is bound into this program book as a permanent record.

The sole and earnest purpose of the Society of Friends of the Orchestra is to provide the best in orchestral music to the greatest possible number, and all who care to join in furthering this object are invited to enroll as members. There is no minimum membership fee and checks made out to Boston Symphony Orchestra and forwarded to Symphony Hall, Boston, constitute enrollment without further formality.

PALFREY PERKINS

*Chairman, Friends of the
Boston Symphony Orchestra*

Friends of the Boston Symphony Orchestra

List of Members for Season of 1953-1954

Boston Members

Mr. Edwin I. Abbot
Mr. and Mrs.
Charles C. Abbott
Mrs. Gordon Abbott
Mr. and Mrs.
James D. Abbott
Dr. John A. Abbott
Mr. and Mrs.
A. Howard Abell
Dr. W. H. Abelmann
Mrs. Pennell N. Aborn
Mr. Arnold L. Abrams
Mrs. Herbert Abrams
C. F. Adams, Jr.,
Foundation
Miss Clara A. Adams
Miss Eleanor D. Adams
Miss Fanny M. Adams
Mrs. John Adams
Mr. Robert M. Adams
Mr. and Mrs.
Thomas B. Adams
Mrs. Winslow H. Adams
Mrs. Albert Adelson
Mr. Jack Adelson
Miss Dora L. Adler
Mr. Herman Adler
Mrs. George R. Agassiz
Mrs. Maximilian Agassiz
Mr. Herbert M. Agoos
Miss Clarinda B. Akeroyd
Mr. and Mrs. George Alberts
The Rev. and Mrs.
Raymond Albright
Mr. and Mrs.
Otto A. Alcaide
The Alden Press
Mrs. Stephen P. Alden
Mrs. Talbot Aldrich
Mrs. William T. Aldrich
Mrs. Peter P. Alexander
Miss Louisa R. Alger
Mrs. Arthur W. Allen
Mr. Donald G. Allen
Miss Eleanor W. Allen
Miss Elizabeth Allen
Mrs. Frank G. Allen
Mr. and Mrs.
G. Howard Allen
Mrs. Harold A. Allen
Dr. and Mrs. Henry F. Allen
Miss Hildegard Allen
Miss Mary N. Allen
Mrs. Paul Hastings Allen
Mr. and Mrs. Philip R. Allen
Miss Ruth Allen
Mrs. Thomas E. Allen

Miss Una L. Allen
Mrs. George R. Alley
Allied Container
Corporation
Mrs. Charles Almy
Miss Helen J. Almy
Mrs. Francis J. Oliver Alsop
Mr. and Mrs. Manuel Alter
Mrs. Martin Altmann
Mrs. Henry B. Alvord
Mrs. John S. Ames
Mrs. Oakes I. Ames
Mr. and Mrs.
Stephen B. Ames
Mrs. Theodore G. Ames
Mrs. William H. Ames
Mr. Roger Amory
Mrs. William Amory
Mr. Arthur J. Anderson
Anderson-Coffey Co., Inc.
Miss Helen Anderson
Mrs. Lloyd D. H. Anderson
Miss Marion Anderson
Mr. and Mrs.
O. Kelley Anderson
Miss Elizabeth H. Andrews
Mrs. J. C. Angus
Anonymous
Mrs. Harold Ansin
Miss Margaret Anthony
Mr. B. Earle Appleton
Miss Helen Appleton
Mrs. W. Cornell Appleton
Mrs. R. S. Archer
Mr. and Mrs.
W. C. Archibald
Mr. James R. Armington
Mrs. Lewis A. Armistead
Mrs. Harold Greene Arnold
Miss Margaret F. Arnold
Mrs. Jesse M. Aronson
Arter Grinding
Machine Company
Mr. Charles N. Arthur
Mrs. Harold D. Ashe
Mr. Gifford W. Asher
Mr. Holt Ashley
Miss Lydia A. Ashmead
Mr. Aaron Astrin
Mrs. Jonathan H. Atkinson
Mrs. Henry L. Atwell
Mrs. David E. Atwood
Miss Eleanor C. Atwood
Miss Harriet W. Atwood
Miss Marguerite Atwood
Miss Melanie Avery
Mr. Alan S. Axelrod

Mrs. Charles F. Ayer
Mrs. Frederick Ayer
Mrs. James B. Ayer
Mrs. John P. Ayer
Mrs. W. P. F. Ayer
Mr. Charles L. Ayling
In Memory of
Mrs. James Ayres

Mr. and Mrs.
Courtlandt W. Babcock
Mrs. Francis M. Babson
Mrs. R. W. Babson
Bachrach, Inc.
Mrs. Louis Fabian Bachrach
Dr. and Mrs.
Theodore L. Badger
Mr. and Mrs.
Samuel L. Baer
Mrs. Francis A. Bagnall
Miss J. Marjorie Bailey
Mr. and Mrs.
Sherwood E. Bain
Mrs. Bart W. Baird
Mr. Allen N. Baker
Mrs. Hamilton W. Baker
Mrs. Roland M. Baker
Mrs. Talbot Baker
Dr. Franklin G. Balch
Mrs. Franklin G. Balch, Jr.
Mrs. E. A. Baldwin
The Rev.
G. Graham Baldwin
Mr. Robert Baldwin
Dr. Eric G. Ball
Miss Margaret S. Ball
Professor and Mrs.
Edward Ballantine
Miss Edith Bangs
Miss Ernestine C. Banker
Mr. Talcott Banks, Jr.
Mrs. George W. Barber
Mr. and Mrs.
Richard H. Barbour
Mr. Harrison R. Barker
Mr. and Mrs.
John Barker, Jr.
Miss Phyllis F. Barker
Mr. Charles L. Barlow
Mr. and Mrs. John Barnard
Mr. and Mrs. William
Lambert Barnard
Dr. and Mrs.
Benjamin A. Barnes
Mrs. Joel M. Barnes
Mrs. Winchester Barnes
Mrs. Howard J. Barnett

- Mr. John S. Barnet
Mr. and Mrs.
S. J. Barnet
In Memory of
Sara Herman Barnet
Dr. J. Dellinger Barney
Mr. Leonard Baron
Dr. and Mrs. Joseph S. Barr
Mrs. W. Emerson Barrett
Mrs. William A. Barron
Mr. and Mrs. Ralph Barrow
Mr. P. H. Barrows
Mrs. Thomas Barrows
Mrs. John Sedgwick Barss
Mrs. Fraser Barstow
Mrs. Carl Barth
Mr. and Mrs.
Arthur L. Bartlett
Mrs. Charles W. Bartlett
Miss Elizabeth M. P.
Bartlett
Mrs. George W. Bartlett
Miss Grace E. Bartlett
Miss Mary Bartlett
Mrs. Matthew Bartlett
Mrs. Nelson S. Bartlett
Mrs. E. F. W. Bartol
Mrs. John W. Bartol
Mrs. Robert S. Barton
Mrs. J. Colby Bassett
Miss Josephine Bassett
Mrs. George L.
Batchelder, Jr.
Mrs. Laurence Batchelder
Miss Mary E. Batchelder
Mrs. Henry B. Batchelor
Miss Almira W. Bates
Miss Eleanor Bates
Mrs. George E. Bates
Miss Josephine B. Bates
Miss Miriam F. Bates
Mrs. Oric Bates
Mrs. Roy Elliott Bates
Mrs. Meredith Bauer
Mrs. Helen Wood Bauman
Miss Isabel S. Baxter
Mr. and Mrs.
Jesse B. Baxter
Mrs. Boylston A. Beal
Mr. and Mrs.
Thomas P. Beal
Mrs. William DeFord Beal
Miss Ann B. Beale
Mrs. Harry C. Beaman
Bearings Specialty Company
Mrs. A. T. Beatey
Mr. and Mrs.
Bancroft Beatley
Mrs. Ralph Beatley
Miss Winifred M. Beck
Miss Dorothy K. Becker
Mrs. G. W. Becker
Mr. Frank M. Beckerman
- Mrs. Ralph G. Beckett
Miss Jane Beckman
Miss Eleanor W. Beebe
Mrs. Lawrence Beebe
Miss Sylenda Beebe
Mr. Irving R. Beiman
Mr. Ernest H. Belanger
Miss Gertrude C. Belcher
Dr. and Mrs. J. Frank Belin
Mrs. Robert E. Belknap
Mrs. Arthur W. Bell
Mr. Walter C. Bell
Mrs. A. Farwell Bemis
Mr. and Mrs. Alan C. Bemis
Mrs. H. H. Bemis
Mr. and Mrs.
John R. Bemis
Mrs. George W. Benedict, Jr.
Mr. Manson Benedict
Mr. A. E. Benfield
Miss Frances Z. T. Benner
Mrs. J. C. Bennett
Mr. and Mrs.
Martin Bennett
Dr. and Mrs.
Robert E. Bennett
Mrs. Samuel C. Bennett
Mrs. Arthur S. Bennink
Mrs. Robert Bennink
Mrs. G. E. Benson
Mrs. Philip Benson
Miss Sylvia P. Benson
Miss Joan Bentinck-Smith
Mrs. William Bentinck-Smith
Miss Priscilla Somes Bentley
Mr. Richard A. Berenson
Dr. and Mrs.
Martin A. Berezin
Miss Eleanor Berg
Mr. George H. Berger
Mrs. Isabel Kuntz Berger
Mr. Walter George Bergman
Emma and David Berkman
Mrs. Bernard W. Berkowitch
Mr. and Mrs.
A. W. Berkowitz
Mr. Abram Berkowitz
Mr. Gerald A. Berlin
Mrs. Anna C. Berman
Mr. and Mrs.
George A. Bernat
Mr. and Mrs. Paul Bernat
Mrs. David W. Bernstein
Mr. Eliot L. Bernstein
Mr. and Mrs.
Maurice J. Bernstein
Mr. and Mrs.
Milton Bernstein
Miss Tessie S. Bernstein
Miss Ruth Berow
Professor and Mrs.
C. Harold Berry
Mr. Aaron Beshansky
- Mr. Harry W. Besse
The Bettinger Corporation
Mr. William E. Biddle, Jr.
Mr. Lawrence O. Bidstrup
Dr. and Mrs.
Frederick S. Bigelow
Mr. and Mrs. Nelson Bigelow
Mrs. V. Stoddard Bigelow
Mrs. Alexander H. Bill
Mr. Bernard N. Biller
Miss Bernice W. Billings
Bingham, Dana and Gould
Miss Emily V. Binney
Mr. Edwin Binney, 3rd
Dr. and Mrs. Horace Binney
Mr. and Mrs.
Charles Sumner Bird
Mrs. Francis W. Bird
Mr. and Mrs. Harold S. Bird
Mrs. R. W. Bird
Mrs. Paul H. Birdsall
Miss Ernestine Birnbaum
Miss Jessie M. Bishop
Miss Mildred E. Bixby
Mr. Everett H. Black
Mrs. S. Bruce Black
Mrs. Taylor Black
Dr. and Mrs.
Leo A. Blacklow
Mrs. Arthur Blake
Mr. and Mrs. Francis Blake
Mr. and Mrs.
Harley T. Blake
Miss Maude D. Blake
Mrs. Archibald Blanchard
Miss Mary W. Blatchford
Dr. and Mrs. Allen D. Bliss
Mrs. Clarence R. Bliss
Mr. and Mrs. Henry M. Bliss
Mrs. John H. Blodgett
Mrs. Robert E. Blood
Mr. Daniel Bloomfield
Charles P. Blouin, Inc.
Mrs. Thomas S. Blumer
Mrs. Charles H. Boardman
Mrs. Robert Waldo Boas
Mrs. Arlie V. Bock
Miss Ligita Bode
Mrs. Ronald V. C. Bodley
Mr. and Mrs.
Sherman P. Bodwell
Miss Helga Boes
Miss Pauline Bohn
Mr. and Mrs. John E. Boit
Miss Catherine M. Bolster
Mrs. Marshall Bolster
Mrs. Stanley M. Bolster
Mrs. D. S. Bond
Miss Helen Lee Bond
Mr. and Mrs.
Antony Bonvalot
Miss Rhoda C. Bonville
Mr. Vincent V. R. Booth

Miss Leah A. Borden
Mrs. John Bordman
Mr. Christian E. Born
Mr. and Mrs. Mark Bortman
Dr. and Mrs.

Henry Boruchoff
Boshco, Inc.
Miss Gertrude M. Bosien
Mrs. A. D. Bosson
Boston Envelope Company
Boston Filter Company, Inc.
Boston Insulated Wire and
Cable Co.

Boston Music Company
Boston Transformer
Company
Boston University College
of Music

Mrs. John T. Bottomley
The Rev. C. R. Boucher
Mr. Cleo W. Boudreau
Mr. James G. Bournazos
Miss Mary E. Boutelle
Mrs. Herbert L. Bowden
Miss Mary O. Bowditch
Dr. Edward L. Bowles
Miss Barbara Boyagian
Miss Margaret Boyd
Mr. Charles Boyden
Miss Elva R. Boyden
Miss Helen M. Boyer
Mr. and Mrs.

Gerald W. Brace
Mrs. Gamaliel Bradford
Mrs. F. J. Bradlee, Jr.
Mrs. Henry G. Bradlee
Mr. and Mrs.

Henry Bradlee, Jr.
Mrs. Reginald Bradlee
Mrs. Ralph Bradley
Mrs. Walter H. Bradley
Mr. Ernest A. Bragg, Jr.
Miss Lena E. Bragg
Mrs. W. C. Bramhall
Mrs. E. D. Brandegee
Mrs. Carl Brandt
Mr. J. S. Braunig
Mrs. Anthony Brayton
Miss Charlotte Brayton
Mrs. David A. Brayton
Dr. T. Berry Brazelton
Mr. and Mrs.

Frederick Brech
Mr. Paul B. Breck
Mr. William M. Breed
Mrs. J. Lewis Bremer
Miss Sarah F. Bremer
Mrs. Theodore G. Bremer
Mr. and Mrs.

Herbert Bremner
Mr. Allen W. Brennan
Mr. and Mrs.
Donald G. Brennan

Mr. and Mrs.
Harry D. Brenner
Mrs. Kenneth M. Brett
Mr. Benjamin F. Brettler
Mrs. Basil Brewer
Mrs. Charles Brewer
Mr. George F. Brewer
Mr. and Mrs.
John D. Brewer, Jr.
Mr. and Mrs.
George W. W. Brewster
Dr. and Mrs.

Henry H. Brewster
Mrs. J. F. F. Brewster
Mr. and Mrs. William
Edwards Brewster
Mr. David Bridgham
In Memory of
Clarissa A. Briggs
Mrs. George Wright
Briggs, Sr.
Mr. Henry P. Briggs
Mrs. Dwight S. Brigham
Mrs. F. Gorham Brigham
Mrs. Frank L. Brigham
Mr. and Mrs.

Lewis A. Brigham
Mr. and Mrs. Louis L. Brin
Mr. and Mrs. Virgil C. Brink
Mr. Bartol Brinkler
Miss Phoebe Bronkhorst
Mrs. Arthur B. Brooks
Mrs. Arthur H. Brooks
Mrs. Edward Brooks
Mr. John G. Brooks
Mr. Lawrence G. Brooks
Miss Marion Haskell
Brosseau

Michael Brotman Company,
Inc.
Mr. Charles N. Brower
Miss Dorothy A. Brown
Mrs. Edwin P. Brown
Mr. and Mrs.

George R. Brown
Mr. and Mrs.
Gordon S. Brown
Mr. and Mrs. John
Nicholas Brown
Mr. and Mrs. LaRue Brown
Mr. and Mrs. Louis E. Brown
Mrs. Mabel Wolcott Brown
Mrs. Philip L. Brown
Miss Sylvia Brown
Mrs. Theodore E. Brown
Mrs. Thomas Gilbert Brown
Brown-Wales Company
Mrs. A. Page Browne
Miss Cynthia E. Browne
Miss Katherine L. Bruce
Miss Marjorie M. Bruce
Miss Flora Allen Bryant
Mrs. John Bryant

Miss Mary L. Bryant
Dr. Edwin B. Buchanan
Buck Printing Company
Mrs. Earle Buckingham
Mrs. Walter S. Bucklin
Miss Alice E. E. Buff
Miss Ellen T. Bullard
Mr. John C. Bullard
Mr. and Mrs.
John M. Bullard
Mr. and Mrs.
John M. Bullitt
Mrs. Austin T. Bunker
Dr. and Mrs. John P. Bunker
Mrs. Philip E. Bunker
Mrs. Philip H. Bunker
Mrs. Benjamin Bunshaft
Mr. John E. Burchard
Miss Barbara D. Burdick
Mr. and Mrs.

George E. Burdick
Mr. R. Burdon-Muller
Mrs. Herbert R. Burgess
Mr. and Mrs.

C. Rodgers Burgin
Mrs. E. J. Burke
Miss Martha J. Burke
Mrs. Roger M. Burke
Mr. and Mrs.

Arthur Burkhard
Mrs. W. A. Burnham
Mr. Hugh Burr
Miss Linda F. Burr
Miss Elizabeth Burrage
Miss Jean Burrage
Miss Sally Burrage
Mr. H. F. Burroughs
Mrs. Ethel M. Burton
Mrs. Jessie F. Burton
Mrs. George A. Bushee
Business Equipment
Corporation

Mrs. F. Wadsworth Busk
Miss Marion E. Buswell
Mrs. Morgan Butler
Mr. William E. Butler
Dr. and Mrs.
Douglas E. Butman
Mr. Frederic C. Butterfield
Mrs. Stedman Buttrick, Jr.
Dr. and Mrs. R. K. Byers
Mrs. Henry G. Byng

Cabot Foundation
Mr. Charles C. Cabot
Mrs. Chilton R. Cabot
Mr. Godfrey L. Cabot
Godfrey L. Cabot, Inc.
Mrs. Harry D. Cabot
Mr. and Mrs.
Henry B. Cabot
Mr. and Mrs. Paul C. Cabot
Mrs. Sewall Cabot

Mr. and Mrs.
 Thomas D. Cabot
 Mrs. Walter M. Cabot
 Mr. and Mrs. Sidney Cahan
 Mrs. Norman Cahners
 A. S. Campbell Company,
 Inc.
 Mr. Bushrod H. Campbell
 Mr. John C. Campbell
 Mrs. Wallace M. Campbell
 Mr. John J. Canavan
 Dr. and Mrs.
 Bradford Cannon
 Mrs. Beatrice Carlson
 Mr. C. E. Carlson
 Miss Elsie P. Carlson
 Miss Lennie Carlson
 Mr. George W. Carmichael
 Mr. and Mrs.
 Raymond S. Carman
 Mr. Charles Roslyn Carney
 Carpenter Manufacturing
 Company
 Mr. Arthur Carr
 Miss Cornelia P. Carr
 Mrs. Houghton Carr
 Mr. Houghton Carr, Jr.
 Mrs. John P. Carr
 Mrs. Henry G. Carroll
 Mr. Joseph Carson, Jr.
 Mrs. Albert P. Carter
 Miss Bernadetta R. Carter
 Mrs. George T. Carter
 Mrs. Hubert Lazell Carter
 Mr. and Mrs.
 Lyndall F. Carter
 In Memory of Mrs.
 Philip Walton Carter
 Mrs. Roscoe A. Carter
 Miss Ruth N. Carter
 Miss Sylvia Carter
 Mr. Charles F. Cashman
 Mr. and Mrs.
 Paul DeWitt Caskey
 Miss Catherine E. Castle
 Mr. R. Bruce Castle
 Mrs. Robert D. Castle
 Miss H. Belle Cates
 Mrs. A. G. Catheron
 Mr. and Mrs. Charles Caverly
 Mrs. Alfred Cavileer
 Mr. Alfred Cavileer, Jr.
 Mr. Robert P. Cavileer
 Mr. Boardman H. Chace
 Mrs. Herbert P. Chadbourne
 Miss Doris H. Chadwick
 Mr. M. Howard Chalfen
 Mr. and Mrs.
 Richard S. Chamberlain
 Mrs. William E.
 Chamberlain
 Mrs. Winthrop W.
 Chamberlain

Mr. and Mrs.
 Cary J. Chamberlin
 Dr. Dorothy B. Chamberlin
 Miss Florence Chandler
 Mr. and Mrs.
 H. Daland Chandler
 Mr. H. Raymond Chandler
 Mrs. John Chandler
 Mrs. Henry M. Channing
 Mrs. E. Barton Chapin
 Mr. H. C. Chapin
 Miss Marion L. Chapin
 Miss Marjorie Chapman
 Mrs. Walter G. Chard
 Mr. and Mrs.
 Buchanan Charles
 Charles River Broadcasting
 Company
 Miss Alda Charney
 Mr. Alfred E. Chase
 Miss Alice P. Chase
 Mrs. Barbara S. Chase
 Mr. E. Sherman Chase
 Mrs. Frederic H. Chase
 Miss Helen B. Chase
 Miss Martha Chase
 Miss Mary E. Chase
 Mrs. V. D. Chase
 Mrs. William F. Chase
 Checker Taxi
 Mr. David I. Checkoway
 Dr. David Cheever
 Mrs. David Cheever, Jr.
 Mrs. Hyman Cherenon
 Mr. Gilbert R. Cherrick
 Mrs. A. D. Chesterton
 Mrs. Thomas W. Chesterton
 Miss Inez W. Chick
 Miss Helen T. Chickering
 Miss Isabelle Childerhose
 Miss Emily C. Childs
 Mrs. K. Schuyler Choate
 Mr. and Mrs.
 Robert B. Choate
 Miss Abby W. Christensen
 Miss Elizabeth C. Church
 Mr. and Mrs.
 Elliott B. Church
 Mr. Frederic C. Church
 Mrs. Edward D. Churchill
 Mrs. J. M. B. Churchill
 Dr. and Mrs. James L. Chute
 Mrs. Samuel Cikins
 Mrs. Elizabeth F. Cilley
 Mr. and Mrs.
 William H. Claflin, Jr.
 Mrs. Miles N. Clair
 Mrs. Clift Rogers Clapp
 Mr. David F. Clapp
 Mrs. Dudley Clapp
 Mrs. George A. Clapp
 Mrs. George D. Clapp
 Miss Mary A. Clapp

Mrs. Nathaniel D. Clapp
 Mr. and Mrs. Philip F. Clapp
 Mr. Roger E. Clapp
 Mrs. Elizabeth E. Clark
 Miss Ethel Damon Clark
 Mrs. Frank M. Clark
 Mrs. G. F. Clark
 Miss Gladys Clark
 Mr. John Alden Clark
 Mrs. Lincoln Clark
 Mr. and Mrs. Paul F. Clark
 Mr. and Mrs.
 Philip M. Clark
 Mrs. Theodore Clark
 Miss Edith C. Clarke
 Mr. and Mrs.
 Edward B. Clarke
 Mr. James R. Clarke, Jr.
 Mr. C. Comstock Clayton
 Mr. Calvin W. Clayton
 Miss Eleanor Clebnik
 Miss Esther M. Clement
 Mr. and Mrs.
 Lindsay Cleveland
 Miss Gretchen Clifford
 Mrs. Walter B. Clifford
 Mrs. Alice S. Clough
 Mr. A. F. Clyde
 Mr. Charles K. Cobb
 Mr. Charles K. Cobb, Jr.
 Miss Isabel C. Cobb
 Miss Madeline W. Cobb
 Miss Louise Coburn
 Mr. and Mrs.
 William H. Coburn
 Miss Mary McKay Cochrane
 Mrs. Russell S. Codman
 Mr. William B. Coffin
 In Memory of Winthrop
 Coffin
 Mrs. George W. Coggeshall
 Mr. Willard G. Cogswell
 Mrs. Bernard C. Cohen
 Mr. and Mrs. Eli A. Cohen
 Mr. and Mrs.
 Herman B. Cohen
 Mr. Israel Cohen
 Professor Morris Cohen
 Miss Rose S. Cohen
 Dr. Sidney Cohen
 Miss Sophia B. Cohen
 Mr. and Mrs. Haskell Cohn
 Miss Florence Colby
 Mr. and Mrs. A. H. Cole
 Mr. Howard W. Cole
 Miss Nancie L. Cole
 Miss Ruby H. Cole
 Mrs. Alfred F. Coleman
 Mr. Joseph A. Coletti
 Mr. V. U. Coletti-Perucca
 Mr. and Mrs.
 Charles Collens
 Mrs. George W. Collier

- Colonial Tanning Co.
 Mr. and Mrs.
 Horatio Colony
 Mrs. Henry F. Colt
 Miss Elizabeth W. Colwell
 Miss Mary A. Comer
 Mr. and Mrs.
 Daniel F. Comstock, Jr.
 The Comtor Company
 Mrs. Gilman W. Conant
 Miss Susan Conant
 Miss Louise Condit
 Mrs. Harrison F. Condon, Jr.
 Miss Frances Congdon
 Miss Margaret Conklin
 Miss Elizabeth A. Connors
 Control Engineering
 Corporation
 Mr. and Mrs.
 Parker Converse
 Dr. and Mrs. Charles Cook
 Mrs. C. S. Cook, Jr.
 Mr. W. Lawrence Cook
 Mr. and Mrs.
 G. Gardner Cook
 Mrs. John S. Cooke
 Mr. Richard Cooke
 Miss Ellen W. Coolidge
 Miss Elsie W. Coolidge
 Mrs. John G. Coolidge
 Mrs. John T. Coolidge
 Mrs. Julian L. Coolidge
 Mrs. Russell Coolidge
 Mr. and Mrs.
 T. Jefferson Coolidge
 Mr. W. O. Cooney
 Mr. and Mrs.
 Harry D. Cooper
 Mr. and Mrs.
 Maurice L. Cooper
 Dr. and Mrs. Oliver Cope
 Mr. and Mrs.
 Charles T. Copeland
 Mr. Ronald W. Cordingley
 Mrs. Harold D. Corey
 Miss Linda E. Corey
 Mrs. Ward I. Cornell
 Mr. and Mrs.
 Charles E. Cotting
 Miss Clara V. Cottle
 Mr. William D. Cotton, Jr.
 Mrs. E. Harriet Couch
 Miss Harriet Dale Couch
 Miss Sarah Thorn Couch
 Mr. William Couch
 Mr. William Henry Couch
 Mr. Jeremiah F. Coughlin
 Mr. Hans W. Courant
 Miss Elsie R. Cowdrey
 Charles M. Cox Trust
 Miss Eleanor L. Cox
 Mr. Ernest W. Cox
 Mrs. Gardner Cox
 Miss Laura Cox
 Mrs. Charles S. Coxe
 Miss Jane Coyle
 Miss Mary Florence Coyne
 Miss Ellen M. Crane
 Mrs. Mary K. Craven
 Miss Mary L. Crawshaw
 Mr. Roger D. Creelman
 Miss Lucy C. Crehore
 Mr. and Mrs.
 Albert M. Creighton
 Mrs. Albert M. Creighton, Jr.
 Mrs. Bartow Crocker
 Mrs. Bigelow Crocker
 Mrs. Bigelow Crocker, Jr.
 Mrs. C. Thomas Crocker, III
 Mr. Douglas Crocker
 Mr. Ernest C. Crocker
 The Rev. and Mrs.
 John Crocker
 Mr. and Mrs.
 Lyneham Crocker
 Mrs. Samuel E. M. Crocker
 Mr. and Mrs.
 U. Haskell Crocker
 Mr. David C. Crockett
 Mrs. Arthur P. Crosby
 Mrs. S. V. R. Crosby
 Mrs. William Crosby
 Mrs. Bronson Crothers
 Miss Margaret Crowell
 Mrs. Francis B.
 Crowninshield
 Mrs. Thomas St. Clair
 Cuddy
 Mr. and Mrs.
 Charles K. Cummings
 Miss Margaret Cummings
 Miss Isabel Cummins
 Mrs. Alan Cunningham
 Mr. Benjamin Cunningham
 Mrs. Edward Cunningham,
 Jr.
 Mrs. I. Coolidge Cunningham
 Miss Mary Cunningham
 Mrs. Psuedora Cunningham
 Dr. Sidney Curelop
 Curran-Morton of Lowell,
 Inc.
 Mrs. Guy W. Currier
 Mrs. Edith Roelker Curtis
 Miss Eleanore Curtis
 Miss Frances G. Curtis
 Dr. and Mrs. G. W. Curtis
 Mrs. Greeley S. Curtis
 Miss Harriot S. Curtis
 Mrs. Louis Curtis
 Mrs. Louis Curtis, Jr.
 Miss Margaret Curtis
 Miss Mary Curtis
 Mr. Stephen Curtis
 Mr. and Mrs.
 Frederic H. Curtiss
 Miss Alice L. Cushing
 Miss Dorothea Cushing
 Mrs. George M. Cushing
 Mrs. Winthrop Cushing
 Miss Elizabeth Cushman
 Mrs. Elton G. Cushman
 Mrs. H. E. Cushman
 Mr. Leonard Cushman
 Mr. and Mrs.
 Norman Cushman
 Mrs. Rufus C. Cushman
 Mrs. Charles M. Cutler
 Miss Elisabeth A. Cutler
 Mr. and Mrs.
 G. Ripley Cutler
 Mrs. Henry F. Cutler
 Mr. and Mrs. Myer L. Cutler
 Mr. Robert Cutler
 Miss Esther C. Cutter
 Mr. R. Ammi Cutter
 Mrs. John Cutter
 Mr. Richard Cutter
 In Memory of C. S. D.
 Mrs. George B. Dabney
 Mrs. John W. Dacey
 Mrs. Fred A. Dakin
 Miss Ruth B. Dalrymple
 Mr. John N. Dalton
 Mrs. Marshall B. Dalton
 Dr. William Dameshek
 Mr. J. Linfield Damon
 Mr. Herman Dana
 Miss Sylvia P. Dana
 Mr. and Mrs. Edward Dane
 Dr. and Mrs.
 Ernest B. Dane, Jr.
 Mr. John Dane, Jr.
 Mrs. Hazel Danforth
 Miss Margaret Danforth
 Mrs. Nicholas W. Danforth
 Miss Mabel Daniels
 Mrs. Richard E. Danielson
 Mrs. Carl F. Danner
 Miss Barbara E. Danskin
 Miss Elizabeth H. Darling
 Mrs. Nelson J. Darling, Jr.
 Mrs. Philip J. Darlington
 Miss Mary D. Davenport
 Mr. Stanley Davenport
 Mr. William B. Davenport,
 Jr.
 Miss Bernice W. Davidson
 Dr. Charles S. Davidson
 Mrs. Charles W. Davidson
 Mr. George W. Davidson
 Miss Betsy J. Davis
 Mrs. Edward Kirk Davis
 Mrs. J. J. Davis
 Mr. John F. Davis, Jr.
 Mrs. Livingston Davis
 Mrs. Lincoln Davis, Jr.
 Mrs. William L. Davis

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Dr. and Mrs.
Archibald T. Davison
Miss Amy Davol
Mrs. Charles W. Davol
Mrs. Frank A. Day, Jr.
Mrs. Munroe Day
Mr. and Mrs.
C. Bradford Dean
Miss Hazel Dean
Mrs. James Dean
Mrs. Dorothea Dean
Miss Dorothy L. Deane
Miss Elizabeth C. Dearborn
Dr. Albert I. DeFriez
Mrs. Thaddeus C. DeFriez
Mr. and Mrs.
Robert DeGiacomo
Judge and Mrs.
Frank S. Deland
Duchess Anna
deLeuchtenberg
Miss Ethel S. deMille
Mrs. John C. deMille
Miss A. L. Demorest
Mrs. Henry S. Dennison
Mrs. G. P. Denny
Mrs. Philip Y. DeNormandie
Mrs. Robert L.
DeNormandie
Mrs. G. Ellis Densmore
Mr. and Mrs.
Charles Devens
Devonshire Associates
Mrs. Bradley Dewey
Mr. Henry B. Dewey
Mrs. Lewis Dexter
Mrs. Robert L. Dexter
Dr. and Mrs. Samuel Dexter
Mrs. William Dexter
Mr. S. Sydney DeYoung
Mrs. John M. Dick
Mr. and Mrs.
Norman S. Dillingham
Miss Barbara Dillon
Miss Esther Dimick
Mrs. William H. Dimick
Mr. and Mrs.
Lee A. Dimond
Miss Vera diStefano
Mrs. Merton F. Dixon
Mrs. N. P. Dodge
Mr. Robert G. Dodge
Mr. Paul Doguereau
Mr. Richard Dolbear
Mr. Paul Doleman
Mrs. Malcolm Donald
Dr. Gordon Donaldson
Mrs. Wallace B. Donham
Mrs. Leo Donlan
John Donnelly and Sons
Mr. and Mrs.
Alfred Donovan
Mr. Arthur T. Dooley
Mrs. Eben S. Doolittle
Miss Lillian Dorion
Mr. Robert S. Dorup
Mr. and Mrs.
Charles H. Douglass
Miss Nona M. Dougherty
Mrs. Sterling Dow
H. J. Dowd Company, Inc.
Mrs. Cutler B. Downer
Mr. and Mrs.
Jerome I. H. Downes
Dr. John Godwin Downing
Mrs. Phyllis G. Downing
Miss Margaret Dowse
In Memory of Elsa M.
Jacobson
Mr. John R. Doyle
Mr. and Mrs.
Eben S. Draper
Draper Top Company
Mr. F. Otis Drayton
Miss Louisa L. Dresel
Mrs. George A. Drew
Mrs. Jesse A. Drew
Miss Lucy B. Drew
Mrs. Ruth Drew
Mrs. Carl Dreyfus
Mrs. Edwin J. Dreyfus
Mr. Philip Drinker
Mr. Arthur Drinkwater
Mrs. Edgar J. Driscoll
Miss Katherine L. Driscoll
Mrs. William R. Driver
Mrs. Sydney Drooker
Mr. John Druker
In Memory of Harry Dubbs
Mr. and Mrs.
William H. Drury, Jr.
The Rev. and Mrs.
Frank E. Duddy
Mr. and Mrs.
James S. Duesenberry
Mrs. Mark M. Duff
Miss Daphne F. Dunbar
Miss Helen L. Duncklee
Mrs. Horace C. Dunham
Miss Marjorie H. Dunham
Mr. and Mrs.
Edward W. Y. Dunn
Mr. and Mrs.
William W. Dunnell, Jr.
Miss Elizabeth G. Durkee
Durkee-Mower, Inc.
Miss Josephine Durrell
Miss Catharine H. Dwight
Miss Laura M. Dwight
Miss Margaret Dwight
Dr. Richard W. Dwight
Dr. T. F. Dwyer
Mr. Robert L. Dyette
Mrs. Marcy Eager
Eagle-Ottawa Leather
Company
Mr. and Mrs.
Henry C. Eames
Mr. and Mrs.
Edward H. Earle
Miss Louise S. Earle
Miss Mabel L. Earle
The Eastern Company
Mr. and Mrs.
James S. Eastham
Mrs. Melville Eastham
Mrs. Roger K. Eastman
Eastover, Inc.
Miss Blanche E. Eaton
Mr. Charles F. Eaton, Jr.
Mrs. John M. Eaton
Miss Wilhelmina Eaton
Mr. Willard H. Eaton
Mrs. Edward R. Eberle
Mr. Adrian E. Eckberg
Miss Mary Louise Eddy
Miss Ruth N. Eddy
Mr. and Mrs. L. U. Edgehill
Dr. George H. Edgell
Mrs. W. D. Edmonds
Mr. William S. Edsall
Mr. and Mrs.
David F. Edwards
Miss Esther P. Edwards
Dr. and Mrs.
Martin Edwards
Miss Mary N. Edwards
Mrs. Neilson Edwards
Mrs. Henry Ehrlich
Mr. and Mrs.
Richard A. Ehrlich
Mrs. Lee Einstein
Mr. and Mrs.
Philip Eiseman
Mrs. Samuel Eisenberg
Mrs. A. W. Eldredge
Miss Lois W. Eldridge
Mr. and Mrs. Rudolph Elie
Miss Mary Caroline Eliot
Mr. and Mrs. Samuel Eliot
Mrs. John M. Elliot
Mr. John M. Elliot
Miss Eleanor Elliott
Miss Harriette M. Ellis
Miss Kate Ellis
Mrs. William V. Ellis
The Ellison Foundation
Mrs. Eben H. Ellison
Miss Helen T. Elms
Mrs. Alfred W. Elson
Miss Augusta C. Ely
Miss Edith W. Emerson
Miss Mabel E. Emerson
Miss Minnie L. Emerson
Mrs. Forrest S. Emery
Mr. H. Wendell Endicott

Mrs. Henry Endicott
 Mr. Samuel C. Endicott
 Mr. Lewis R. Engel
 Mrs. A. Grew English
 Mrs. William D. English
 Mr. Edward T. Englund
 Mrs. Richard Engstrom
 Mrs. Eben M. Enroth
 In Memory of Mrs. Grace Eosue
 Mr. Nicholas Eosue
 Mrs. Henry A. Erhard
 Ernst and Ernst
 Mr. and Mrs. Roger Ernst
 Miss Ellen Burfield Esau
 Mrs. Gustavus J. Esselen
 Mr. Ferdinand Euler
 Mrs. Augustus Hemenway Eustis
 Mrs. David J. Evans
 Mrs. Willard E. Everett
 In Memory of Alexander B. Ewing

 Fabric Research Laboratories, Inc.
 In Memory of Enrico E. Fabrizio
 Mrs. Harris Fahnestock, Jr.
 Mrs. Murry N. Fairbank
 Mrs. H. G. Fairfield
 Fairhaven High School Senior Orchestra
 Miss Alice Falvey
 Mrs. Wallace Falvey
 Miss Savina Farina
 Mrs. Eliot Farley
 Mr. James W. Farley
 Mrs. James W. Farley
 Mr. and Mrs. Jarvis Farley
 Dr. and Mrs.
 Dana L. Farnsworth
 Miss E. Mabel Farquharson
 Miss Eleanor E. Farrar
 Miss Frances Farrell
 Miss Grace Farrell
 Mrs. Oliver Farrington
 Mr. Chester Lawrence Farwell
 Mrs. Paul Faude
 Mrs. James M. Faulkner
 Mr. and Mrs.
 Richard M. Faulkner
 Miss Eliza H. Faunce
 Mrs. Henry H. Faxon
 Mrs. Henry M. Faxon
 Dr. and Mrs.
 Nathaniel W. Faxon
 Mr. A. D. Fay
 Fay Foto Service
 Mr. Peter W. Fay
 Mrs. Richard D. Fay
 Mrs. S. Prescott Fay

Mr. and Mrs. Willis W. Fay
 Miss Catherine Fehrer
 In Memory of Elihu T. Feinberg
 Mr. and Mrs. Max Feldberg
 Mr. Louis Feldman
 Mr. Moses D. Feldman
 Miss Charlotte Fellman
 Felton and Son, Inc.
 Mrs. Frederic L. Felton
 Mrs. W. Sidney Felton
 Miss Pauline Fenno
 Miss Eleanor Ferguson
 Stanley W. Ferguson, Inc.
 Mrs. Frank M. Ferrin
 Mrs. Cyrus Y. Ferris
 The Rev. Theodore P. Ferris
 Dr. and Mrs.
 Ronald M. Ferry
 Mr. Hart Fessenden
 Fibre Leather Manufacturing Company
 Miss Alma E. Field
 Mrs. Fred T. Field
 Mr. and Mrs.
 Andrew B. Fielding
 Wm. Filene's Sons Company
 Mrs. Simma Finard
 Dr. Jacob Fine
 Mrs. Milton A. Fine
 Dr. and Mrs.
 Nathan H. Fink
 Dr. Maxwell Finland
 Miss Mabel G. Finlay
 Mr. E. Philip Finn
 Miss Kathryn Claire Finn
 Mr. John G. Finneran
 Miss Anna G. Fiore
 First National Stores
 Miss Hazel A. Firth
 Dr. Louis Fischbein
 Miss Margaret A. Fish
 Miss Damie Rose Fisher
 Miss Edith P. Fisher
 Mrs. Jack L. Fisher
 Mr. L. Antony Fisher
 Mrs. Augustus H. Fiske
 Mrs. Gertrude S. Fitch
 Miss Ada M. Fitts
 Master Charles K. Fitts, Jr.
 Master Daniel Hewitt Fitts
 Miss Grace W. Fitts
 Mrs. Stephen S. Fitzgerald
 Miss Beth Flanagan
 Mr. and Mrs. J. P. Flanigan
 Miss Marie C. Flannelly
 Mrs. Joseph Fleischer
 Mrs. Theodore Fleisher
 Mrs. Arthur W. Fletcher
 Mrs. Charles H. Flood
 Miss Marjorie C. Fogg
 Mrs. Gertrude A. Foley
 Mr. Henry E. Foley

Mr. and Mrs.
 Maurice J. Foley
 Mr. and Mrs.
 George L. Foote
 Mrs. Alexander Forbes
 Mr. and Mrs. Allan Forbes
 Mr. Edward W. Forbes
 Mr. and Mrs.
 F. Murray Forbes, Jr.
 Mrs. Lois W. Forbes
 Mrs. Ralph E. Forbes
 Miss Jessie W. Ford
 Mr. John M. Ford
 Mr. Joseph P. Ford
 Miss Jane Forsell
 Miss Margaret Forster
 Miss Frances Forte
 Miss Dorothy R. Foster
 Mrs. Hatherly Foster
 Miss Edith Foster
 In Memory of Reginald C. Foster
 Miss Sarah H. Foster
 Mrs. Herbert C. Fowler
 Mr. Alan Fox
 Miss Edith M. Fox
 Mrs. Harold Fox
 Mr. Isidor Fox
 Miss Marion Fox
 Mr. Walter S. Fox, Jr.
 Miriam and William Fox
 Mrs. G. Tappan Francis
 Mrs. Irving Frankel
 Miss Lina H. Frankenstein
 Mrs. A. Alfred Franks
 Mrs. Amherst D. Frazar
 Mrs. Frederick W. Frazier
 Dr. and Mrs. A. S. Freedberg
 Mr. and Mrs.
 Arthur H. Freedberg
 Mr. Hiram Freedman
 Mrs. Myron Freedman
 Mr. and Mrs.
 Samuel Freedman
 Mr. James W. Freeman
 Mr. and Mrs. John Freeman
 Mrs. George Edward French
 Miss Hannah D. French
 Mrs. Gertrude T. Fretz
 Mrs. Helene Freundlich
 Mr. Fritz Friedland
 Mr. and Mrs.
 Israel Friedlander
 Mr. and Mrs.
 Philip J. Friedlander
 Miss Elizabeth W. Friedman
 Miss Elsie T. Friedman
 Mr. and Mrs.
 Nathan H. Friedman
 Miss Sophie M. Friedman
 Mrs. Joseph Friedman
 Mr. and Mrs.
 Simon Friedman

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Friends, Patent Division, U.S.
 Shoe Machinery Co.
 Miss Kate Friskin
 Mrs. Emilie R. Frost
 Miss Evelyn P. Frost
 Mrs. George Frost
 Mrs. Harold L. Frost
 Mr. and Mrs.
 Horace W. Frost
 Miss Eugenia B.
 Frothingham
 Mrs. Langdon Frothingham
 Mrs. Louis A. Frothingham
 Miss Anna D. Fry
 Dr. and Mrs.
 Claude M. Fuess
 Mr. and Mrs.
 Alvan T. Fuller
 Mrs. Lon Luvois Fuller
 Miss Alice E. Fulton
 Miss Ruth E. Funk
 Miss Elizabeth Fyffe

 Mr. Arthur Gabelnick
 Dr. Irvin George Gahm
 Mrs. James E. Gale
 Mr. Walter H. Gale
 Mrs. Rollin M. Gallagher
 Mrs. William W. Gallagher
 Mr. David B. Galloway
 Mrs. William Albert Gallup
 Mrs. John Galt
 Dr. and Mrs.
 James L. Gamble
 Mr. R. H. Ives Gammell
 Mrs. Charles W. Gammons
 Mrs. Arnold L. Ganley
 Mrs. Harry Ganz
 Dr. and Mrs.
 Robert Norton Ganz
 Mrs. Edgar Garceau
 Mrs. Leslie E. Garde
 Miss Olive P. Garde
 Mr. and Mrs. R. H. Gardiner
 Mr. and Mrs.
 Charles S. Gardner
 Miss Ethel R. Gardner
 Mrs. G. Peabody Gardner
 Mrs. Marjorie H. Gardner
 Miss Mary A. Gardner
 Miss Annette Garel
 Miss Eleanor Garfield
 Mr. Stephen Gargilis
 Dr. Samuel L. Gargill
 Miss Louise Garland
 Mr. Arnold Garrison
 Mrs. William L. Garrison, Jr.
 Mrs. Bernard F. Garrity
 Miss Florence M. Garrity
 Miss Edith M. Gartland
 Mr. Morris Gass
 Mr. and Mrs.
 Richard S. Gates

Mr. A. M. Gaudin
 Mr. Geoffrey Gaulkin
 Mrs. Clyde Gay
 Mr. Heinrich Gebhard
 Mr. and Mrs.
 Leslie N. Gebhard
 Mr. and Mrs.
 Simon H. Geilich
 General Box Company
 Mr. and Mrs.
 Sumner M. Gerstein
 Mr. and Mrs.
 George W. Gethro
 Mr. Frank Gfroerer
 Mr. and Mrs. Henry S. Gibbs
 Mrs. Kirkland H. Gibson
 Mr. Robert P. Giddings
 Mrs. Fred J. Giduz
 Mrs. Henry W. Giese
 Mrs. Carleton S. Gifford
 Miss Rosamond Gifford
 Miss Jeannette Giguere
 Miss Clara C. Gilbert
 Miss Helen C. Gilbert
 Mrs. Edward J. Gildea
 Miss Louise Giles
 Mrs. A. Victor Gilfoy
 Dr. Benjamin Gill
 Dr. and Mrs. Luke Gillespie
 Mr. and Mrs. Fernand Gillet
 Gillette Safety Razor
 Company
 Mrs. Herman Gilman
 Miss Margaret E. Gilman
 Mr. and Mrs. Roger Gilman
 Mr. and Mrs.
 Alfred P. Ginsberg
 Mr. and Mrs.
 Harry Ginsburg
 Mrs. Joseph S. Ginsburg
 Mr. and Mrs.
 William M. Ginsburg
 Mr. and Mrs.
 H. J. Ginsburgh
 Mr. and Mrs.
 A. Murray Ginzberg
 Rabbi Roland B. Gittelsohn
 Miss Helen M. Glasle
 Mr. Hyman S. Glass
 Mrs. Harry Glassburg
 Mr. Henry H. Glazer
 Mr. Edward H. Gleason
 Mr. and Mrs.
 Hollis T. Gleason
 Mr. and Mrs.
 Kenneth E. Gleason
 Miss Marie R. Gleeson
 Globe Plan, Inc.
 Globe Ticket Company of
 New England
 Miss Nura Globus
 Mr. George Glover
 Mrs. Nelson Glover

Mr. William H. Glover
 Mr. E. F. Gnong
 Mr. Edward Gnong
 Mrs. Paul M. Goddard
 Miss Ruth Goddard
 Mr. Howard Goding
 Miss Susan Godoy
 Miss Blanche I. Goell
 Dr. Harold P. Golan
 Mr. and Mrs. Samuel Gold
 Mr. and Mrs. Alan Goldberg
 Mr. Alan B. Goldberg
 Mr. Alfred L. Goldberg
 Mr. and Mrs.
 Benjamin Goldberg
 Mr. and Mrs.
 Harold S. Goldberg
 Mr. and Mrs.
 Louis R. Golden
 Mr. and Mrs.
 Charles Goldman
 Mr. Charles M. Goldman
 Mr. and Mrs.
 P. Kervin Goldman
 Mr. and Mrs.
 Sumner Goldman
 Mr. Forrest J. Goldsmith
 Dr. and Mrs.
 Walter Goldstein
 Mrs. Joel A. Goldthwait
 Mrs. P. W. Goldthwaite
 Miss Jean L. Gomez
 Mrs. R. L. Goodale
 Miss Isabel F. Goodenow
 Miss Charlotte E. Goodfellow
 Mrs. Albert Goodhue
 Mrs. L. Cushing Goodhue
 Mr. Harry A. Goodman
 Mrs. Joseph Goodman
 Mr. and Mrs.
 Reuben E. Goodman
 Miss Constance Goodrich
 Mrs. Wallace Goodrich
 Mr. Harold N. Goodspeed
 Mrs. Frederic S. Goodwin
 Mr. and Mrs.
 Harry M. Goodwin
 Mr. and Mrs. R. E. Goodwin
 Miss Sarah S. Goodwin
 Mr. and Mrs. S. Philip Gopen
 Mrs. A. L. Gordon
 Miss Elizabeth M. Gordon
 Miss Mary E. Gordon
 Mrs. Stanley G. Gordon
 Miss Susan D. Gordon
 Mr. and Mrs. Harry N. Gorin
 Miss Vera Gorovitz
 Mrs. C. Lane Goss
 Miss Eleanore P. Gould
 Dr. and Mrs.
 G. Philip Grabfield
 Miss Marianne Graetzer
 Mr. F. A. Gragg

- Miss Louise Graham
 Mrs. Isabella Grandin
 Mrs. John L. Grandin, Jr.
 Mrs. Richard M. Grandin
 Mrs. Arthur E. Grannis
 Mr. and Mrs. Albert F. Grant
 Mr. Alfred H. Grant
 Mrs. Elizabeth O. Grant
 Mrs. Russell R. Grant
 Miss Charlotte Grantz
 Mr. Benjamin Grassi
 Miss Marie L. Grassie
 Mrs. Bowman Graton
 Mr. and Mrs.
 Louis C. Graton
 Mrs. Clara E. Graver
 Miss Bertha St. J. Graves
 Mrs. Edward C. Graves
 Mrs. John L. Graves
 Miss Linda F. Graves
 Mrs. Charles H. Gray
 Miss Fanny Fay Gray
 Mr. and Mrs. Francis C. Gray
 Mr. Reginald Gray
 Great Atlantic & Pacific Tea Co.
 Mr. and Mrs.
 Julian F. Greeley
 Mr. Edward S. Green
 Mr. Ellis J. Green
 Mr. Joseph L. Green
 Mr. Philip E. Green
 Mrs. C. Nichols Greene
 Mrs. Henry Copley Greene
 Mr. and Mrs. I. Lloyd Greene
 Mr. and Mrs.
 Jerome D. Greene
 Mrs. Theodore A. Greene
 Mr. Victor Greene
 Mr. George C. Greener
 Miss Elizabeth Greenleaf
 Miss Elizabeth C. Greenleaf
 Mrs. Robert B. Greenough
 Miss Virginia M. Greenwood
 Mr. and Mrs. Don S. Greer
 Miss Eva Jo Gregg
 Miss Agnes Gregory
 Mrs. Edward W. Grew
 Mrs. Henry S. Grew
 Miss Leslie Grinnell
 Mr. Merrill Griswold
 Mr. Roger Griswold
 Mrs. Paul Groover
 Mr. Casper M. Grosberg
 Mrs. Harold K. Gross
 Grossman Family Trust
 Mr. Frank Grossman
 Mrs. Julius Grossman
 Mrs. Edward R. Grosvenor
 Mrs. Charles S. Grover
 Mrs. Leopold Gruener
 Miss Shirley M. Guertin
 Mrs. S. E. Guild
 Miss Marie E. Guillet
 Mrs. Paul K. Guillow
 Mrs. Trygve Gunderson
 Miss Signhild V. Gustafson
 Mr. and Mrs.
 Sidney Guttentag
 Miss Rose Haas
 Miss Elsa M. Hackebarth
 Mr. C. W. Hadley
 Mr. and Mrs.
 Theodore C. Haffenreffer
 Mr. H. Frederick Hagemann, Jr.
 Mr. John A. Hahn
 Mrs. William Haible
 Mr. and Mrs. Harry P. Hale
 Mrs. Richard K. Hale
 Mrs. Richard W. Hale
 Mrs. Rufus F. Hale
 Mrs. Whitney Hale
 Miss Adah F. Hall
 Miss Anna Hall
 Miss Constance Hall
 Mrs. Frederick R. Hall
 George D. Hall Company
 Mrs. H. S. Hall
 Mr. John L. Hall
 Mrs. Joseph A. Hall
 Mrs. L. A. Hall
 Miss Emily Hallowell
 Mrs. John W. Hallowell
 Mr. N. Penrose Hallowell
 L. H. Hamel Leather Company
 Mr. Stanley A. Hamel
 Miss Elizabeth V. Hamilton
 Miss Esther Hamilton
 Mrs. J. R. Hamlen
 Mrs. R. Cushing Hamlen
 Mrs. Robert T. Hamlin
 Miss Elizabeth M. Hammond
 Judge and Mrs.
 Franklin T. Hammond
 Mrs. Harold W. Hammond
 Mrs. Samuel Hammond
 Mr. Edmund M. Hanauer
 Mrs. Samuel S. Hanflig
 Miss Elizabeth A. Hanley
 Mrs. George Hannauer
 Mrs. Lawrence H. Hansel
 Mr. Reginald W. Hanson
 Mrs. Edward Harding
 Mr. Francis A. Harding
 Mrs. Goodwin W. Harding
 Miss Katherine Hardwick
 Miss Blanche E. Hardy
 Miss Mary Caroline Hardy
 Mr. Vinton O. Harkness
 Miss Jean Harper
 Mr. Elihu M. Harris
 Miss Jacqueline R. Harris
 Mrs. William G. F. Harris
 Mrs. Norman Harrower
 Mrs. Arthur W. Hartt
 Miss Mary A. Hartwell
 Miss Maude A. Hartwell
 Harvard Glee Club
 Mrs. Carroll S. Harvey
 Mrs. Elbert A. Harvey
 Mr. and Mrs.
 Bartlett Harwood
 Mrs. Herbert E. Harwood
 Mrs. Hugh Harwood
 Mrs. Sydney Harwood
 Mr. Abraham Haskell
 Miss Marian R. Haskell
 Mr. Alpheus Haskins
 Mrs. Charles H. Haskins
 Mr. and Mrs. G. L. Haskins
 Mr. R. J. Hastie
 Mrs. A. Abbott Hastings
 The Reverend A. Abbott Hastings
 Lily and Baird Hastings
 Mrs. Merrill G. Hastings
 Mr. T. Mitchell Hastings, Jr.
 Mr. and Mrs.
 Francis W. Hatch
 Mr. and Mrs.
 Francis W. Hatch, Jr.
 Miss Ruth Hatch
 Miss Mary Jane Hathaway
 Miss Florence E. Hatheway
 Mrs. John B. Hawes
 Miss Laura Hawkins
 Hawkridge Brothers Company
 Mrs. Leslie D. Hawkridge
 Mrs. Frank W. Hawley
 Mrs. George Hawley
 Miss Margaret A. Hayden
 Mr. Sherman S. Hayden
 Miss Christine Hayes
 Miss Muriel S. Haynes
 Mrs. William Haynes-Smith
 Mrs. Harry T. Hayward
 Mrs. Howard S. Hayward
 Miss Charlotte Hazen
 Mr. and Mrs.
 Harold L. Hazen
 Mrs. Isabel H. Healey
 Mrs. Charles S. Heard
 Mr. and Mrs.
 Hamilton Heard
 Mrs. Bigelow Heath
 Mrs. H. B. Hebbard
 Mr. and Mrs.
 Albert Heckbert
 Miss Lucia R. Hedge
 Mrs. William R. Hedge
 Mr. Maurice D. Heinkopf
 Mr. and Mrs. Harold Heins
 Mrs. Arthur William Heintzelman

Mr. Enos E. Held
 Miss Mary Hellstrom
 Mr. S. J. Helman
 Mr. and Mrs.
 Leland D. Hemenway
 Mrs. Harriet Sterling
 Hemenway
 Mr. and Mrs.
 R. G. Henderson
 Miss Joanna A. Henry
 Miss Laura Henry
 Mr. and Mrs.
 Andrew H. Hepburn
 In Memory of Hennie A.
 Herman
 Dr. Louis Hermanson
 Miss Phroe Hernan
 Miss Louise E. Herrick
 Mr. Abraham Herourt
 Mrs. Christian A. Herter
 Mrs. William Herwitz
 Mrs. Ludwig Herzberg
 Mr. Robert F. Herzberg
 Dean and Mrs.
 Paul M. Herzog
 A. H. Hews and Company,
 Inc.
 Mr. Bernard C. Heyl
 Miss Madeleine Heyman
 Mrs. Chester D. Heywood
 Mr. Sidney B. Heywood
 Mr. and Mrs.
 Edwin W. Hiam
 Dr. William F. Hickey, Jr.
 Dr. and Mrs. F. H. Higgins
 Mrs. John W. Higgins
 Mr. and Mrs.
 Richard R. Higgins
 Mr. and Mrs.
 F. L. Higginson
 Miss Dorothy E. Hildreth
 Mrs. Adams S. Hill
 Mrs. Arthur D. Hill
 Mr. Clarence H. Hill
 Mrs. Converse Hill
 Mrs. E. Heath Hill
 Miss Laura Hill
 Mrs. Lawson T. Hill
 Mrs. Ruth M. Hill
 Mr. Thomas M. Hill
 Mr. Herbert L. Hiller
 M. and Mrs.
 George E. Hills
 Mrs. Hugh S. Hince
 Mrs. E. Sturgis Hinds
 Mr. and Mrs. H. V. Hines
 Dr. Crawford H. Hinman
 Mr. Eugene M. Hirshberg
 Mrs. Henriette Hirshman
 Mr. David L. Hixon
 Hixon Electric Company
 Mr. and Mrs.
 Richard B. Hobart

Mr. and Mrs.
 Beecher Hobbs
 Mr. and Mrs.
 Conrad Hobbs
 In Memory of
 Jane Whitman Hobbs
 Mr. Walter L. Hobbs
 Mrs. George F. Hodder
 Mr. and Mrs.
 Harold D. Hodgkinson
 Mr. and Mrs.
 Chester A. Hoefer
 Mr. Rudolph Hoefler
 Mrs. Charles Hoffbauer
 Mrs. Jacques Hoffmann
 Miss Mary A. Hogan
 Miss Patricia Hogan
 Miss Joyce Hoisington
 Mrs. Donald Holbrook
 Miss Edith C. Holbrook
 Miss Elizabeth L. Holbrook
 Mrs. Charles M. Hollander
 Mr. Gerhard L. Hollander
 In Memory of
 Malcolm H. Holmes
 Mrs. Edward J. Holmes
 Mrs. Edward O. Holmes, Jr.
 Mrs. Hector M. Holmes
 Mrs. John Parker Holmes
 Miss Madalene D. Holt
 Miss Katharine A. Homans
 Miss Marian J. Homans
 Home Owners Federal
 Savings & Loan
 Association
 Miss Adelaide Homer
 Mrs. Donald T. Hood
 Mrs. James R. Hooper
 Mrs. Wilford L. Hoopes
 Mr. and Mrs.
 Gerald W. Hopkins
 Mr. and Mrs.
 Robert H. Hopkins
 Mr. and Mrs.
 Mark M. Horblit
 Mr. and Mrs.
 Maurice H. Horblit
 Miss Mary E. Horgan
 E. B. Horn Company
 Mrs. Henry Hornblower
 Miss Isabelle Horning
 Miss Phyllis A. Horsman
 Miss Barbara Horton
 Mrs. Sol Horwitz
 Miss Ann Horwood
 Mrs. Murray P. Horwood
 Miss Phoebe Lee Hosmer
 Mr. Roy S. Houck
 Mrs. B. K. Hough
 Miss Audrey C. Houghton
 Mrs. Clement S. Houghton
 Miss Constance Houghton
 Mrs. Henry G. Houghton

Miss Mabel E. Houghton
 Mrs. Charles F. Hovey
 Mr. and Mrs.
 Jack G. Hovey
 A. T. Howard Company
 Miss Jean V. Howard
 Mr. and Mrs.
 Dudley R. Howe
 Mr. Forest W. Howe
 Mr. Henry S. Howe
 Mr. James C. Howe
 Miss Jeanette Hart Howe
 Mr. M. A. DeWolfe Howe
 Mrs. Russell Howell
 Dr. and Mrs.
 William W. Howell
 Mrs. Osborne Howes
 Mr. and Mrs.
 David H. Howie
 Miss Edith A. Howland
 Mrs. John S. Howland
 Mrs. Llewellyn Howland
 Miss Mildred R. Howland
 Mr. Alexander E. Hoyle
 Dr. Eliot Hubbard, Jr.
 Mrs. Henry V. Hubbard
 Miss Hope Hubbard
 Mr. Ralph K. Hubbard
 Miss Elinor L. Hughes
 Mrs. George Forbes Hughes
 Mrs. H. Maurice Hughes
 Mr. John H. Hughes
 Mr. and Mrs.
 Howard E. Hugo
 Mrs. Eugene J. V. Huiginn
 Private Charles E. Hull
 Mr. Blackmer Humphrey
 Mr. and Mrs.
 Homer C. Humphrey
 Miss Mary Ethel Hunneman
 Mr. Robert I. Hunneman
 Mrs. Arnold W. Hunnewell
 Mr. Francis
 Welles Hunnewell
 Mrs. Hollis Hunnewell
 Miss Priscilla P. Hunnewell
 Mr. William P. Hunnewell
 Mrs. Jerome C. Hunsaker
 Mr. and Mrs.
 Albert B. Hunt
 Mrs. E. J. B. Huntoon
 Mrs. John C. Hurd
 Mrs. Newell Hurd
 Mrs. B. Hurvitz
 Dr. J. M. Hutcheson, Jr.
 Mrs. C. Hutchins, Jr.
 Miss Ethel Hutchinson
 Mrs. Norman Hutton
 Mr. Emery I. Huvos
 Mr. Joseph Hyams
 Mrs. H. Stanley Hyde
 Hyman Brothers, Inc.

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. Frederick T. Iddings
 Mrs. Percy C. Idell
 Dr. Joseph Igersheimer
 Miss Gertrude M. Ingall
 Mr. George A. Ingalls
 Mrs. Edward Ingraham
 Miss Ivy F. Inman
 Miss Minnie M. Inman
 Internacio (Wool) Inc.
 International Business
 Machines Corporation
 Miss Emilia Ippolito
 Miss Marion R. Irvine
 Miss Blanche F. Irving
 Mr. Kenneth L. Isaacs
 Mr. Israel Dok Isenberg
 Mrs. William Ittmann

Mrs. Edwin E. Jack
 Mrs. James R. Jack
 Miss Annie H. Jackson
 Mr. and Mrs.

 Henry B. Jackson
 Mrs. James Jackson
 Mr. and Mrs.

 James Jackson, Jr.
 Mrs. Robert H. Jackson
 Mr. Samuel R. Jackson
 Mr. Ivan S. Jacobs
 Miss May Jacobs
 Mrs. William Jacobson
 Mr. James Jacques
 Mr. and Mrs. Louis L. Jaffe
 Mrs. William James
 Mr. William James
 Miss Helen M. Jameson
 Mrs. J. B. Jamieson
 Dr. and Mrs.

 Charles A. Janeway
 Mrs. Benjamin F. Jaques
 Mrs. Herbert Jaques
 Mrs. Richard E. Jeffery
 Mrs. Charles S. Jeffrey
 Miss Alice C. Jenckes
 Mr. David B. Jenkins
 Mr. James L. Jenks, Jr.
 Mr. and Mrs.

 Charles S. Jenney
 Miss Elizabeth H. Jenney
 Mrs. Warren Jenney
 Mr. and Mrs.

 E. Morton Jennings, Jr.
 Miss Eleanor M. Jennings
 Mr. William Paul Jensen
 Mrs. Pliny Jewell, Jr.
 Mr. T. E. Jewell
 Mr. and Mrs.

 T. Edson Jewell, Jr.
 In Memory of Howard
 Clifton Jewett, M.D.

Dr. Pierre Johannet
 Mrs. Herman Johanson
 Miss Adeline Mary Johnson

Mrs. Charles B. Johnson
 Mrs. David S. Johnson
 Mr. E. C. Johnson
 Professor Edith C. Johnson
 Mr. and Mrs.

 Edwin G. Johnson
 Miss Elizabeth Johnson
 Miss Florence E. Johnson
 Mrs. Frederick Johnson
 Mr. and Mrs.

 George Blake Johnson
 Miss Harriet E. Johnson
 Mrs. John W. Johnson, Jr.
 Mrs. Peer P. Johnson
 Mr. Ralph W. Johnson
 Mrs. Raymond B. Johnson
 Miss Winifred H. Johnstone
 Mrs. Arthur M. Jones
 Mr. Charles H. Jones, Jr.
 Miss Dorothy Jones
 Mrs. Durham Jones
 Miss Eleanor H. Jones
 Miss Eleanor P. Jones
 Mrs. Francis R. Jones
 Miss Helen L. Jones
 Miss Helen T. Jones
 Mrs. J. Arthur Jones
 Mr. Lawrence L. Jones
 Miss Margaret H. Jones
 Mr. Paul Jones
 Mr. R. Carroll Jones
 Miss Ruth L. Jones
 Mr. and Mrs.

 W. St. Clair Jones
 Miss Mary R. Joslin
 Mr. and Mrs.

 Mark R. Jouett
 Mr. Benjamin Joy
 Mr. C. Frederick Joy, Jr.
 Miss Gladys T. Joyce
 Mr. Tucker Joyce
 Mr. A. Bradford Judd
 Mr. George E. Judd

In Memory of
 Carl J. Kaffenburgh
 Mrs. Hetty L. R.
 Kaffenburgh

Mrs. Albert S. Kahn
 Mrs. George Kahn
 Mrs. Benjamin A. Kaiser
 Mr. Roger R. Kalanian
 Mrs. Lewis W. Kane
 Mr. Alexander Kantor
 Mr. and Mrs.

 Jacob J. Kaplan
 Mr. and Mrs. Joseph Kaplan
 Mr. Anthony J. Kapus
 Mr. and Mrs. L. H. Karelis
 Mr. Matthew C. Kartch
 Mrs. Max L. Kates
 Mr. Walter Kates
 Mr. and Mrs. Max Katz

Mr. and Mrs. Robert A. Katz
 Mr. and Mrs.
 Morris Katzman
 Mr. and Mrs.
 Earle B. Kaufman
 J. G. Kaufman Company
 In Memory of
 Mitchell B. Kaufman
 Mitchell B. Kaufman
 Charitable Foundation
 Mrs. Norman B. Kaufman
 Mr. Richard L. Kaye
 Mrs. John L. Keedy
 Mrs. Laurence M. Keeler
 Mr. and Mrs.

 Joseph H. Keenan
 Mrs. H. Nelson Keene
 Miss Ethel M. Keese
 Mrs. Harold C. Keith
 Mr. Jean R. Keith
 Mr. Preston B. Keith
 Mr. Harrison Keller
 The Reverend and Mrs.
 Howard P. Kellett
 Mrs. John J. Kelley
 Miss Mary Jane Kelley
 Mrs. Shaun Kelly
 Miss Frances W. Kelsey
 Miss Helen M. Kelsey
 Miss Mildred A. Kemp
 Mr. Henry P. Kendall
 Miss Thelma M. Kenison
 Kenmore Hotel
 Mrs. Robert M. P. Kennard
 Mr. Clement Kennedy
 Mr. Parker H. Kennedy
 Kennedy's Inc.
 Mrs. Everett E. Kent
 Mrs. Ira Rich Kent
 Kenway, Jenney, Witter
 and Hildreth
 Mrs. Shirley K. Kerns
 Mrs. H. Kerr-Blackmer
 Mr. and Mrs.

 John A. Kessler
 Mrs. Kenneth D. Ketchum
 Mr. and Mrs.

 Phillips Ketchum
 Miss Margaret W. Kettell
 Miss Dorothy E. Keyes
 Miss Mary S. Keyes
 Keystone Charitable
 Foundation
 Mr. and Mrs. H. V. Kibrick
 Mr. I. S. Kibrick
 Mrs. Henry P. Kidder
 Mrs. Paul Killiam
 Mrs. Charles H. Kimball
 Mr. and Mrs. Chase Kimball
 Mrs. Fred Nelson Kimball
 Mrs. Walter E. Kimball
 Mr. and Mrs. Franklin King
 Mrs. Gilbert King

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mr. and Mrs.

Henry Parsons King

Mr. William King

Mrs. William F. King

Mrs. E. W. Kingsbury

Mrs. William

Abbot Kinsman

Miss Katrina Kipper

Mrs. Malcolm C. Kirkbride

Mrs. George H. Kirkpatrick

Mrs. Samuel Kirstein

Mrs. W. R. Kitchel

Mrs. Edward H. Kittredge

Mrs. Francis B. Kittredge

Mrs. Louis H. Klebenov

Mrs. Arthur Klein

Miss Elise Klein

Mrs. Herbert H. Klein

Klein-Farris Company, Inc.

Mr. J. Louis Kline

Mr. and Mrs. Harry J. Klotz

Mrs. F. W. Knauth

Miss Linnea E. Kneller

Mr. Carl E. Kneuert

Mr. and Mrs.

W. S. Knickerbocker

Miss Dorothy C. Knight

Miss Mildred Knowles

Dr. W. Eugene Knox

Miss Selma Koehler

Miss Doris Koopman

In Memory of

Annie Liebman Kopf

Mrs. William Koster

Mr. Ernest Kotzian

Mrs. Serge Koussevitzky

Mr. Charles Kovler

Mrs. Gerald M. Kramer

Miss Roslyn E. Kramer

Miss Sara Krivitzky

Mr. J. Frederick Krokyn

Mr. and Mrs. Hans T. Kroto

Mrs. George W. Kuehn

Miss Y. K. Kuhn-Regnier

Mr. Norman E. Kumin

Mr. Daniel Kuntz

Miss Margaret Kyle

Mr. and Mrs.

Frederick S. Lane

Mrs. Gardiner M. Lane

Miss Helen J. Lang

Miss Margaret

Ruthven Lang

Mr. and Mrs.

William L. Langer

Mrs. Herbert F. Langley

Mrs. Bradshaw Langmaid

La Pointe Machine

Tool Company

Miss Julia Larimer

Miss Elizabeth Lasell

Miss Elizabeth Lathrop

Mr. and Mrs.

Henry A. Laughlin

Mrs. Charles E. Lauriat, Sr.

Miss Carmela F. Lauro

Mrs. Charles H. Lawrence

Mrs. Charles H.

Lawrence, III

Mr. and Mrs.

James Lawrence, Jr.

Mrs. John S. Lawrence

Mr. and Mrs.

Stanley H. Lawton

Mr. William Leach, Jr.

Mr. R. E. Leary

Mrs. Frederic K. Leatherbee

Dr. Paul B. LeBaron

Mrs. Charles E. Lee

Mr. Frank F. Lee

Miss Helene G. Lee

Mrs. Joseph Lee, Sr.

Mrs. Richard M. Lee

Dr. and Mrs. Roger I. Lee

Miss Sylvia Lee

Mr. and Mrs. Frank Leeder

Mrs. Martha W. Leete

Dr. Peter G. Lehdorff

Mr. H. Lehner

Mr. and Mrs.

Royal W. Leith

Miss Elizabeth

Carter Leland

Mr. Henri Lench

Mr. Mortimer Lenk

Mr. Richard Van S. Lenk

Mrs. William G. Lennox

Mr. and Mrs.

Clement Lenom

Miss Adele V. Leonard

Mr. Arthur D. Leonard, Jr.

Mr. and Mrs. Bryan Leonard

Miss Marion Leonard

Mr. Edward C. Lerner

Mrs. H. Frederick Lesh

Mrs. Bernard S. Leslie

Dr. Mark Falcon Lesses

Mrs. Horace H. Lester

Selma and Esther Levenberg

Mr. Herman Leventhal

Miss Edith Wiley Leveroni

Mrs. Harry Levi

Mrs. Abraham Levin

Mr. and Mrs.

Benjamin Levin

Mrs. Colman Levin

Mrs. Francis Levin

Mr. and Mrs. Myer J. Levin

Mrs. Orrin Levin

Mr. and Mrs. A. T. Levine

Mrs. Carlisle N. Levine

Mrs. Harry Levine

Mr. and Mrs. Harry Levine

Miss Iris Levine

Dr. Julius H. Levine

Dr. and Mrs.

Samuel A. Levine

Mrs. Frederick

Jefferson Levisseur

Miss Eleanor S. Lewis

Mr. and Mrs.

Frank M. Lewis

Mrs. George Lewis

Mrs. George Lewis, Jr.

Mrs. George Albert Lewis

Miss Lillian K. Lewis

Mr. and Mrs.

George E. Libby

Mr. Harris Baum Libby

Mrs. Louis Libman

Miss Constance E. Linberg

Mr. and Mrs.

Alexander Lincoln

Miss Elizabeth Clay Lincoln

Mrs. Allan P. Lindblad

Miss Edith Lindblom

Miss Ruth Lindblom

Mrs. John H. Lindsey

Miss Letitia H. Linsley

Mr. Davis S. Linton

Mr. Max Lipson

Mr. and Mrs. Sydney Litter

Arthur D. Little Foundation

Mr. Bertram K. Little

Dr. and Mrs. Brian Little

Mrs. Harry B. Little

Mrs. Leon M. Little

Miss Marion O. Little

Mr. and Mrs.

Thomas W. Little

Miss Ruth L. Littlefield

Mr. and Mrs.

Ralph Livingston

Mrs. Rudolf Lob

Mrs. Dunbar Lockwood

Mrs. H. deForest Lockwood

Mrs. Lena W. Lockwood

Dr. Halsey B. Loder

Mrs. D. Morley Lodge

Honorable Henry

Cabot Lodge, Jr.

Mrs. Charles V. Labovitz

Mr. Edward F. LaCroix

Mrs. Alexander H. Ladd

Miss Aimee L'Africain

Miss Aimee Lamb

Miss Rosamond Lamb

Mr. Robert H. Lamond

Miss Barbara G. LaMont

Mr. Stanley Lampert

Miss Alice E. Lamprey

Mr. Clement R. Lamson

Dr. David Landau

Mr. Albert F. Landrigan

- Mrs. George Wood Logan
Mrs. E. Frothingham
Lombard
Mrs. Laurence M. Lombard
Mrs. Jack I. London
Mrs. John A. Long
Mr. David R. Longhi
Mrs. Robert H. Loomis
Miss Katharine Lord
Mrs. W. H. Lord
Mr. Wilfred Lord
Mr. and Mrs.
Atherton Loring, Jr.
Mrs. Charles A. Loring
Mrs. Charles G. Loring
Miss Marjorie C. Loring
Miss Susan G. Loring
Mr. Richard Loud
Mr. Alan D. Lourie
Mrs. Frederick H. Lovejoy
Mr. Winslow H. Loveland
Miss Kathleen M. Lovely
Mrs. Ernest Lovering
Mrs. W. Lovering-Holman
Mrs. Elston Low
Mrs. F. E. Lowell
Miss Pauline B. Lubell
Mrs. Inez M. Lucas
Miss Mabel Ellen Lucas
Mr. G. Leroy Luce
Mr. Stephen B. Luce
Miss Helen Lumian
Mrs. Lela A. Lumian
Mrs. Joseph W. Lund
Mrs. John A. Lunn
Mrs. George P. Lunt
Mr. and Mrs.
Lea S. Luquer
Mr. Jonathan Lurie
Mrs. Reuben L. Lurie
Miss Alma Lutz
Mrs. Charles Peirson Lyman
Mr. and Mrs.
G. H. Lyman, Jr.
Mrs. George H. Lyman, Sr.
Mrs. Harrison F. Lyman
Mrs. Henry Lyman
Mrs. Frank A. Lynch
Miss Blanche E. Lyon
Mrs. George Armstrong
Lyon
Miss Gladys P. Lyons
Mrs. Nathaniel P. Lyons
- M & M Transportation
Company
Mrs. W. Russell MacAusland
Mrs. Leslie MacDill
Mr. Arch J. Macdonald
Mr. Hector MacDonald
Mr. John D. MacDonald
Miss Ruth MacDonald
- Mrs. Walter G. MacDonald
Dr. and Mrs.
William J. MacDonald
Mrs. John MacDuffie, 2nd
Mr. Joseph N. Mack
Miss Susan H. MacKay
Miss Jessie Bell
MacKenzie
Miss Mary Jane MacKenzie
Mrs. Archibald MacLeish
Mrs. Eldon Macleod
Mrs. Donald F. MacNaught
Miss Lizzie Lake MacNeil
Mr. and Mrs.
Edward F. MacNichol
Mr. John R. Macomber
Mr. and Mrs.
L. W. Macomber
Mrs. Warren MacPherson
Mr. and Mrs.
Elmore I. MacPhie
Mr. Leo F. Madigan
Dr. and Mrs.
H. Kelvin Magill
Miss Kathryn B. Magill
Miss Alice Maginnis
Miss Elizabeth Maginnis
Mr. William Norris Magoun
Mrs. Calvert Magruder
Mr. Timothy J. Mahoney
Miss Alice A. Main
Mr. Donald C. Malcolm
Mrs. Stephen P. Mallett, Jr.
Miss B. Buckley
Mallinckrodt
Mrs. Leo Mann
Dr. Eleanor G. Marchand
Mrs. Richard J. Marcus
Mr. and Mrs. G. D. Marcy
Mr. Edward R. Marden
Mr. and Mrs.
Philip S. Marden
Mrs. Robert H. Marden
In Memory of
Edward C. Marget
Mr. and Mrs.
Bernard Marglin
Dr. and Mrs.
Herbert I. Margolis
Mr. and Mrs.
Joseph B. Margolis
Mr. and Mrs.
George A. Markell
Mrs. Samuel Markell
Mr. Robert T. Markson
Mr. Claude Marlio
Mrs. Samuel L. Marnoy
Miss Eleanor Marples
Miss Alice F. Marsh
Mr. and Mrs. H. S. Marsh
Mr. David B. H. Martin
Mrs. Ford M. Martin
- Mr. Joseph A. Martin
Mr. James Martindale
Mr. Charles E. Mason, Jr.
Mr. and Mrs.
H. Crandall Mason
Miss H. Florence Mason
Mrs. Hyman Mason
Miss Margaret C. Mason
Mrs. Sydney R. Mason
Massachusetts Envelope
Company
Mr. and Mrs.
Eugene H. Mather
Mrs. Philip R. Mather
Mr. Charles D. Matheson
Matheson Radio Company,
Inc.
Mrs. Alfred Matless
Mrs. H. N. Matthews
Mrs. Thomas J. Mavor
Miss Anna R. Maxwell
Mr. E. Leon May
Miss Viola Stacy May
Mr. Leo Mayer
Mrs. Pierre Mayer
Miss Helen Day Maynard
Mr. Robert W. Maynard
Mrs. Lawrence S. Mayo
Miss Lina A. Mayo
Miss Sylvia Meadows
Dr. J. Howard Means
Mr. Frank E. Meehan
Miss Jane S. Megrew
Mrs. Joe Vincent Meigs
Mr. and Mrs.
Metcalf W. Melcher
Miss Ida Meltzer
Mrs. S. Peter Melville
Mr. Aaron Mendelsohn
Mr. and Mrs.
Irving R. Merriam
Mrs. R. C. Merriam
Mr. Ezra Merrill
Mrs. Roger B. Merriman
Mr. Nestor Merritt
Mr. and Mrs.
Frank S. Metcalf
Mrs. George Putnam Metcalf
Mrs. Thomas N. Metcalf
Mr. and Mrs.
Henry H. Meyer, Jr.
Dr. Jost J. Michelsen
Mr. and Mrs.
Harry S. Middendorf
Mr. and Mrs. Boris Migliori
Mrs. Joseph L. Milhender
Mr. and Mrs.
Alton L. Miller
Mr. Arthur Miller
Charles N. Miller Company
Mrs. I. Otto Miller
Mrs. J. F. G. Miller

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. Stanley R. Miller
 Mrs. V. Rogers Miller
 Mrs. Joseph Knowles
 Milliken
 Miss Ruth B. W. Millner
 Miss Dora B. Milstein
 Mrs. Paul Mimart
 Mrs. George R. Minot
 Mrs. Herman A. Mintz
 Dr. Samuel C. Mintz
 Mr. G. Wiley Mitchell
 Miss Gladys O. Mitchell
 Mr. Stewart Mitchell
 Mr. William P. Mitchell
 Mrs. Arthur G. Mitton
 Mrs. Samuel Mixter
 Dr. and Mrs.
 W. Jason Mixter
 Mr. and Mrs.
 Elmer B. Mode
 Mrs. Richard E. Moerschner
 Mr. and Mrs. Harold Molter
 Mrs. Lucille Monaghan
 Dr. and Mrs.
 John P. Monks
 Mr. Fred Monosson
 Mrs. Robert L. Monroe
 Mrs. Hugh Montgomery
 Mrs. James A. Montgomery
 Mr. and Mrs.
 Spencer B. Montgomery
 Mrs. Charles L. Moore
 Mrs. Edward C. Moore
 Miss Eva M. Moore
 George C. Moore
 Wool Scouring Mills
 The J. W. Moore Machine
 Company
 Mr. J. Winston Moore
 Miss M. Edith Moran
 Mr. and Mrs.
 Daniel Mordecai
 Mr. and Mrs.
 Leonard Mordecai
 Mrs. Dorothea Moretti
 Mr. and Mrs.
 Hewitt Morgan
 Mr. Philip M. Morgan
 Mr. Vincent Morgan
 Professor and Mrs.
 Samuel Eliot Morison
 Mr. George A. Morley
 Miss Mary A. Morley
 Mr. and Mrs.
 Charles R. Morris
 Mrs. R. H. Morris
 Mrs. Alva Morrison
 Miss Gertrude Morrison
 Mrs. Robert M. Morrison
 Mr. and Mrs.
 Arthur H. Morse
 Mrs. Charles F. Morse

Miss Charlotte G. S. Morse
 Miss Doris E. Morse
 Mrs. George W. Morse
 Mr. Herbert B. Morse
 Mrs. Herbert B. Morse
 Miss J. G. Morse
 Mr. and Mrs.
 J. Robert Morse
 Mrs. James F. Morse
 Mr. John F. Morse
 Mrs. Julius C. Morse
 Miss Leonice S. Morse
 Miss Marianne Morse
 Mr. and Mrs.
 Robert G. Morse
 Mr. Robert M. Morse
 Mrs. Everett Morss
 Mrs. Henry A. Morss
 Mr. and Mrs.
 Henry A. Morss, Jr.
 Mrs. Noel Morss
 Mr. and Mrs.
 Philip R. Morss
 Mrs. Evelyn H. Morton
 Mrs. Pearl B. Morton
 Mr. and Mrs.
 William F. Morton
 Miss Helen C. Moseley
 Mr. and Mrs.
 Abraham Moskow
 Mrs. F. S. Moulton
 Mr. Jasper R. Moulton
 Mrs. R. B. Moulton
 Mrs. James T. Mountz
 Mr. Penfield Mower
 Mr. and Mrs.
 James A. Moyer
 Dr. and Mrs.
 S. Richard Muellner
 Mr. Stephen P. Mugar
 Mrs. William A. Muller
 Miss Alice H. Mumford
 Mrs. George S. Mumford
 Mrs. George S. Mumford, Jr.
 Mr. J. S. Munro, Jr.
 Mrs. Willis Munro
 Mrs. James A. Munroe
 Mrs. T. B. Munroe
 Miss Margaret
 Munsterberg
 Mr. and Mrs.
 Paul E. Murdock
 Miss Barbara B. Murphy
 Dr. Arthur C. Murray
 Mrs. Henry A. Murray
 In Memory of
 Mrs. Lucy S. Rantoul
 Mr. Robert W. Murray
 Mr. and Mrs.
 Ronald W. Murray
 Mrs. William M. Murray
 Miss Mildred Muscanto

Mrs. William H. Musgrave
 Mr. and Mrs.
 Max I. Mydans
 Mr. and Mrs.
 Charles H. Myers
 Mr. Herbert J. Myers
 Dr. and Mrs.
 Abraham Myerson
 Mr. and Mrs.
 John McAndrew
 Mr. Robert P. McAndrew
 Miss Grace E. McClelland
 Miss Catherine B. McCoy
 Mr. Gus T. McConnell
 Mrs. Stanley McCormick
 Miss Grace S. McCreary
 Mrs. Lewis S. McCreary
 Mr. Hugh McDevitt
 Miss Zorine McDonnell
 Miss Alice McDowell
 Miss Alice McElhiney
 Mr. J. F. McElwain
 Mrs. Walter L. McGill
 Mrs. Holden McGinley
 Mrs. Allyn B. McIntire
 Mrs. Alfred R. McIntyre
 Mrs. E. Rudolf McKay
 Miss L. Frances McKeen
 Miss Emily W. McKibbin
 Mrs. Walter McKim
 Mrs. Elizabeth McKinstry
 Dr. and Mrs.
 John B. McKittrick
 Dr. and Mrs.
 Leland S. McKittrick
 Miss Rebecca W.
 McLanathan
 Miss Mary E. McLean
 Mrs. Hugh D. McLellan
 Mrs. Harold McNeil
 Miss Jean McPhee
 Miss Margaret L. McQuaid
 Mrs. Charles H. McSweeney
 Miss Marcia Nadell
 Mr. J. Maurice Naparstek
 The Right Reverend
 Norman B. Nash
 Mr. Peter H. Nash
 Mr. and Mrs. Israel Nasher
 Mrs. David G. Nathan
 Mr. and Mrs.
 E. Geoffrey Nathan
 Mr. Joseph B. Nathan
 Mrs. Edward Nathanson
 Miss Mabel R. Nathanson
 Miss B. Jeannette Nay
 Miss Esther Nazarian
 Mrs. James A. Neal
 Mrs. S. N. Nectow
 Miss Raymonde Neel
 Mrs. J. Neely, Jr.

Mr. and Mrs. Carlisle Neff
Miss Helen S. Neill
Miss Dona E. Nelson
Mrs. Harris J. Nelson
Mrs. Thacher Nelson
Mr. and Mrs.

George D. Newall
Mr. Cammann Newberry
Miss Katherine Newbold
Mrs. James M. Newell
New England Mica
Company, Inc.

Mrs. Charles A. Newhall
Mrs. Eli Newman
Mrs. Samuel J. Newman
The Newman Family
Mr. and Mrs.

Edwin M. Newton
Mr. and Mrs.

Harland B. Newton
Miss M. M. Nicholls
Mr. Acosta Nichols, Jr.
In Memory of

Elsie Quincy Nichols
Miss Helen F. Nichols
Mrs. Henry J. Nichols
Miss Lucy Nichols
Mrs. Malcolm S. Nichols
Mrs. Rodman A. Nichols
Mr. N. Grant Nicholson
Mrs. John T. Nightingale
Miss Nina Nightingale
Mrs. Harold L. Niles
Mr. Louville F. Niles
Miss Joan Nilson
Miss Ruby Nilson
Mr. Philip R. Noble
Bishop F. S. Noli
Mrs. Hyman Nollman
Miss C. Maud Norris
Mrs. Edward W. Norris
Miss Ruth E. Norris
Mrs. Richard D. Northrop
Mrs. Charles F. Norton
Mrs. John T. Norton
Miss Annie Endicott Nourse
Dr. and Mrs.

H. Allan Novack
Mr. and Mrs. Kalman Novak
Miss Penelope B. Noyes
Mr. Charles R. Nutter
Mrs. Robert N. Nye
Mrs. Theodore H. Nye

Mrs. Francis J. Oakes
Miss Dorothy Ocnoff
Miss Elizabeth W. O'Connor
Miss Mary C. O'Connor
Miss Mary Elizabeth
O'Connor
Miss Esther Odell
Mrs. R. H. Odell
Miss Martha Oestmann

Dr. W. Richard Ohler
Dr. and Mrs. Sidney Olans
Old Corner Book Store
Mr. Edward Old
Mr. Lansing Old
Mr. Randolph Old
Mr. Otto Oldenberg
Mrs. Phylis Rome Oljan
Miss Carolyn Olmsted
Miss Margaret Olmsted
Mrs. Morris Omansky
Miss Nora Z. O'Neill
Mrs. Joseph Oppenheim
Mr. Karl Oppenheimer
Mrs. Ethel Oppen
The Orchestra Pit
Mrs. William Dana Orcutt
Mr. Robert C. Orr
Mrs. Ralph Osborne
Dr. and Mrs.

Robert B. Osgood
Dr. Rudolf Osgood
Miss Grace M. Otis
Mrs. Herbert F. Otis
Mr. James Otis
Mrs. Richard H. Overholt
Miss Florence Wood Owen
Mrs. Frank Sewall Owen
Mrs. Wilfred Owen

Miss Marjorie T. Packard
Miss Ruey Packard
Mrs. Louis F. Paddison
Miss Elizabeth A. Page
Miss Elizabeth J. Page
Mr. and Mrs. Willis H. Page
Mrs. Richard S. Paige
Mrs. Frank C. Paine
The Reverend
George L. Paine
Miss Grace D. Paine
The Misses Jessie G. and
Elsie M. Paine
Mrs. John A. Paine
Mr. John B. Paine, Jr.
Mr. and Mrs.

Richard C. Paine
Miss Ruth H. Paine
Mr. and Mrs. Stephen Paine
Mrs. John G. Palfrey
Mrs. Franklin H. Palmer
Miss J. G. Palmer
Pan American Airways
System
Mrs. F. J. Pancoast
Mr. and Mrs. Ernst Panenka
Mr. John Pappas
Mr. Thomas A. Pappas
Mrs. A. M. Pappenheimer
Miss Delfina Parenti
Mrs. Roswell Parish
Mrs. Charles E. Park
Mrs. Edward C. Park

Miss Marion E. Park
Mrs. Augustin H. Parker, Jr.
Parker Charitable
Foundation
Mrs. Cortlandt Parker
Mrs. Edward M. Parker
Miss Eleanor Gilbert Parker
Mrs. Francis T. Parker
Miss Harriet F. Parker
Mr. Haven Parker
Mrs. J. Harleston Parker
Mrs. Robert B. Parker
Mrs. William Stanley Parker
Mrs. John Parkinson
Mrs. Francis Parkman
Miss Mary Parlett
Mrs. John W. Parshley
Mrs. George A. Parson
Mrs. Brackett Parsons
Miss Dorothy A. Parsons
Mrs. Ernst M. Parsons
Mr. and Mrs.

Talcott Parsons
Mr. Sal Pascuito
Mr. Claude E. Patch
Mr. and Mrs. Isaac Patch
Miss Mary Jane Patch
Mrs. Loomis Patrick
Miss Esther E. Patterson
Mrs. James E. Patton
Dr. Eleanor Pavenstedt
Miss Amelia Peabody
Mr. Francis W. Peabody
Mrs. Harold Peabody
Mr. and Mrs.

Robert E. Peabody
Mrs. W. Rodman Peabody
Mr. Julius J. Pearl
Mrs. Roswell T. Pearl
Miss Content M. Pearmain
Mrs. H. G. Pearson, Sr.
The Reverend and Mrs.
Charles R. Peck
Mr. and Mrs.

Alexander I. Peckham
Miss Katharine E. Peirce
Miss Mildred G. Peirce
Mr. Charles O. Pengra
Mr. and Mrs. B. W. Pepper
Mr. John B. Pepper
Mrs. Lawrence F.

Percival, Sr.
Miss Alice Sherburne
Perkins
Mrs. Charles B. Perkins
Miss Charlotte C. Perkins
Mr. and Mrs. Harley Perkins
Mr. and Mrs.
John F. Perkins
Mrs. M. D. Perkins
Dr. and Mrs.
Palfrey Perkins

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. Thomas Nelson Perkins
Miss Elisabeth B. Perlmutter
Miss Lena G. Perrigo
Mrs. John Perrin
Mrs. Arthur Perry
Mrs. Carroll Perry
Mr. Donald P. Perry
Miss Edith M. Perry
Mrs. Edward K. Perry
Mrs. Henry H. Perry
Miss Jacqueline M. Perry
Dr. and Mrs. Lewis Perry
Mrs. Louise S. G. Perry
Professor Ralph Barton Perry
Mrs. Roger A. Perry
Mr. and Mrs. Constantin A. Pertzoff
Mrs. Alex C. Peters
Mr. and Mrs. Max Petersen
Mr. and Mrs. Arthur R. Peterson
Mr. and Mrs. Lester M. Peterson
Mrs. Charles H. Pettit
Mrs. Franklin T. Pfaelzer
Mrs. Karl S. Pfaffman
Mr. and Mrs. George J. Pfannenstiehl
Mrs. John S. Pfeil
Miss Marguerite Pfleghaar
Mrs. Mildred C. Phelps
Mrs. Merchant E. Philbrick
Mrs. John C. Phillips
Mrs. Whitmarsh Phillips
Hon. and Mrs. William Phillips
Mrs. Leslie Pratt Phinney
Mrs. Richard D. Phippen
Dr. and Mrs. Walter G. Phippen
Mrs. Cadis Phipps
Miss Natalie Wells Pickering
Mr. C. Marvin Pickett, Jr.
Mr. and Mrs. Carl E. Pickhardt, Jr.
Mr. and Mrs. Dudley L. Pickman
Mr. Edward M. Pickman
Mr. Edward Franklin Pierce
Mr. George W. Pierce
Mr. Henry L. Pierce
Miss Louisa Q. Pierce
Mrs. John Pieroni
Mrs. Paul J. W. Pigors
Dr. and Mrs. Charles G. Pike
Mr. Eugene W. Pike
Mrs. Samuel H. Pillsbury
Mrs. W. R. J. Planten

Pine-Wood Plastic Co., Inc.
Miss Bertha P. Piper
Miss Dorothy S. Piranian
Mrs. W. Bruce Pirnie
Miss Giovannina M. R. Piscitello
Professor and Mrs. Walter Piston
Mr. John P. Pitcherale
Miss M. Elizabeth Pitman
Mr. and Mrs. Paul R. Plant
Miss Charlotte Podolsky
Dr. W. W. Point
Polaroid Corporation
Mr. Ralph Pollan
Dr. and Mrs. E. M. Pollard
Miss Alice F. Poor
Mr. and Mrs. George R. Poor
Dr. and Mrs. Alfred Pope
Dr. and Mrs. Carlyle Pope
Miss Isabel Pope
Mrs. Wilmot T. Pope
Mr. and Mrs. Frederic T. Poras
Mrs. A. Kingsley Porter
Mrs. Alex S. Porter
Mr. Alexander B. Porter
Mr. George W. Porter
Mr. Julian F. Porter
Miss Marguerite Porter
Mr. W. Edwin Porter, Jr.
Miss Carolyn L. Posey
Mrs. John R. Post
Miss Constance W. Potter
Mrs. John Briggs Potter
Mrs. Murray A. Potter
R. J. Potvin Shoe Co.
Mr. John L. Powell
Mrs. Edward P. Powers
Mrs. George H. Powers
Mrs. Margaret W. Powers
Miss Mary M. Prall
Dr. George C. Prather
Mrs. Burleigh L. Pratt
Mr. and Mrs. Edwin H. B. Pratt
Mrs. Frederick S. Pratt
Mr. and Mrs. H. W. Pratt
Mrs. Louis Mortimer Pratt
Miss Mabel F. Pratt
Mrs. W. Elliott Pratt
Miss Helen C. Pray
Miss Rosalia Preble
Mrs. Michael T. Prendergast
Miss Marenda E. Prentis
Miss Minnie A. Prescott
Miss Alice A. Preston
Mrs. Kendall Preston
Mr. Roger Preston
Mr. and Mrs. William M. Preston

Mr. and Mrs. Edward W. Pride
Mrs. John Pridgeon
Miss Annie E. Priest
Mrs. Morton P. Prince
Dr. Richard A. Prindle
Miss Joyce Prior
Mrs. Charles A. Proctor
Mr. and Mrs. Edward O. Proctor
Mrs. George N. Proctor
Mr. and Mrs. Thomas Emerson Proctor
Miss Joan Projansky
Mr. and Mrs. Jacob A. Prombain
Dr. and Mrs. Curtis Prout
Mrs. Henry B. Prout
Mrs. Lewis I. Prouty
Mrs. Henri Prunaret
Mrs. S. W. Prussian
Mrs. Adella Prussman
Mr. Ernest Pulsifer
Mr. and Mrs. C. Phillips Purdy
Miss Hazel M. Purmort
Mrs. John C. Purves
Mrs. A. L. Putnam
Miss Augusta N. Putnam
Mrs. F. Delano Putnam
Mrs. George Putnam
Mrs. George J. Putnam
Miss Louisa H. Putnam
Dr. Marian C. Putnam
Miss Miriam Putnam
Mrs. Theresa Putnam
Mr. and Mrs. Thomas Quarles
Mr. and Mrs. Samuel T. Quint
Mrs. John Rabaiootti
Mr. and Mrs. Irving W. Rabb
Mrs. Sidney R. Rabb
Mr. Jacob Rabinowitz
Radcliffe Choral Society
Mr. David N. Radin
Mr. Ephraim Radner
Mrs. Stuart Ragland, Jr.
Mrs. B. Harrison Ragle
Mrs. Grace E. Rambeau
Mrs. Norman F. Ramsey
Miss Bertha Ramseyer
Mrs. C. Theodore Ramseyer
Miss Elizabeth S. Ramseyer
Mrs. C. Irving Rand
Miss Frieda Rand
Miss Katharine Rand
Miss Eleanor E. Randall
Mr. Larcom Randall

Miss Alice L. Rankin
 Miss Harriet C. Rantoul
 Mrs. Theresa S. Ratshesky
 Miss Beatrice Ravven
 Miss Eleanor Raymond
 Mr. and Mrs.
 Fairfield E. Raymond
 Mrs. O. P. Raymond
 Miss Rachel C. Raymond
 Reading Music Department
 Mrs. Eugene Tryon
 Redmond
 Mrs. Franklin A. Reece
 Reed and Barton
 Corporation
 Miss Mabel S. Reed
 Mrs. Paul R. Reed
 Mrs. A. William Reggio
 Miss Dolores G. Reguera
 Mr. Duncan E. Reid
 Miss Margaret G. Reilly
 Miss Mary Ellen Reilly
 Miss Mary Louise Reilly
 Dr. Anna J. Reinauer
 Miss Annie Reis
 Mr. Frederick F. Rengate
 Mrs. Harrison G. Reynolds
 Miss Ida G. Reynolds
 Mr. and Mrs.
 J. Robert Reynolds
 Mrs. Charles A. Rheault
 Mrs. Winfred Rhoades
 Mr. and Mrs. J. B. Ribakoff
 Miss Saidee F. Riccius
 Mr. and Mrs. Albert W. Rice
 Mrs. Frederick E. Rice
 Mr. and Mrs. Harold Rice
 Dr. and Mrs.
 William B. Rice
 Mrs. Chester F. Rich
 Mr. and Mrs.
 Charles O. Richardson
 Dr. E. P. Richardson, Jr.
 Mrs. Elliott L. Richardson
 Miss Laura Richardson
 Miss Mabel C. Richardson
 Mr. Nicholas Richardson
 Miss Ruth K. Richardson
 Mrs. J. B. Richmond
 Mr. Ralph Riddle
 Miss Edith M. Rideout
 Dr. and Mrs. Karl Riemer
 Mr. and Mrs.
 Joseph Riesman
 Mr. and Mrs.
 Julian S. Rifkin
 Miss Joan E. Rigby
 Mr. John A. Riggs
 Miss Mabel Louise Riley
 Mrs. Charles P. Rimmer
 Mr. and Mrs.
 Lyle R. Ring
 In Memory of
 Edward L. Ripley

Mrs. William P. Ripley
 Miss Virginia A. Ripley
 Dr. Joseph E. F. Riseman
 Mr. and Mrs.
 Arthur L. Risley
 Mr. and Mrs. Karl Rissland
 Miss Carol M. Ritchie
 Mr. Charles F. Rittenhouse
 Dr. and Mrs. Max Ritvo
 Madame Simone Riviere
 Miss Josephine B. Roach
 Mrs. J. Hampden Robb
 Mrs. Russell Robb, Sr.
 Miss Phyllis Robbins
 Mr. and Mrs.
 Bernard Roberts
 Miss Ethel Dane Roberts
 Miss Helen J. Roberts
 Miss Harriet A. Robeson
 Mr. F. N. Robinson
 Mr. and Mrs.
 G. Elliott Robinson
 Dr. Maxwell Robinson
 Mr. Robert S. Rockwell
 Dr. Ethel M. Rockwood
 Miss Phyllis A. Rodenhiser
 Mrs. Oliver H. P. Rodman
 Miss Nancy Roelker
 In Memory of
 Linda C. Rogers
 Mr. George A. Rogers
 Mrs. Horatio Rogers
 Mr. and Mrs.
 Julian W. Rogers
 Mrs. Leslie J. Rogers
 Miss Lucy F. Rogers
 Miss Marion L. Rogers
 Miss Martha Rogers
 Mr. Dale Rollins
 Mrs. James W. Rollins
 Mr. and Mrs.
 Charles A. Rome
 The Reverend E. D. Romig
 Mrs. Stanley H. Rood
 Mr. and Mrs. Edward Rose
 Dr. and Mrs. Kurt Rose
 Miss Mildred H. Rose
 Mrs. David Rosen
 Mr. and Mrs.
 Lester E. Rosenburg
 Mr. and Mrs.
 Harold H. Rosenfield
 Mrs. Louis Rosenthal
 Mrs. Morris Rosenthal
 Mr. and Mrs.
 Richard Rosenthal
 Mr. Harold Rosenwald
 Mr. Harold S. Ross
 Dr. and Mrs.
 Joseph F. Ross
 Dr. and Mrs. R. A. Ross
 Mr. and Mrs.
 Thorvald S. Ross

Mr. Seymour Rothchild
 Mr. Morris Rothstein
 Mr. Paul T. Rothwell
 Dr. Wilfred V.
 Rounseville
 Mr. Richard D. Row
 Mrs. Hartley Rowe
 Mrs. George B. Rowell
 Mr. James G. Rowell
 Mrs. Charles F. Rowley
 Miss Florence Rowley
 Mr. H. Edmond Rowley
 Mr. and Mrs. H. W. Rowse
 Mr. Edgar L. Roy
 Mr. and Mrs.
 C. Adrian Rubel
 Honorable Philip
 Rubenstein
 Mr. Henry S. Rubin
 Mrs. A. W. Rucker
 Mr. and Mrs.
 Alford D. Rudnick
 Mr. and Mrs.
 Ralph P. Rudnick
 Mrs. John T. Rule
 Mrs. John C. Runkle
 Mr. Abraham Runstein
 Mrs. Allen H. Russell
 Mr. Francis B. Russell
 Miss Margaret W. Russell
 Mrs. Otis T. Russell
 Mr. and Mrs.
 Richard S. Russell
 Mrs. Robert W. Russell
 Mr. Tallman Russell
 Mr. and Mrs.
 Edgar C. Rust
 In Memory of
 Mrs. William F. Ryan
 Mr. Samuel M. Ryburn
 Mr. Joseph T. Ryerson, Jr.
 Joseph T. Ryerson and Son

 Mr. William I. Sabin
 Miss Mary L. Sabine
 Professor Paul J. Sachs
 Mrs. Bernard Sadow
 Mr. George A. Sagendorph
 Dr. A. Lewis Sagoff
 Salada Tea Company
 Dr. and Mrs.
 Benjamin Salata
 Dr. Kent Salter
 Mr. and Mrs.
 Robert C. Saltmarsh
 Miss Elizabeth Saltonstall
 Honorable and Mrs.
 Leverett Saltonstall
 Mr. Nathaniel Saltonstall
 Mrs. R. M. Saltonstall
 Mr. and Mrs.
 Richard Saltonstall
 Mr. and Mrs.
 Robert Saltonstall

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mrs. Robert Saltonstall
Mrs. George E. Sampson
Mr. H. LeBaron Sampson
Miss Helen M. Sampson
Mrs. Mary M. Sampson
Mr. Varoujan Samuelian
Mr. and Mrs.

Ashton R. Sanborn
Mr. C. F. Sanborn
Sanborn Company
Mrs. Harry C. Sanborn
Mrs. Edmund Sandars
Mrs. Hayward Sanders
Mr. and Mrs.

Russell Sanders
Miss Phyllis G. Sanderson
Miss Ruth D. Sanderson
Mr. C. Eliot Sands
Dr. Kenneth F. Sands
Miss Dorothy J. Sanford
Mr. Edward J. Sanger
Mr. Daniel Sargent
Mr. F. Porter Sargent
Miss Grace M. Sargent
Mrs. Harry C. Sargent
Mr. R. B. Sather
Mr. and Mrs.

Albert Savage, Jr.
Mrs. Frank M. Sawtell
Miss Agnes R. Sawyer
Mrs. C. A. Sawyer
Mrs. Donald F. Sawyer
Mrs. F. H. Sawyer
Mrs. Henry B. Sawyer
Mrs. Linda Makanna
Sawyer
Mr. Myer Saxe
Mrs. Robert W. Sayles
Mr. and Mrs.

R. W. Sayles Jr.
Mrs. Garret Schenck, Jr.
Mr. William Lawson
Schermerhorn

Mr. Robert A. Scheuermann
Mr. Edward M. Schiff
Miss Angelina M.
Schigellita

Dr. and Mrs.
J. W. Schirmer
Mrs. Arthur M.
Schlesinger

Mr. and Mrs.
Paul A. Schmid
Miss Elizabeth Schneider
Mrs. William L. Schneider
Mr. James W. Scholpp
Miss Elinor M. Schroeder
Mr. William Schwarz
Miss Theodora B. Scoff
Mr. and Mrs.

George Scotchard
Mrs. Austin W. Scott

Mr. Donald Scott
Mrs. Henry R. Scott
Mrs. T. J. Scourtis
Mrs. John Scrimshaw
Scully Signal Company
Mr. Donald C. Seamans
Mrs. Robert C. Seamans
Mr. Campbell L. Searle
Miss Edith H. Sears
Mrs. Edmund H. Sears
Miss Evelyn Sears
Mrs. Francis P. Sears
Mrs. John B. Sears
Mrs. Richard Sears
Mrs. James D. Seaver
Miss Helen C. Secrist
Mr. and Mrs.

Samuel M. Seegal
Mrs. Albert O. Seeler
Mr. Robert E. Segal
Mr. Melvin R. Seiden
H. J. Seiler Company
Mr. and Mrs.
Samuel Seiniger
Dr. and Mrs. B. M. Selekman
Mrs. W. O. Semple, Jr.
Mr. S. P. Sender
Mr. and Mrs.

Harry Sesnovich
Miss Sarah F. Sessions
Mrs. Henry Seton
E. Settimelli and Sons, Inc.
Mrs. H. R. Sewell
Dr. Lloyd I. Sexton
Mrs. Herbert B. Shaftoe
Dr. Rose Wies Shain
Mr. Alexander Shapiro
Mrs. Carl J. Shapiro
Mr. Melvin I. Shapiro
Mr. Morris Shapiro
Dr. and Mrs.

Reuben Sharensen
Mrs. Clinton H. Shattuck
Dr. and Mrs.

George C. Shattuck
Mrs. Mayo A. Shattuck
Miss Mary E. Shaw
Miss Miriam Shaw
Mrs. O. M. Shaw
Mrs. Quincy A. Shaw, Jr.
Mrs. Richard W. Shaw
Mrs. Sohler Shaw
Mr. and Mrs. T. Mott Shaw
Mrs. Donna E. Shay
Mrs. Winthrop Lawrence
Sheedy
Mrs. Anna G. Shelander
Shell Oil Company
Miss Alice Mabel Shepard
Miss Edith May Shepard
Miss Emily B. Shepard
Mrs. Frederick J.
Shepard, Jr.

Mrs. Henry B. Shepard
Miss Mary E. Shepard
Mrs. T. H. Shepard
The Rev.

Massey H. Shepherd, Jr.
Sheraton Corporation
Miss Edith E. Sherman
Miss Rita Sherman
Miss Carrie E. Sherrill
Mrs. John Shillito
Mr. George L. Shinn
Dr. Hyman Shirer
Mr. Stanley Shmishkiss
Mr. and Mrs. Hyman Shocket
Miss Marion C. Shorley
Mrs. Seabury T. Short
Mr. J. W. Shoul
Mrs. Henry M. Shreve
Mrs. Arthur A. Shurcliff
Mrs. Samuel M. Sief
Mrs. Robert Siegel
Mrs. Alfred Sigel
Miss Barbara K. Sikes
Silton Brothers, Inc.
Mr. and Mrs.

Francis E. Silva, Jr.
Mr. and Mrs.

Max M. Silverman
Mrs. Morris Silverman
Mrs. Philip Silverman
Mr. Samuel Silverman
Mr. Nat Silverstein
Miss Beatrice R. Simcox
Miss Olive Simes
Dr. Fred E. Simm
Mrs. Edward B. Simmons
Mr. Benjamin Simon
Mr. and Mrs.

Myron S. Simon
Mr. Benjamin Simons
Mr. Joseph A. Simons
Mrs. Mildred Simons
Mr. Howard Simpson
Mr. Andrew M. Sinclair
Mrs. Donald B. Sinclair
Miss Elizabeth Singleton
Mr. Robert Sinnott
Mr. Jean Sisson
Dr. and Mrs. John H. Sisson
Miss Sara H. Sisson
Mr. E. B. Skolnikoff
Mrs. John J. Slaterry
Mr. and Mrs. S. L. Slosberg
Mr. Isador Slotnik
Miss Barbara Small
Mrs. Gilbert Small
Mrs. Thomas Small
Mr. William T. Small
Miss Helen H. Smiley
Mrs. A. Calvert Smith
A. L. Smith Iron Company
Miss A. Marguerite Smith
Mr. and Mrs. Alan A. Smith

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mrs. Anna P. Smith	In Memory of	Mr. and Mrs.
Mrs. C. A. Smith	William P. Sparrell	Brooks Stevens, Jr.
Mrs. C. B. Smith	Mrs. Huntley Nowell	Mr. and Mrs. Ezra F. Stevens
Mrs. C. Grover Smith	Spaulding	Miss Frances S. Stevens
Mrs. Charles L. Smith	Miss Dorothy Spelman	Mrs. Frank H. Stevens, Jr.
Miss Ethanne E. Smith	Mrs. Henry M. Spelman	Miss Lena M. Stevens
Mr. and Mrs.	Mrs. W. Frederick Spence	Miss Marcia S. Stevens
F. Morton Smith	Mrs. Wilford L. Spencer	Mrs. Raymond Stevens
Mrs. Frank C. Smith, Jr.	Mrs. Nathaniel H. Sperber	Dr. and Mrs.
Mr. Fred Smith	Mrs. Willard L. Sperry	William B. Stevens
Mr. and Mrs. Graydon Smith	Miss Marie Lu Spina	Mrs. Robert H. Stevenson
Miss Helen B. Smith	Miss Edna G. Spitz	Mr. and Mrs. H. R. Stewart
Mrs. Howard A. Smith	Miss Pauline Spivack	Mr. Robert W. Stewart
Mr. Louis C. Smith	Mr. John W. Sponsler	Mr. Rufus Stickney
Mrs. Mallay M. Smith	Mr. and Mrs.	Mr. and Mrs.
Miss Marion L. Smith	Julian K. Sprague	Howell M. Stillman
Miss Mary Byers Smith	Mrs. Phineas W. Sprague	Mr. Edward S. Stimpson
Mrs. Morgan K. Smith	Miss Joan T. Spring	Mrs. Philip Stockton
Mrs. Reginald H. Smith, Jr.	Mr. Donald I. Spund	Mrs. Clement K. Stodder
Dr. and Mrs.	Mrs. Charles G. Squibb	Mr. and Mrs. David G. Stone
Richard Ilsley Smith	Miss Helen M. Staats	Mr. and Mrs. Dewey D. Stone
Mrs. S. Abbot Smith	Mrs. Markham W. Stackpole	Mr. Edward C. Stone
Mrs. Stanley W. Smith	Mrs. Pierpont L. Stackpole	Miss Geraldine C. Stone
Susan and Harvey Smith	Mr. and Mrs.	Mrs. Harold Stone
Thomas Smith Company	Frederick L. Stag	Mrs. Joseph Stone
Lieutenant Thomas W. Smith	Mrs. Burgess P. Stanley	Mr. and Mrs. Joseph Stone
Mrs. H. Weir Smyth	Miss Elsie M. A. Stanley	Miss Katharine H. Stone
Mr. Samuel Snider	Mr. and Mrs.	Mr. and Mrs. Leo Stone
Miss Charlotte A. Snow	Creighton B. Stanwood	Miss M. Lois Stone
Mrs. Frederick W. Snow	Miss Faith Stanwood	Mrs. Malcolm B. Stone
Mr. and Mrs.	Mrs. Frederic A. Stanwood	Mr. and Mrs.
William B. Snow	Miss Louie R. Stanwood	Stephen A. Stone
Mr. Herman Snyder	Mrs. John W. Stapleton	Mrs. David Stoneman
Selma H. and Irving M.	Mr. M. P. Stapleton	Stop and Shop Charitable
Sobin	Mr. and Mrs. Alvin D. Star	Foundation
Socony-Vacuum Oil	Mrs. Max Starr	Miss Anna L. Storer
Company	Hotel Statler	Miss Elizabeth B. Storer
Solby Bayes	Miss Anna B. Stearns	Mrs. G. Francis Stratton
Mrs. Adrian Solo	Mr. and Mrs.	Mrs. Otto G. T. Straub
Dr. Chester I. Solomon	Philip M. Stearns	Mrs. June Hookey Straus
Dr. Philip Solomon	Mrs. Russell Stearns	Mr. and Mrs.
Miss Rose James Solomon	Mrs. Roderick Stebbins	Jacob H. Strauss
Mr. W. R. Somers	Stedfast and Roulston, Inc.	Miss Ruth Streeter
In Memory of	Mrs. George S. Steele, Jr.	Mrs. Vcevoid W. Strekalovsky
Dana Somes	Miss Mabel A. E. Steele	Mrs. Charles R. Strickland
Mr. Arthur A. Sondheim	Miss Harriet A. Steensen	Mr. and Mrs. Alvin E. Strock
Mr. Arnold C. Soney	Miss Helen A. Steere	Mr. Robert W. Stuart, Jr.
Mr. and Mrs.	Mr. H. A. Steeves	Mrs. Willoughby H.
Abraham M. Sonnabend	Mr. and Mrs. B. Stein	Stuart, Jr.
Mr. and Mrs.	Miss Emma Stein	Miss Sofia
Roger P. Sonnabend	Mr. and Mrs. Henry J. Stein	Stumbra-Stumberg
Mrs. Willard B. Soper	Mrs. Herbert L. Stein	Mr. Neville Sturgis
Dr. and Mrs. Merrill Sosman	Mrs. Alexander Steinert	Miss Elizabeth B. Sturm
Mrs. H. H. Soule	Miss Pearl M. Steinmetz	Mrs. Sydney Sugarman
Miss Leonora N. Soule	Mrs. Samuel Stellar	Miss Elizabeth M. Sullivan
Miss Lucia A. Soule	Mr. Richard W. Stenberg	Mr. John M. Sullivan
Mr. T. L. Southack	Mrs. Preston T. Stephenson	Mrs. Charles P. Sumner
Miss Frances M. Southard	Mrs. W. R. C. Stephenson	Mrs. Lars A. Svenson
Mr. Harry C. Southard	Miss Cynthia Rae Sterman	Mrs. Roger D. Swaim
Mrs. Richard Southgate	Mr. Max Sterman	Mr. and Mrs.
Miss Louise Souza	Mrs. Abbot Stevens	Robert S. Swain
Mr. and Mrs.	Mrs. Ames Stevens	Mrs. Charles L. Swan
Stoddard G. Spader		Miss Ethel F. Swan

Mrs. H. Hogarth Swann
Mr. and Mrs.
Edward M. Swartz
Miss Helen Bernice Sweeney
Mr. and Mrs.
Herman R. Sweet
Mrs. Homer N. Sweet
Miss Edith J. Swett
Miss G. Marion Swift
Mrs. George H. Swift
Mrs. John B. Swift
Miss Alice H. Sylvester

Mr. and Mrs. Edward A. Taft
Mr. and Mrs.
Edward A. Taft, Jr.
Mrs. Charles W. Taintor
Miss Beatrice Talbot
Dr. and Mrs. Fritz B. Talbot
Miss Mary Eloise Talbot
Dr. and Mrs.
Nathan B. Talbot
Dr. William C.
Tannebring, Jr.
Miss Freda Tanner
Mrs. Robert M. Tappan
Mr. Samuel E. Tappan
Miss Janice Tarlin
Mr. Kemon P. Taschioglou
Mr. and Mrs.
Frederick Tauber
Mrs. Brainerd Taylor
Mrs. Charles Taylor, Jr.
Mr. and Mrs.
Charles H. Taylor
Mr. and Mrs. Davis Taylor
Mrs. Dorothy K. Taylor
Mr. Frederick B. Taylor
Mrs. John I. Taylor
Miss Margaret E. Taylor
Miss Millicent J. Taylor
Mr. and Mrs. John W. Teele
Mrs. Albert B. Tenney
Mr. James R. Terrell
Mrs. Ruth K. Terry
Mr. Karl Terzaghi
Miss Helen I. Tetlow
Miss Elisabeth B. Thacher
Mr. and Mrs.
Louis B. Thacher
Miss Mary Thacher
Miss Mary DeW. Thacher
Dr. and Mrs.
Richard W. Thaler
Mr. and Mrs.
John C. Thalheimer
Mrs. Ezra R. Thayer
Miss Harriet F. Thayer
Mrs. John E. Thayer
Mrs. Lucius E. Thayer
Mrs. Richard S. Thayer

Mrs. Sherman Rand Thayer
Miss Atossa B. Thomas
Dr. and Mrs.
C. A. Thompson
Mr. and Mrs.
F. C. Thompson
Mr. Richard B. Thompson
Dr. and Mrs.
Richard H. Thompson
Mr. Wayne B. Thompson
Mrs. Elihu Thomson
Thorndike and Gerrish
Company
Mr. and Mrs.
John L. Thorndike
Miss Mary Q. Thorndike
Mrs. Richard K. Thorndike
In Memory of
Mrs. Lucy S. Rantoul
Miss Augusta Thornton
Mrs. Henry Thornton
Miss Alice A. Thorp
Mr. and Mrs.
Edward S. Thurston
Miss Gertrude A. Thurston
Miss Grace A. Tibbetts
Mrs. David W. Tibbott
Miss E. Katharine Tilton
Mrs. George H. Timmins
Mrs. E. Tislowitz
Mrs. Albert Clement
Titcomb
Miss Mary B. Tobey
Dr. Rudolf Toch
Mr. and Mrs. John M. Tomb
Mrs. J. C. Toomey
Mr. Halvor Torgeson
Miss Kaye Torrant
Mr. and Mrs. Byron G. Tosi
Touche, Niven, Bailey
and Smart
Miss Katharine Tousey
Mrs. Oswald Tower
Miss Blanche Towle
Miss Annie R. Townsend
Mrs. Artemas C. Townsend
Miss Elizabeth Townsend
Toy Town Tavern
Professor and Mrs.
Alfred M. Tozzer
Mrs. E. M. Tracy
Dr. Carl E. Trapp
Miss Jessie C. Travis
Treadway Inns
Miss Emma G. Treadwell
Miss G. W. Treadwell
Mrs. George W. Treat
Trimount Automatic Sales
Corp.
Mrs. Esther G. Troeger
Mr. Emery J. Trott
Miss Ruth Tucker

Mrs. Bayard Tuckerman, Jr.
Mrs. Henry Dubois Tudor
Miss Elizabeth F. Tuller
Mrs. Peter Turchon
Miss Dora Turitz
Mr. and Mrs.
Howard M. Turner
Miss Eleanor Turoff
Mrs. H. A. Tuttle
Mr. Henry C. Tuttle
Twin Harbors Lumber
Company
Miss Florence L. Tyler
Miss Marion L. Tyler
Mrs. Royal W. Tyler
In Memory of
William Bartlett Tyler
Mrs. Griswold Tyng

Dr. Miriam S. Udin
Mrs. Israel Uditsky
Mr. and Mrs. H. B. Ullian
Mr. and Mrs.
Adolph Ullman
Mrs. D. S. Unger-Donaldson
Union Oil Company of
Boston
Mr. and Mrs. Irving Usen
Mrs. Kenneth Shaw Usher
Mrs. Samuel Usher

Mr. R. G. Vanderweil
Vappi and Company, Inc.
Mr. and Mrs.
John Vasilchuk
Mrs. Frank A. Vaughan
Miss Dorothy A. Venstrum
Mr. and Mrs.
Arthur E. Vershbow
Mr. Daniel R. Vershbow
Mr. Herman Vershbow
Mrs. Leon Villmont
Miss Gladys M. Vincent
Miss Jessie E. Vint
In Memory of
George M. Vogt
Mr. and Mrs.
Roger L. Voisin
Miss Doris Volland
John O. Volpe Construction
Company, Inc.
Mrs. Cushing Vose
Mr. Edwin C. Vose
Miss Ruth C. Vose
Mrs. J. C. Vosoff

- Mrs. William Wadsworth
 Miss Eva K. Wagner
 Dr. and Mrs. Hans Waine
 Mrs. Leslie D. Waite
 Mrs. Hooper Wakefield
 Dr. Byron H. Waksman
 Mrs. Charles F. Walcott
 In Memory of
 Mrs. Robert Walcott
 Diane and Abraham Wald
 Mr. and Mrs. Harold Wald
 Mr. and Mrs. I. B. Wald
 Miss Ruth N. Waldron
 Mr. William A. Waldron
 Mrs. Mathew Waldstein
 Mrs. Samuel H. Waldstein
 Miss Alice S. Wales
 Mr. and Mrs.
 Quincy W. Wales
 Mr. R. Langdon Wales
 Mrs. Frederick B. Walker
 Mr. and Mrs.
 Guy W. Walker, Jr.
 Mrs. Harry H. Walker
 Mr. and Mrs.
 Joseph T. Walker, Jr.
 Mrs. William H. Walker
 Mrs. Edward I. Walkley
 Mrs. Charles F. Wallace
 Miss Sarah Walmsley
 Mr. James E. Walsh
 Mrs. Howland Walter
 Miss Isabel Waltz
 Mr. and Mrs. Adolf Walz
 Mr. and Mrs. Hans Walz
 Mrs. Adeline W. Ward
 Miss Frances Evelyn Ward
 Mrs. Katherine L. Ward
 Mrs. Richard Ward
 Mrs. Sheldon E. Wardwell
 Mrs. Edward Winslow Ware
 Mr. Henry Ware
 Mrs. Guy Waring
 Mrs. Roger S. Warner
 Mrs. Arthur M. Warren
 Mrs. Bayard Warren
 Mrs. Howland S. Warren
 Miss Miriam E. Warren
 Mrs. Prescott Warren
 Mr. Milton C. Wasby
 Mr. Henry B. Washburn
 Mrs. Joseph S. Waterman
 Mr. and Mrs.
 Ralph D. Waterman
 Mrs. B. G. Waters
 Mr. Richard M. Waters
 Mrs. Richard P. Waters
 Miss Agnes Watkins
 Dr. and Mrs. Carl L. Watson
 Mrs. Donald C. Watson
 Mrs. George H. Watson
 Mrs. Ralph G. Watson
- Miss Sylvia H. Watson
 Miss Sarah L. Watters
 Miss Gertrude H. Watts
 Mrs. Charles A. Weatherby
 Mr. Alfred H. Webber
 Mrs. Eugene L. Webber
 Mrs. Florence Weber
 Mrs. Edwin S. Webster
 Miss Josephine Webster
 Mr. and Mrs.
 Albert H. Wechsler
 Miss Clarice J. Weeden
 Mrs. D. R. Weedon
 Miss Mary Weeks
 Mrs. Robert S. Weeks
 Mr. and Mrs.
 Sinclair Weeks
 Mrs. F. C. Weems
 Mr. and Mrs. William Weigle
 Mrs. Francis L. Weille
 Mrs. Ira J. Weinbaum
 Mrs. Alfred R. Weinberg
 Mr. and Mrs.
 Moses Weinman
 Mrs. David Weintraub
 Mr. Daniel Weisberg
 Miss Hedy Weiss
 Mrs. Soma Weiss
 Mrs. E. Sohler Welch
 James O. Welch Company
 Mr. and Mrs.
 James O. Welch
 Mrs. Robert H. Welch, Jr.
 Mr. and Mrs.
 William D. Welch
 Mrs. Bernard C. Weld
 Miss Elizabeth Rodman
 Weld
 Mrs. Arthur W. Wellington
 Mr. and Mrs.
 Raynor G. Wellington
 Miss Virginia Wellington
 Mrs. Gordon B. Wellman
 Mrs. A. Turner Wells
 Mrs. Barrett Wendell, Jr.
 Miss Margaret Wentworth
 Mr. and Mrs.
 Mark R. Werman
 The Ralph Wermans
 Miss Barbara H. West
 Mrs. George S. West
 Mrs. Richard S. West
 Miss Martha Wetherbee
 Mrs. Daniel B. Wetherell
 Mr. and Mrs. Lyon Weyburn
 Mr. and Mrs.
 C. A. Weyerhaeuser
 Mrs. William P. Wharton
 Mr. W. L. Wheat
 Miss Barbara Wheatland
 Dr. Mary Wheatland
 Mrs. Stephen Wheatland
- Mr. Parker Wheatley
 Miss Adeline E. Wheeler
 Mr. and Mrs.
 Alexander Wheeler
 Miss Eunice Wheeler
 Miss Isabelle Wheeler
 Mr. and Mrs.
 Leonard Wheeler
 Mr. George W. Wheelwright
 Mrs. Henry M. Wheelwright
 Mr. Charles L. Whipple
 Mr. Robert W. Whipple
 Mrs. Sherman L. Whipple, Jr.
 Miss Eleanor E. Whitcomb
 Mrs. Martin Whitcomb
 Miss Catherine W. White
 Mrs. Charles D. White
 Dr. and Mrs.
 Charles J. White
 Mrs. Charles P. White
 Miss Esther White
 Mrs. Eva Whiting White
 Mrs. Frank S. White
 Mr. Harold R. White
 Mrs. Henry K. White
 Mr. James N. White
 Miss Marian E. White
 Dr. and Mrs.
 Paul Dudley White
 Miss Doris Whitehouse
 Miss Anne Whiteman
 Mrs. Alex Whiteside
 Mr. Homer Whitford
 Mr. and Mrs.
 John G. Whitham
 Mrs. James E. Whitin
 Whiting and Davis
 Mr. and Mrs.
 G. Clarke Whiting
 Miss Isabel Whiting
 Mrs. Jasper Whiting
 Mrs. Mason T. Whiting
 Mrs. Max O. Whiting
 Mrs. Howard S. Whitley
 Miss Dorothy Whitman
 Miss Grace H. Whitman
 Mrs. Nehemiah H. Whitman
 Mrs. Raymond L. Whitman
 Mrs. Burgess Whitney
 Mrs. Byam Whitney
 Mrs. C. Handasyde Whitney
 Mrs. John R. Whitney
 Miss Margaret Whitney
 Mrs. A. F. Whitem
 Mrs. Henry E. Whitemore
 Miss Mildred E. Whitemore
 Mrs. James P. Whitters
 Mr. and Mrs.
 Eugene P. Whittier
 Mr. Nathaniel Whittier
 Mr. Robinson S. Whittier
 Mrs. Sidney B. Whittier

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Miss Mary A. Whitty
 Mrs. Frederick S. Whitwell
 Mr. Peter A. Wick
 Mr. F. M. Wiener
 Miss Emma H. Wienold
 Mrs. Robert G. Wiese
 Miss Barbara Wiggin
 Miss Grace H. Wiggin
 Mrs. Joseph Wiggin
 Mrs. Morrill Wiggin
 Mrs. Frank Wigglesworth
 Mr. Richmond G. Wight
 Mrs. William H. Wightman
 Mr. Wade H. Wigington, Jr.
 Mrs. Rufus L. Wilbor
 Miss Patricia L. Wild
 Mrs. Paul R. Wild
 Miss Dorothy T. Wilder
 Miss Katherine Wilkins
 Mr. Marshall Sumner
 Wilkins
 Honorable Raymond S.
 Wilkins
 Mr. Warde Wilkins
 Miss Helen D. Willard
 Mrs. Alexander Williams
 Mr. Alexander W. Williams
 Mr. David R. Williams
 Mr. Edward Williams, Jr.
 Mrs. Gluyas Williams
 Miss Hilda W. Williams
 Mrs. Horace D. H. Williams
 Dr. and Mrs.
 John T. Williams
 Miss Margaret C. Williams
 Miss Marion Williams
 Miss Mary E. Williams
 Mrs. Moses Williams
 Mrs. Oliver E. Williams
 Mrs. Ralph B. Williams
 Mrs. Ralph B. Williams, Jr.
 Mr. and Mrs.
 Robert S. Williams
 Mr. and Mrs. S. P. Williams
 Mr. John W. Williamson
 Miss Margaret Williamson
 Mr. Robert W. Williamson
 Mrs. Arthur Willis, Jr.

Miss Ruby Willis
 Miss Ruth C. Willis
 Mrs. Wesley P. Wilmot
 Mr. Albert O. Wilson
 Miss Deris Wilson
 Mrs. Edward Chase Wilson
 Miss Eleanor Wilson
 Mrs. Esther H. Wilson
 Mr. and Mrs.
 Grafton Lee Wilson
 Mrs. John Otis Wilson
 Miss Sara Lou Wilson
 Winchester Brick Company
 Miss Florence B. Windom
 Mr. Irving Winer
 Mrs. Fred A. Wing
 Mr. and Mrs.
 Bary G. Wingersky
 Mr. David H. Winnick
 Mr. Frederick Winslow
 Mrs. Allen P. Winsor
 Mrs. Frederick Winsor
 Mr. and Mrs.
 Frederic Winthrop
 Mr. and Mrs. Robert Wise
 Mrs. George B. Wislocki
 Mr. and Mrs.
 Maxwell D. Wit
 Mrs. P. C. Withers
 Mrs. S. Burt Wolbach
 Mr. and Mrs. Oliver Wolcott
 Mr. and Mrs. Roger Wolcott
 Mr. and Mrs.
 S. Huntington Wolcott
 Mr. Gerard Wolfe
 Mr. Jules Wolfers
 Mr. and Mrs.
 L. M. P. Wolmer
 Mr. and Mrs.
 George S. Wolper
 Mr. Cornelius Ayer Wood
 Mr. Hamilton B. Wood
 Mr. Fred M. Woodard
 Miss Katherine Woodberry
 Mrs. George H. Woodis
 Miss Beatrice S. Woodman
 Dr. and Mrs.
 Edward F. Woods

Mr. and Mrs.
 Joseph W. Woods
 Mr. and Mrs.
 G. Wallace Woodworth
 Mrs. Kennard Woodworth
 Mrs. George H. Woolley
 Miss Constance Rulison
 Worcester
 Mr. Robert R. Work
 Mr. and Mrs. Paul I. Wren
 Mr. and Mrs.
 George L. Wrenn, 2nd
 E. T. Wright and Company
 Miss Elizabeth P. Wright
 Mrs. John G. Wright
 The Most Reverend John J.
 Wright
 Mrs. Walter P. Wright
 Mrs. Edgar N. Wrightington
 Miss Dorothy B. Wrigley
 Mrs. Frederick R. Wulsin
 Mr. and Mrs.
 Dann Coriat Wyman
 Mr. Donald Wyman
 Miss Dorothy A. Wyman
 Professor Jeffries Wyman
 Mrs. Edward Wyner
 Mr. R. H. Wyner
 Miss Mary E. Yassin
 Mr. Herbert H. Yeames
 Mrs. Herschel I. Yesley
 Mrs. Borah J. Yoffa
 Miss Miriam Yoffa
 Mr. Sidney R. Yoffe
 Miss Anna Young
 Dr. and Mrs.
 Edward L. Young
 Mrs. Henry Melvin Young
 Mr. and Mrs.
 Herman A. Young
 Mr. Robert E. Young
 Mr. George Zakon
 Dr. and Mrs. Louis Zetzel
 Mrs. Percy Rolfe Ziegler
 Mr. Irving P. Zieman
 Mr. M. Emma Zoller
 Mr. Irwin S. Zonis

List of Non-Resident Members for Season 1953-1954

Mr. and Mrs. George Abrich—Rhode Island
 Mrs. Laurence Achilles—Connecticut
 Mrs. William Ackerman—New York
 Mrs. Leo Adler—New York
 Colonel and Mrs. Walter Adler—
 Rhode Island
 Mrs. Philip K. Allen—Washington, D.C.
 Mr. Hugh B. Allison—Rhode Island
 Miss Evelyn Amann—New Jersey
 Colonel John L. Ames, Jr.—New York
 Mrs. Copley Amory—Washington, D.C.

Mr. and Mrs. John A. Anderson—
 Rhode Island
 Miss Janet Andrews—New York
 Mrs. R. Edwards Annin—Rhode Island
 Mr. Everard Appleton—Rhode Island
 Miss Marguerite Appleton—Rhode Island
 Mr. Hamilton Armstrong, Jr.—New York
 Mr. and Mrs. Robert K. Armstrong—Illinois
 Dr. and Mrs. I. Arons—New York
 Mr. George C. Arvedson—Michigan
 Mr. and Mrs. Randolph Ashton—Pennsylvania
 Mrs. Richard A. Atkins—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

- Mr. Donald S. Babcock—Rhode Island
 Dr. and Mrs. Henry H. Babcock—
 Rhode Island
 Mrs. Cornelia M. Baekeland—New York
 Mrs. Harvey A. Baker—Rhode Island
 Mrs. John W. Baker—Rhode Island
 Mrs. Edward L. Ballard—New York
 Mr. and Mrs. Norman V. Ballou—
 Rhode Island
 Mr. Frederick C. Balz—New Jersey
 Mrs. Paul Bardach—Rhode Island
 Miss D. Elizabeth Barden—Rhode Island
 Miss Isabella Fraser Barnes—New York
 Miss Mary Margaret H. Barr—New Jersey
 Mrs. Frederick O. Bartlett—Rhode Island
 Miss Helen L. Bass—New Jersey
 Dr. and Mrs. Reuben C. Bates—Rhode Island
 Mr. Emil J. Baumann—New York
 Mr. Leo W. Bayles—New York
 Mr. Gerald F. Beal—New York
 Mrs. Norwin S. Bean—New Hampshire
 Mr. and Mrs. Jean Bedetti—Florida
 Beethoven Club of Providence—Rhode Island
 Mr. William S. Begg—New York
 Mrs. Frank Begrish—New York
 Beinecke Foundation—New York
 Miss Leslie Belcher—New York
 Mrs. Haughton Bell—New York
 Miss Charlotte R. Bellows—Rhode Island
 Mr. Dana R. Bellows—Rhode Island
 Mr. Harlan G. Bemis—Rhode Island
 Miss Helen Chrystal Bender—New Jersey
 Mr. Elliot S. Benedict—New York
 Dr. and Mrs. Emanuel W. Benjamin—
 Rhode Island
 Mr. and Mrs. Edward H. Bennett, Jr.—Illinois
 Mrs. Winchester Bennett—Connecticut
 Mr. and Mrs. Aaron W. Berg—New York
 Mrs. Henri L. Berger—Connecticut
 Mr. Louis K. Berman—New York
 Mr. Myer Berman—New Hampshire
 Mrs. Henry J. Bernheim—New York
 Dr. Frank B. Berry—Washington, D. C.
 Mrs. Richard Bersohn—New York
 Miss Dorothy L. Betts—New York
 Mr. René Bickart—New York
 Mrs. Bruce M. Bigelow—Rhode Island
 Miss Gladys M. Bigelow—Maine
 Mrs. A. W. Bingham—New York
 Miss Mary Platt Birdseye—New York
 Mrs. Irving Bishop—New York
 Miss Edith C. Black—New York
 Mr. Richard H. Blanding—Rhode Island
 Mrs. Louis Cottingham Blatt—New Hampshire
 Hon. and Mrs. Robert Woods Bliss—
 Washington, D.C.
 Mr. Z. W. Bliss, II—Rhode Island
 Mrs. Julius Blum—New York
 Mr. and Mrs. Robert E. Blum—New York
 Miss Mildred G. Blumenthal—Rhode Island
 Mr. and Mrs. Benjamin Bogin—Connecticut
 Mr. Adolphe E. Borie—California
 Mr. and Mrs. R. S. Bosworth, Jr.—
 Rhode Island
 Mr. Walter G. Bouchard, Jr.—Rhode Island
 Mr. and Mrs. Burnham Bowden—New York
 Mr. and Mrs. John W. Bowden—New York
 Mr. and Mrs. E. Francis Bowditch—
 New Hampshire
 Mr. Alfred C. Bowman—New York
 Dr. Walter Willard Boyd—Washington, D.C.
 Mrs. R. M. Bozorth—New Jersey
 Mrs. E. S. R. Brandt—Rhode Island
 Mr. Thomas W. Bresnahan—New York
 Mr. and Mrs. Charles Brier—Rhode Island
 Miss Harriet M. Briggs—Rhode Island
 Mrs. William H. Briggs—New York
 Mr. and Mrs. Curtis B. Brooks—Rhode Island
 Miss Alice Francis Brown—Rhode Island
 Mrs. C. W. Brown—Rhode Island
 Mr. and Mrs. John Nicholas Brown—
 Rhode Island
 Miss Norvelle W. Browne—New York
 Miss Virginia F. Browne—Connecticut
 Mrs. W. S. Browne—New Jersey
 Mrs. P. Brunswick—Rhode Island
 Mr. and Mrs. C. Warren Bubier—
 Rhode Island
 Miss Ruth E. Buchan—Rhode Island
 Mrs. John Buffinton—Rhode Island
 Miss R. Ethel Bugbee—Rhode Island
 Mrs. Arthur M. Bullowa—New York
 Mr. J. Campbell Burton—New York
 Miss Julia A. Butler—Connecticut
 Miss Alice D. Butterfield—New York
 Mrs. Clarence Bittenwieser—New York
 Mrs. Axtell Byles—New York
 Mrs. Francis Higginson Cabot—New York
 Mrs. Samuel Hyde Cabot—Rhode Island
 Mr. John Hutchins Cady—Rhode Island
 Miss Maria L. Camardo—Rhode Island
 Mr. B. Campbell—New Jersey
 Mrs. Wallace Campbell—Rhode Island
 Mrs. Harriet M. Cappon—Rhode Island
 Mr. George H. Capron—Rhode Island
 Mrs. Otis Swan Carroll—New York
 Mr. Ralph M. Carson—New York
 Mrs. A. H. Carter—Hawaii
 Miss Agnes M. Casey—New York
 Miss Helen V. Casey—New York
 Mrs. Charles A. Cass—New York
 Mrs. Frank B. Cawley—Tennessee
 Miss Margaret Chace—Rhode Island
 Dr. and Mrs. Francis H. Chafee—Rhode Island
 Chaminade Club—Rhode Island
 Mr. Y. R. Chao—California
 Mr. and Mrs. Louis A. Chasan—Rhode Island
 Mr. David Chernack—Rhode Island
 Miss Rosepha P. Chisholm—New York
 Miss Mabel Choate—New York
 Chopin Club of Providence—Rhode Island
 Mr. and Mrs. Roger T. Clapp—Rhode Island
 Miss Alice K. Clark—Rhode Island
 Mr. and Mrs. Frederic S. Clark, Jr.—
 New York
 Mrs. Henry Cannon Clark—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Miss Ruth M. Clark—Rhode Island
 Miss Sydney Clarke—Rhode Island
 Mr. David R. Claxton—Maine
 Mrs. Sidney Clifford—Rhode Island
 Mrs. Henry E. Cobb—New York
 Mr. William A. Coffin—New Jersey
 Mr. Wilfred P. Cohen—New York
 Mr. and Mrs. Sylvan Cole—New York
 Coleman-Ross Co., Inc.—New York
 Mrs. Dayton Colie—New Jersey
 Mr. Gilman Collier—New York
 Miss Genette T. Collins—Rhode Island
 Mrs. J. C. Collins—Rhode Island
 Mrs. George E. Comery—Rhode Island
 Mrs. G. Maurice Congdon—Rhode Island
 Mr. Johns H. Congdon, 2nd—Rhode Island
 Mr. William G. Congdon—Rhode Island
 Mrs. W. P. Conklin—Connecticut
 Miss Elizabeth C. Conlon—Rhode Island
 Miss Lucy B. Conner—New Hampshire
 Miss Luna B. Converse—Vermont
 Mrs. Francis R. Cooley—Connecticut
 Mrs. James E. Cooper—Connecticut
 Mr. R. M. Cooper—Rhode Island
 Mr. Edward J. Corcoran—Rhode Island
 Mr. John Corcoran—Rhode Island
 Mr. Michael Corcoran—Rhode Island
 Miss Constance Crawford—New Jersey
 Mr. and Mrs. Swasey Crocker—New York
 Mrs. F. S. Crofts—Connecticut
 Miss Clara R. Crosby—Rhode Island
 Miss Mary L. Crosby—Rhode Island
 Mrs. Gammell Cross—Rhode Island
 Mrs. Albert L. Crowell—Connecticut
 Dr. and Mrs. Frank Anthony Cummings—
 Rhode Island
 Mrs. Charles C. Cushman—Rhode Island
 Mrs. Edward L. Cutter—New Hampshire
 Miss Mary Daboll—Rhode Island
 Mrs. Charles Whitney Dall—New York
 Miss Rachel E. Daltry—New York
 Miss Dorothy Dalzell—New Hampshire
 Mrs. Murray S. Danforth—Rhode Island
 Miss Mildred L. B. deBarritt—New York
 Mr. Vincent Dempsey—Missouri
 Mr. W. W. Dempster—Rhode Island
 Mr. John Deveny—California
 Mrs. Adrian G. Devine—New York
 Mr. Heyliger DeWindt—New Hampshire
 Miss Abigail Camp Dimon—New York
 Mrs. Monroe L. Dinell—Connecticut
 Mrs. Clarence C. Dittmer—New York
 Mrs. L. K. Doelling—New York
 Mr. and Mrs. E. Doft—New York
 Mr. and Mrs. Max Doft—New York
 Miss Elizabeth W. Doolittle—New Hampshire
 Dr. and Mrs. George B. Dorff—New York
 Miss Esther M. Doyle—Pennsylvania
 Miss Elsie J. Dresser—Connecticut
 Mrs. Robert B. Dresser—Rhode Island
 Miss Margaret E. Drewett—Rhode Island
 Mrs. Martin Duchan—Rhode Island
 Mrs. M. Dart Dunbar—Rhode Island

Miss Beth Wood Dunlap—Wyoming
 Miss Beatrice Dunn—New York
 Miss Margaret B. Dykes—Rhode Island
 Mr. and Mrs. Jerome A. Eaton—New York
 Mr. and Mrs. Nathan D. Eckstein—New York
 Mr. Charles Edgar—New York
 Miss Edith W. Edwards—Rhode Island
 Miss Ellyn L. Edwards—Maine
 Mr. and Mrs. Gurney Edwards—Rhode Island
 Mr. and Mrs. William H. Edwards—
 Rhode Island
 Mr. Louis H. Ehrlich—New York
 Mrs. Herbert G. Einstein—New York
 Dr. Arnold Eisendorfer—New York
 Miss Nadia G. Eisenman—New York
 Mrs. Paul E. Elkin—New York
 Mrs. Edward Elliott—New Jersey
 Mr. and Mrs. Louis Elliott—New York
 Col. and Mrs. Alcott Farrar Elwell—
 New Hampshire
 Mr. and Mrs. G. H. H. Emory—New York
 Mrs. A. W. Erickson—New York
 Mr. Irving N. Espo—Rhode Island
 Mr. and Mrs. Edward S. Esty—Rhode Island
 Mrs. William A. Evans, Jr.—Michigan
 Mrs. Elizabeth S. Ey—Rhode Island
 Mr. and Mrs. Howard L. Fales—Rhode Island
 Miss Virginia Falk—New York
 Mrs. Alfred Farber—New York
 Mrs. Joseph Faroll—New York
 Mrs. W. Rodman Fay—New York
 Mrs. S. L. Feiber—New York
 Mr. R. J. Fenderson—Maine
 Dr. J. Lewis Fenner—New York
 Mr. David Ferguson, Jr.—New York
 Mrs. Dana H. Ferrin—New York
 Mr. Winthrop B. Field—Connecticut
 Mr. Samuel Fischman—New York
 Miss Louise M. Fish—Rhode Island
 Miss Margaret Fisher—New York
 Miss Mary R. Fitzpatrick—New York
 Mr. James A. Fletcher—Rhode Island
 Mrs. Paul Fletcher—Rhode Island
 Miss Virginia Fooks—Rhode Island
 Mr. Sumner Ford—New York
 Ford Motor Co., Inc.—Michigan
 Miss Helen Foster—New York
 Miss Flora Fox—New York
 Mr. and Mrs. Heywood Fox—Connecticut
 Mrs. Lewis W. Francis—New York
 Mr. Raymond G. Franks—Rhode Island
 Mrs. Clarke F. Freeman—Rhode Island
 Mrs. Edward L. Freeman—Rhode Island
 Mr. and Mrs. Evert W. Freeman—
 Rhode Island
 Mrs. Frederick C. Freeman—Rhode Island
 Mr. and Mrs. Hovey T. Freeman—
 Rhode Island
 Miss Elizaeth S. French—Vermont
 Mrs. George M. French—New Hampshire
 Miss Helen C. French—Vermont
 Mr. George P. Frenkel—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (*Continued*)

Mr. Nathan Fried—New York
 Mr. Arthur L. Friedman—New York
 Mr. Stanleigh P. Friedman—New York
 Miss Helen Frisbie—Connecticut
 Miss Elizabeth W. Frothingham—New York
 Miss Edna B. Fry—New Jersey
 Mr. M. C. Fuller—New York
 Miss Margaret A. Fuller—Rhode Island
 Dr. and Mrs. Marshall N. Fulton—
 Rhode Island

Mrs. Charles T. Gallagher—New Hampshire
 Mrs. B. Gardner—New York
 Dr. and Mrs. Stanton Garfield—
 Washington, D.C.
 Mr. Charles Garside—New York
 Mr. Joseph Gartner—Rhode Island
 Mr. and Mrs. Murray Gartner—Rhode Island
 Miss Regina A. Garvey—New Jersey
 Mr. and Mrs. Edward J. Gately—Rhode Island
 Mr. and Mrs. Leslie N. Gebhard—
 Rhode Island

Mrs. Louis R. Geissenhainer—
 New Hampshire
 Mrs. Maurice Genter—Rhode Island
 Mr. and Mrs. Leo Gershman—Rhode Island
 Mrs. Bessie Ginsburgh—New York
 Mr. and Mrs. J. L. Gitterman, Jr.—New York
 Mrs. P. H. Glassberg—New York
 Mrs. Barney M. Goldberg—Rhode Island
 Miss H. Goldman—New Jersey
 Mr. and Mrs. John D. Gordan—New York
 Mrs. William S. Gordon—New York
 Dr. S. and R. H. Gottesman Foundation—
 New York

Mrs. Harry L. Grant—Rhode Island
 Dr. and Mrs. Roland I. Grausman—
 New York
 Mrs. Charles H. Gray—Maine
 Miss Charlotte M. Greene—Rhode Island
 Miss Gilda Greene—Rhode Island
 Mrs. Joseph Warren Greene, Jr.—
 Rhode Island

Mrs. Marion Thompson Greene—New York
 Mrs. Rosalind Greengard—New York
 Mrs. W. B. Greenman—New York
 Miss Bertha C. Greenough—Rhode Island
 Mrs. Harry A. Gregg—New Hampshire
 Mrs. William Grenier—Wyoming
 Dr. Albert W. Grohoest—New York
 Mr. Walter W. Gross—New York
 Mrs. Morris Grossman—Rhode Island
 Mrs. James A. Grover—New Hampshire
 Mr. Mortimer Grunauer—New York
 Mr. and Mrs. Baldwin Guild—New York
 Miss Bertha L. Gunterman—New York
 Mr. W. Gunther-Stirn—Rhode Island
 Mr. Robert G. Gurnham—Rhode Island
 Miss Sybil A. Guttenberg—New York
 Mrs. John T. Gyger—Maine

Mr. and Mrs. Morris Hadley—New York
 Mr. and Mrs. Edward G. Hail—Rhode Island
 Mr. Francis Hallowell—Connecticut

Miss Beatrice Hall—New York
 Mr. and Mrs. Howard P. Hall—Illinois
 Mr. N. Penrose Hallowell—New York
 Mr. M. Gordon Hammer—New York
 Mr. Frank R. Hancock—New York
 Miss Ruth Gillette Hardy—New York
 Mrs. Henry C. Hart—Rhode Island
 Mrs. Samuel C. Harvey—Connecticut
 Mr. Kurt J. Hasterlik—Rhode Island
 Mrs. Norman L. Hatch—New Hampshire
 Miss Elizabeth Hatchett—New York
 Mrs. Victor M. Houghton—New Hampshire
 Mrs. Harold B. Hayden—New York
 Mrs. David S. Hays—New York
 Miss Frances C. Hays—New York
 Mrs. Thomas Pierrepont Hazard—
 Rhode Island
 Mrs. Irving Heidell—New York
 Mrs. E. S. Heller—New York
 Mr. and Mrs. Louis L. Hemingway—
 Connecticut
 Mr. Donald A. Henderson—New York
 Mr. George C. Hennigs—New York
 Mrs. Ross V. Hersey—Rhode Island
 Mr. and Mrs. Ralph Heymsfeld—New York
 Mrs. Percy V. Hill—Maine
 Mr. and Mrs. Frederick Whiley Hilles—
 Connecticut
 Mr. Robert L. Hilliard—New York
 Mr. and Mrs. Samuel M. Himmelblau—
 Connecticut
 Mr. and Mrs. Frank L. Hinckley—
 Rhode Island
 Mr. Philip E. Hinkley—Maine
 Mr. and Mrs. Oiva E. Hintsa—Rhode Island
 Mrs. Walter A. Hirsch—New York
 Mr. and Mrs. Eliot P. Hirshberg—New York
 Miss Mabel Hirst—Rhode Island
 Mr. John N. Hobstetter—New Jersey
 Mrs. Paul H. Hodge—Rhode Island
 Mrs. Arthur Hodges—Connecticut
 Mrs. H. Hoermann—New Jersey
 Mrs. Robert S. Hoffman—New Hampshire
 Mrs. Lester Hofheimer—New York
 Mrs. Bernard J. Hogue—Rhode Island
 Cantor Jacob Hohenemser—Rhode Island
 Mrs. Arthur J. Holden—Vermont
 Mr. and Mrs. Robert S. Holding—
 Rhode Island
 Mr. Henry Homes—New York
 Miss Emma E. Hoover—New York
 Miss Myra H. Hopson—Connecticut
 Miss Mary Horn—New York
 Mrs. C. H. Horner—Rhode Island
 Mr. Harry Horner—Maine
 Miss Mary Horowitz—Rhode Island
 Miss Alice M. Hudson—New Jersey
 Mr. and Mrs. B. W. Huebsch—New York
 Mr. Frederick G. L. Huetwell—Michigan
 Mrs. Karl Humphrey—Rhode Island
 Mrs. M. C. Humstone—Connecticut
 Mrs. John C. Hunt—Connecticut
 Mrs. Harrison B. Huntoon—Rhode Island
 Miss Libbie H. Hyman—New York

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mrs. F. N. Iglehart—Maryland
Mrs. Arthur Ingraham—Rhode Island
Miss Louise M. Iselin—New York

Mr. and Mrs. Otto L. Kramer—New York
Mr. Joseph Kruger—New Jersey
Miss Helen G. Kurtz—Rhode Island

Mr. and Mrs. Donald E. Jackson—
Rhode Island
Mrs. F. Ellis Jackson—Rhode Island
Miss Lilian Jackson—New York
Mrs. W. K. Jacobs—New York
Mr. and Mrs. Allen P. Jacobson—Virginia
In Memory of Elsa M. Jacobson—
Pennsylvania
Mr. and Mrs. Robert E. Jacobson—
Rhode Island
Mrs. George W. Jacoby—New York
Dr. M. Jagendorf—New York
Mr. Halsted James—New York
Miss Margaret B. James—New York
Mr. and Mrs. Sidney Jarcho—New York
Mrs. John J. Jaros—New York
Miss Edith L. Jarvis—New York
Mrs. Edward P. Jastram—Rhode Island
Mrs. Theodore C. Jessup—Connecticut
Mr. and Mrs. Kenneth E. Jewett—
New Hampshire
Mr. Charles Jockwig—New York
Mr. and Mrs. Manuel J. Johnson—New York
Mrs. Howard Vallance Jones—
New Hampshire
Mrs. T. Catesby Jones—New York
Mr. and Mrs. Wallace S. Jones—New Jersey
Mr. and Mrs. Werner Josten—New York
Mr. Arthur Judell—New York

Mr. Leo B. Kagan—New York
Mr. Arthur Kallman—New York
Mrs. Constance V. Kang, New York
Mr. and Mrs. Arthur Kaplan—Rhode Island
Dr. H. Kaplan—New Hampshire
Mrs. F. Karelson, Jr.—New York
Mr. A. S. Karol—Pennsylvania
Mr. Frederick Lincoln Kateon—Rhode Island
Dr. Maurice N. Kay—Rhode Island
Mr. John B. Kaymen—California
Mrs. Leonard Kebler—New York
Mrs. George A. Keeney—New York
Mr. and Mrs. Carl T. Keller—
New Hampshire
Mr. and Mrs. A. Livingston Kelley—
Rhode Island
Mr. and Mrs. Howard A. Kelley—
Rhode Island
Miss Florence B. Kelly—New York
Miss Jane Kerley—New York
Miss Marion L. Kesselring—Rhode Island
Mrs. Eugene A. Kingman—Rhode Island
Mrs. L. S. Kirtland—New York
Mr. and Mrs. Harvey E. Kivelson—New York
Mr. and Mrs. Victor W. Knauth—New York
Miss Edith Kneeland—New York
Mrs. Webster Knight, II—Rhode Island
Mr. and Mrs. Alfred A. Knopf—New York
Mr. Frederick K. Koch—Rhode Island

Mrs. George Labalme—New York
Mr. Paul R. Ladd—Rhode Island
Mr. Arthur Landers—New Hampshire
Mrs. Julius B. Lane—New York
Mrs. Marion B. Langille—Maine
Mr. Philip Lapides—Rhode Island
Mr. Thorvald Larson—Rhode Island
Mr. Thomas Latimer—California
Mrs. L. C. Laub—New York
Mr. Charles C. Lawrence—New York
Mrs. James F. Lawrence—New Jersey
Mrs. Benjamin Lazrus—New York
Mrs. Peter H. Leavell—Rhode Island
Mr. Elliott H. Lee—New York
Mrs. Arthur Lehman—New York
Mr. and Mrs. Joseph Leibowitz—New Jersey
Mr. K. Leidenstrucker—New Hampshire
Mrs. George S. Leiner—New York
Mrs. Nadia Loeboldti—New York
Miss Priscilla H. Leonard—Rhode Island
Mr. William Lepson—New York
Mr. and Mrs. Alan Levenson—New York
Mr. Harry Levine—New York
Mr. Marks Levine—New York
Mr. Milton Levitt—New York
Mrs. Austin T. Levy—Rhode Island
Mr. Benjamin J. Levy—New York
Mr. Hiram S. Lewine—New York
Mr. and Mrs. Richard Lewinsohn—New York
Mr. Herbert Greenleaf Lewis—New York
Dr. and Mrs. Richard Lewisohn—New York
Dr. and Mrs. Alfred J. Liebmann—New York
Mrs. Joseph L. Lilienthal—New York
Lincoln School—Rhode Island
Mrs. Frank B. Littlefield—Rhode Island
Mr. and Mrs. Royal Little—Rhode Island
Mr. and Mrs. Stanley Livingston, Jr.—
Rhode Island
Mrs. Frank L. Locke—New Hampshire
Hon. Henry Cabot Lodge, Jr.—New York
Miss Edith M. Loew—New York
Edwin Loewy Foundation, Inc—New York
Dr. Marion C. Loizeaux—New York
Mrs. N. L. Longstreth—New York
Mr. H. G. Lord—New York
Mrs. Robert M. Lord—Rhode Island
Mr. Charles R. Lounsbury—New York
Mr. and Mrs. George Y. Loveridge—
Rhode Island
Mr. Irving B. Lueth—Illinois
Mr. Ludwig Lyon—New York

Miss Janet MacDougall—Rhode Island
Mrs. Edward M. Mackey—New Hampshire
Mrs. Kenneth B. MacLeod—Rhode Island
Mrs. Norman D. MacLeod—Rhode Island
Commodore and Mrs. Cary Magruder—
Rhode Island

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

- Mrs. Robert L. Manning—New Hampshire
 Mrs. William Ellis Mansfield—Georgia
 Mrs. Parker E. Marean—Maine
 Miss Augusta Markowitz—New York
 Mrs. Albert E. Marshall—Rhode Island
 Miss Margaret Marshall—Rhode Island
 Mrs. Reune Martin—Rhode Island
 Mr. and Mrs. Everett Martine—New York
 Mrs. Edwin R. Masback—New York
 Mr. Stanley H. Mason—Rhode Island
 Miss Ruby L. Matson—New York
 Mrs. Frank W. Matteson—Rhode Island
 Miss Katharine Matthies—Connecticut
 Mrs. Frank Mauk—Rhode Island
 Mrs. Jeanne Maurin—New York
 Mrs. Charles H. May—New York
 Mrs. Joseph L. B. Mayer—New York
 Mr. Norman S. McAuslan—Rhode Island
 Mrs. Irving J. McCoid—Rhode Island
 Lieutenant Philip G. McConville—Georgia
 Mrs. J. A. McCutcheon—New Hampshire
 Miss Mary R. McGinn—Rhode Island
 Mrs. H. E. McGregor—Rhode Island
 Mrs. Robert McKelvy—New York
 Mrs. John R. McLane—New Hampshire
 Dr. Christie E. McLeod—Connecticut
 Mr. and Mrs. Russell B. McNeill—California
 The Reverend Everett W. McPhillips—Rhode Island
 Miss Helen M. McWilliams—New York
 Miss Cecille L. Meeker—Ohio
 Mr. George F. Meissner—Rhode Island
 Mr. and Mrs. George Melcher—New Hampshire
 Mrs. Chase Mellen—New York
 Mrs. Adolf Meller—Rhode Island
 Mr. and Mrs. Ralph J. Mendel—New York
 Mrs. Robert E. Mendelsohn—New York
 Mr. Henry F. Merrill—New Hampshire
 Mrs. Charles H. Merriman—Rhode Island
 Mrs. E. Bruce Merriman—Rhode Island
 Mr. and Mrs. G. Pierce Metcalf—Rhode Island
 Mrs. Houghton P. Metcalf—Virginia
 Mrs. Jesse H. Metcalf—Rhode Island
 Mrs. Eugene Metzger—New York
 Mrs. K. G. Meyer—New York
 Mr. and Mrs. Alex Miller—Rhode Island
 Mrs. Louis Miller—New Hampshire
 Mills Sisters—Rhode Island
 Mrs. Norman F. Milne—New Hampshire
 Mrs. G. Gardner Monks—Washington, D.C.
 Mrs. Paul Monohon—Rhode Island
 Mr. William F. Morancy—Rhode Island
 Miss Frances K. Morris—Wisconsin
 Miss Ruth Evans Morris—New York
 Mrs. Charles L. Morrison—New York
 Mrs. David Morse—Rhode Island
 Hon. William H. Mortensen—Connecticut
 Mrs. Roger G. Mossdrop—New Hampshire
 Mr. and Mrs. E. C. Mowry—Rhode Island
 Mr. Vernon Munroe—New York
 Mrs. C. Randolph Myer—New Hampshire
 Mr. and Mrs. Walter W. Naumburg—New York
 Mr. Caswell B. Neal—California
 Miss Evelyn Necarsulmer—New York
 Miss M. Louise Neill—Connecticut
 Miss Katharine B. Neilson—Rhode Island
 Mr. John S. Newberry, Jr.—Michigan
 Mr. and Mrs. Alfred H. Newburger—New York
 Miss Edith Nichols—Rhode Island
 Mr. and Mrs. John W. Nickerson—Connecticut
 Mrs. J. K. H. Nightingale—Rhode Island
 Mrs. J. K. H. Nightingale, Jr.—Rhode Island
 Mr. Leon I. Nye—Rhode Island
 Miss Marian O'Brien—Rhode Island
 Miss Marie O'Donohue—New York
 Mrs. Robert J. Ogborn—New York
 Miss Emma Jessie Ogg—New York
 Mr. B. J. O'Neill—Rhode Island
 Miss Ida Oppenheimer—New York
 The Misses Owens—Rhode Island
 Miss Elsie F. Packer—Connecticut
 Mr. Franklin E. Parker, 3rd—New York
 Mrs. William B. Parker—New York
 Miss Hilda M. Peck—Connecticut
 Miss Mary M. L. Peck—Connecticut
 Mrs. W. H. Peckham—New York
 Mrs. Charles E. Perkins—New York
 Mrs. Grafton B. Perkins—New Hampshire
 Mrs. Carl H. Pforzheimer—New York
 Mrs. Clarence H. Philbrick—Rhode Island
 Mr. George F. Phillips—Rhode Island
 Mrs. Max Pick—New York
 Miss Catharine W. Pierce—Rhode Island
 Mr. C. B. Podmaniczky—Missouri
 Mr. Arthur E. Porter—New Hampshire
 Dr. A. L. Potter—Rhode Island
 Dr. Charles Potter—Rhode Island
 Mr. Charles E. Potts—New York
 Mrs. George Eustis Potts—Florida
 Mrs. T. I. Hare Powel—Rhode Island
 Mrs. Alvin L. Powell—New Jersey
 Mrs. Horace M. Poynter—Pennsylvania
 Mrs. H. Irving Pratt, Jr.—New York
 Miss Priscilla Presbrey—New Jersey
 Mrs. Joseph K. Priest—New Hampshire
 Dr. Sara S. Prince—New York
 Mr. Edwin Higbee Pullman—New York
 Mrs. Alice K. Ratner—California
 Miss Helen Ray—Connecticut
 Mrs. Frederic B. Read—Rhode Island
 Mrs. H. Maynard Rees—New Hampshire
 Mrs. Ludwig Regensteiner—Rhode Island
 Miss Marie Reimer—New York
 Mrs. Clara B. Relyea—New York
 Miss K. N. Rhoades—New York
 Rhode Island Federation of Music Clubs—Rhode Island
 Mrs. Benjamin M. Rice—New Hampshire

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Continued)

Mr. and Mrs. Ralph S. Richmond—
Rhode Island
Mrs. Maximilian Richter—New York
Mr. Martin L. Riesman—Rhode Island
Mrs. S. H. Riesner—New York
Dr. Morton J. Robbins—New Hampshire
Mr. and Mrs. Thomas H. Roberts—
Rhode Island
Miss Helen C. Robertson—Rhode Island
Mr. and Mrs. Charles M. Robinson—
Rhode Island
Miss Gertrude L. Robinson—Maine
Mrs. John D. Rockefeller, Jr.—New York
Mr. Edgar Roedelheimer—New York
Miss Bertha F. Rogers—New Hampshire
Mrs. F. F. Rogers—Rhode Island
Colonel and Mrs. Robert W. Rogers—
Rhode Island
Mr. and Mrs. Aaron H. Roitman—
Rhode Island
Miss Hilda M. Rosecrans—New York
Mr. Laurence Rossbach—New York
Mrs. Aaron H. Rubinfeld—New York
Mrs. Percy P. Russ—New Hampshire
Mrs. Gerald S. Russell—New York
Mr. Thomas W. Russell—Connecticut

Mrs. Aaron B. Salant—New York
Mrs. Robert Saltonstall—New Hampshire
Mr. Charles F. Samson—New York
Mrs. Morris Samuel—New York
Mrs. Lee Samuels—New York
Dr. and Mrs. J. Savran—Rhode Island
Dr. Carl D. Sawyer—Rhode Island
Mr. Henry G. Schiff—New York
Mr. and Mrs. Cyrus T. Schirmer—Maine
Mrs. Fay Brosseau Schlam—New York
Mrs. Fred Schloss—New York
Miss Helen Marie Scholes—Rhode Island
Mr. F. V. Schultz—Tennessee
Rabbi Morris Schussheim—Rhode Island
Mr. Harry A. Schwartz—Rhode Island
Mr. Wallace M. Scudder—Vermont
Miss May Seeley—New York
Mrs. Isaac W. Seeman—New York
Dr. and Mrs. Benjamin S. Sharp—
Rhode Island
Dr. and Mrs. Ezra A. Sharp—Rhode Island
Mr. and Mrs. Henry Dexter Sharpe—
Rhode Island
Mrs. James R. Sheffield—New York
Mr. Edwin F. Sherman—Rhode Island
Mrs. Lawrence W. Shirley—New Hampshire
Mrs. H. Bronson Shonk—New Hampshire
Mrs. S. E. Shuman—New York
Mrs. Reinhard Siedenburg—Connecticut
Mrs. Julius Siegelman—New York
Miss Nancy K. Siff—New York
Mrs. Leo Silverstein—New York
Mrs. Robert E. Simon—New York
Mr. John L. Simpson—California
Mr. Ben Sinel—Rhode Island
Mr. and Mrs. Walter C. Slade—Rhode Island
Mrs. Ernest Walker Smith—Connecticut

Mrs. George R. Smith—New Hampshire
Miss Gertrude Robinson Smith—New York
Mrs. Henry Oliver Smith—New York
Miss Hope Smith—Rhode Island
Mr. and Mrs. Kirk Smith—Rhode Island
Mr. Sherman L. Smith—Rhode Island
Mr. and Mrs. William Mason Smith, Jr.—
New York
Mrs. A. Chester Snow—Rhode Island
Miss Marion E. Solodar—New York
Mrs. Ernest H. Sparrow—New York
Miss Frieda S. Spatz—New York
Mr. Archibald C. Spencer—Minnesota
Mr. and Mrs. Gerard L. Spencer—New York
Mr. Edward S. Spicer—Rhode Island
Mr. and Mrs. J. E. Sproul—New Jersey
Dr. and Mrs. David G. Stahl—
New Hampshire
Mr. Harold R. Starkman—New York
Mrs. Ellsworth M. Statler—New York
Miss Anna Stearns—New Hampshire
Miss Sophie B. Steele—New York
Mrs. Thomas E. Steere—Rhode Island
Mr. Meyer Stein—New York
Mr. Julius Steiner—New York
Dr. Karl Steiner—New York
Mrs. Albert M. Steinert—New York
Mr. Arthur L. Stern—New Jersey
Mr. Meyer Stern—New Jersey
Mr. Ernest N. Stevens—Maine
Mr. Marcel H. Stieglitz—New York
Mr. Jacob C. Stone—New York
Miss Lynn Stone—New York
Miss Marion Stott—New Hampshire
Mr. David A. Strasnick—Rhode Island
Miss Aline C. Stratford—New York
Mrs. J. M. Strauss—New York
Mrs. Charles H. Street—New York
Mrs. B. W. Streifler—New York
Mrs. M. E. Strieby—New Jersey
Dr. George T. Stodl—New York
Mrs. James R. Strong—New Jersey
Mr. S. Clarence Stuart—New York
Mrs. Edwin A. Stumpp—New York
Mrs. J. H. Stutesman—New Jersey
Mrs. Peggy Sugar—New York
Mrs. Arthur P. Sumner—Rhode Island
Mr. and Mrs. Maurice A. Sunderland—
New York
Mrs. Pauline S. Surrey—New York
Miss Mildred Sussman—New York
Miss Helen T. Sutherland—Rhode Island
Mrs. Aaron Sverdlik—New York
Mrs. A. L. Swats—Rhode Island
Mrs. John Sylvester—Washington, D. C.

Mrs. Royal C. Taft—Rhode Island
Mr. and Mrs. Roland P. Talbot—
Rhode Island
Mrs. R. P. A. Taylor—Rhode Island
Miss Lucy O. Teague—New Jersey
Mrs. W. F. Terradell—New Jersey
Mr. and Mrs. William B. Thomas—New York
Mrs. R. C. Thomson—New Jersey

FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA (Concluded)

Miss Ruth F. Thomson—Rhode Island
 Mrs. Edward L. Thorndike—New York
 Mr. and Mrs. R. A. Thorndike—Maine
 Mrs. Paul Tishman—New York
 Miss Margaret E. Todd—Rhode Island
 Mr. S. H. Tolles, Jr.—Connecticut
 Mr. Stirling Tomkins—New York
 Dr. and Mrs. Coleman Tousey—Maine
 Mrs. Nathan Traber—Rhode Island
 Miss G. W. Treadwell—Maine
 Mr. Howard M. Trueblood—New York
 Mr. and Mrs. Attmore A. Tucker—
 Rhode Island
 Miss Alice Tully—New York
 Mrs. Henry Turoff—Rhode Island
 Miss Doreen Tuxbury—New Hampshire

Miss Catherine S. VanBrunt—New York
 Mr. and Mrs. Byron E. VanRaalte—New York
 Mrs. Richmond Viall—Rhode Island
 Miss Emily Vivian—New York

Mrs. John Winthrop Wadleigh—Rhode Island
 Mrs. H. Waterhouse Walker—Rhode Island
 Mrs. Ashbel T. Wall—Rhode Island
 Miss Catherine M. Walther—New Jersey
 Miss Anne S. Wanag—New York
 Miss M. Beatrice Ward—Rhode Island
 Mr. Eugene Warren—New York
 The Reverend Warren R. Ward—
 Rhode Island
 Mr. Ethelbert Warfield—New York
 Mrs. W. Seaver Warland—Maine
 Dr. and Mrs. Eric Waxberg—Rhode Island
 Miss Grace C. Waymouth—New Hampshire
 Mr. Phillips R. Weatherbee—Rhode Island
 Miss Mathilde E. Weber—New York
 Dr. and Mrs. Joseph B. Webber—
 Rhode Island
 Mrs. Arthur P. Weeden—Rhode Island
 Miss Elizabeth G. Weeks—Rhode Island
 Mrs. Percy S. Weeks—New York
 Mr. Leon J. Weil—New York
 Miss Ruth E. Weill—California

Mr. and Mrs. Mark Weisberg—Rhode Island
 Miss Helen H. Weist—New York
 Mr. and Mrs. John H. Wells—Rhode Island
 Mrs. Thomas B. Wells—New York
 Mrs. Barrett Wendell—Illinois
 Mrs. Edward T. Wendell—New Hampshire
 Mrs. Lawrence H. Wetherell—
 New Hampshire
 Miss Ruth A. Whipple—Rhode Island
 Mrs. Prescott A. Whitman—Rhode Island
 Miss Helen L. Whiton—Rhode Island
 Dr. and Mrs. Robert T. Whittaker—
 New Hampshire
 Mrs. F. C. Whittelsey—Rhode Island
 Mrs. T. M. Wilder—New York
 Mr. A. F. Willgoose—Rhode Island
 Mr. Clinton N. Williams—Rhode Island
 Mr. and Mrs. Charles P. Williamson—
 Rhode Island
 Mrs. Arnold Wilson—Connecticut
 Mr. Charles S. Wilson—Rhode Island
 Dr. Asher Winkelstein—New York
 Miss Dolores Winslow—Maine
 Miss Ellen Winsor—Pennsylvania
 Mrs. Keyes Winter—New York
 Mr. Harold Wisan—New York
 Miss Mary Withington—Connecticut
 Dr. and Mrs. Louis Wolf—New York
 Mr. Claude M. Wood—Rhode Island
 Mrs. Peter Woodbury—New Hampshire
 Dr. and Mrs. Arthur W. Wright—New York
 Mr. Carroll M. Wright—New York
 Mrs. Robert H. Wrubel—New York
 Mr. Lucien Wulsin—Ohio
 Mrs. Norma S. Wurzbarger—New York
 Mr. Victor S. Yarros—California
 Mrs. John L. Young—Maine
 Mrs. Louis E. Young—Rhode Island
 Mr. and Mrs. William LeRoy Young—
 New Hampshire
 Mrs. L. E. Zacher—Connecticut
 Mr. and Mrs. Saul Zarchen—Rhode Island

- PIANOS
- RADIOS
- ORGANS
- MUSICAL

TOYS & GIFTS

BUY AT THIS SIGN



BOYLSTON STREET
 Near Colonial Theatre
 Established in Boston 1885

- ALL MUSIC
- ALL RECORDS
- BOOKS

Open
 Monday and Wednesday
 Evenings

H a n c o c k S i x F i v e O n e H u n d r e d

Honor Roll

Among those who attend the concerts of the Boston Symphony Orchestra, the following are listed as having heard the Orchestra under each of its regular conductors from Sir George Henschel to Mr. Charles Munch. Since existing records are insufficient for a full compilation, any whose names have been omitted are requested to send them to Friends of the Boston Symphony Orchestra, Symphony Hall, Boston.

Mrs. Lewis A. Armistead

Miss Edith Bangs
Mr. and Mrs.

George W. Barber
Mrs. John S. Bartlett
Mrs. John W. Bartol
Mrs. Boylston Beal
Mrs. G. W. Becker
Mrs. Frances A. M. Bird
Mrs. George F. Bosworth
Mrs. John T. Bottomley
Mrs. Gamaliel Bradford
Mrs. Arthur H. Brooks
Mrs. G. Winthrop Brown
Mr. and Mrs.
George D. Burrage

Mrs. J. M. B. Churchill
Mrs. Charles Collens
Mrs. George W. Collier
Mrs. W. K. Corey
Mrs. S. V. R. Crosby
Mrs. R. M. Currier
Miss Frances G. Curtis

Mrs. Frank A. Day

Mrs. Henry Endicott
Dr. Mabel I. Emerson

Mrs. Dudley B. Fay
Miss Lucy Adams Fiske
Mrs. Parker Fiske
Miss Louisa H. Fries
Mrs. L. A. Frothingham

Mrs. Carleton S. Gifford
Mr. Edward H. Gleason
Mrs. Elizabeth Grant
Mrs. Edith Noyes Greene

Mrs. H. S. Hall
Mr. John W. Hall
Mrs. Franklin T. Hammond
Mrs. Sydney Harwood
Mrs. M. G. Haughton
Mrs. Henry Hornblower
Mrs. Elizabeth T. Hosmer
Mrs. Frederick L. Hull

Miss Mary V. Iasigi

Miss Harriet E. Johnson

Mrs. Edward L. Kent

Miss Harriet S. Lane
Mrs. George Lewis

Mr. Frederick L. Milliken
Mrs. Edward C. Moore
Miss Helen Graham Moseley
Miss Angelina K. Mudge
Mrs. George S. Mumford

Mrs. Henry G. Nichols
Mrs. Frederic O. North
Miss Elizabeth G. Norton
Mr. Charles R. Nutter

Miss Sybilla Orth

Mrs. Robert B. Parker
Mrs. William Stanley Parker
Mrs. Francis A. Pierce
Mrs. Walter C. Pierce
Mrs. Charles C. Pond
Mrs. John R. Post
Mrs. J. B. Potter
Mrs. Murray A. Potter
Mrs. Benjamin Prince
Miss Adelaide W. Proctor
Mrs. George J. Putnam

Mrs. Andrew F. Reed

Miss Mary Thompson Sawyer
Mrs. Francis Augustus Seamans
Mrs. Edmund H. Sears
Miss Emma M. Sibley
Mrs. Alvin F. Sortwell
Mrs. Daniel Staniford
Mr. F. O. Stanley
Miss Rose Stewart
Miss Katharine H. Stone
Miss Sarah D. Stover
Miss Mary Strickland
Miss Effie C. Sweetser

Mrs. Edmund H. Talbot
Mrs. Ward Thoron
Miss Laura Tolman-Kilgore
Mrs. William B. Tyler

Mrs. George Weatherby
Mrs. Margaretha H. Williamson

Mrs. William A. Young

LIST OF WORKS

Performed in the Sunday Afternoon Series

DURING THE SEASON 1953-1954

BARTÓK.....	Dance Suite for Orchestra	II	November 15
	Music for Strings, Percussion and Celesta	V	March 28
BEETHOVEN.....	Symphony No. 3 in E-flat major, "Eroica," <i>Op.</i> 55	I	November 1
	Piano Concerto No. 2, in B-flat major, <i>Op.</i> 19		
	<i>Soloist:</i> GRANT JOHANNESSEN	III	December 13
	Overture to "Fidelio," <i>Op.</i> 72	IV	January 31
	Symphony No. 5, in C minor, <i>Op.</i> 67	IV	January 31
BRAHMS.....	Piano Concerto No. 1, in D minor, <i>Op.</i> 15		
	<i>Soloist:</i> LEON FLEISHER	IV	January 31
	Symphony No. 1, in C minor, <i>Op.</i> 68	V	March 28
DEBUSSY.....	"Iberia" ("Images" for Orchestra, No. 2)	VI	April 25
ELGAR.....	Variations on an Original Theme, <i>Op.</i> 36	VI	April 25
ANDREA GABRIELI.....	La Battaglia (Arranged by Ghedini)	V	March 28
HAYDN.....	Symphony No. 101 in D major ("The Clock")	II	November 15
MAHLER.....	Adagio from the Tenth Symphony	III	December 13
RAVEL.....	"Daphnis and Chloé," Suite No. 2	VI	April 25
	"Le Tombeau de Couperin," Suite	I	November 1
STRAVINSKY.....	Dances Concertantes	III	December 13
TCHAIKOVSKY.....	"Romeo and Juliet," Overture-Fantasia	I	November 1
	Symphony No. 6 in B minor, "Pathétique," <i>Op.</i> 74	II	November 15
	Italian Capriccio, <i>Op.</i> 45	III	December 13
WAGNER.....	"Good Friday Spell" from "Parsifal," Act III	VI	April 25

FERENC FRICSAY conducted on November 15.
 RICHARD BURGIN conducted on December 13.
 PIERRE MONTEUX conducted on January 31.
 GUIDO CANTELLI conducted on March 28.

MUSICAL INSTRUCTION

LEONARD ALTMAN

Teacher of Pianoforte

280 Dartmouth Street
BOSTON, MASSACHUSETTS

KE 6-5183

TA 5-9745

JAMES GRAY

PIANIST TEACHER

Associate of the late Felix Fox

169 BAY STATE RD.

MONDAYS

Tel. CO 6-3041

DAVID BLAIR McCLOSKEY

TEACHER OF SINGING BARITONE VOICE THERAPIST

BOSTON UNIVERSITY COLLEGE OF MUSIC, BOSTON, MASS.

DIRECTOR: PLYMOUTH ROCK CENTER OF MUSIC AND DRAMA, INC.

By Appointment CO 6-6070

FOR GREATER LISTENING-PLEASURE

learn to
follow the music from printed score
Simplified instruction by

SAMUEL SEINIGER

Conductor of the BOSTON SALON ORCHESTRA

A Sinfonietta of Boston Symphony Players

My orchestrations have been performed by

New York Philharmonic, Boston Symphony, and "Telephone Hour" Orchestras
354 BEACON ST., BOSTON

Tel. CO 6-7359

RODOLPHE JANSON-LA PALME

Opera and Concert Baritone

Teacher of Singing

Comprehensive and thorough vocal, musical and interpretive instruction — English,
French, German, Italian and Spanish diction.

Concert and Opera Repertoires — Scenic Action.

7 ROYAL ST.

Tel. 6336

LAWRENCE, MASS.

Room 46

246 HUNTINGTON AVE.

BOSTON, MASS.

MEMBER NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.

LOIS LAUTNER

Scholarship Pupil of ARNOLD SCHOENBERG

Instruction in

Harmony, Counterpoint Solfège, Composition

CO 6-0137

Baldwin

*Chosen exclusively by the
Boston Symphony Orchestra*



On the concert stage as in the finest homes...it's Baldwin

Baldwin is a pre-eminent piano of the concert world—yet it is essentially a piano for the home. A Baldwin in your home, exquisite in its superb craftsmanship, will give you that rare pride, that lasting pleasure realized only through ownership of the finest piano.



*"Baldwin . . . brilliant resonant tone is unequaled
in concerto works with orchestra or in recital."*

CHARLES MUNCH

THE BALDWIN PIANO COMPANY
160 BOYLSTON STREET, BOSTON

BALDWIN GRAND PIANOS • ACROSONIC SPINET PIANOS • HAMILTON
VERTICAL PIANOS • BALDWIN AND ORGA-SONIC ELECTRONIC ORGANS

BSO
8/24/12

30

bostonsymphonysub5354post

Boston Symphony
Orchestra concert
programs, Season
73, 1953-1954,
Subscription

1953-
1954,
Subscription

Boston Symphony
Orchestra

6

7

8

9

10

11

8

9

10

20

ST
OR
PRO

P

L. 12